EXHIBITORS
HERALD

The Independent Film Trade Paper

IT WILL TAKE MORE THAN A 'COP'
TO HOLD BACK THE CROWD THAT
WILL WANT TO SEE THIS GLORIOUS
ADVENTURE

MACK SENNETT'S
COMEDIANS
IN

"Call a Cop"

THE COMEDY KING'S
LATEST TWO-PART A.P.
COMEDY FEATURE

AVAILABLE NOW!

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE, NEW YORK CITY
ROOSEVELT THEATRE
opened Sunday, the Fifth,
with "REPUTATION" to
a big business and is holding up
splendidly. Priscilla Dean's work
in this production places her well
up in the ranks of the greatest
emotional actresses of the screen.
Everybody impressed with the
excellence of her work and satis-
fied patrons should do much in
making a pronounced box-office
success of "REPUTATION"
even in an off season.

We extend congratulations.

ASCHER BROTHERS
by Harry Ascher.

Carl Laemmle presents
PRISCILIA
DEAN

In her latest, greatest
UNIVERSAL - JEWEL

"Reputation"
Directed by Stuart Paton. Adapted by Lucien Hubbard from Edwina Levin's novel
Concerning “The Foolish Matrons” and the National Board of Review

Recently, the National Board of Review endorsed Maurice Tourneur’s latest Associated release—“The Foolish Matrons.” After an official screening and after the picture had been passed without a single cut, the board went on record to proclaim it “one of the most exceptional films of the year.” Also, they remarked on its tremendous “moral value” and its “artistic qualities.”

Never before have we heard such enthusiastic statements made pertaining to a motion picture as were those issued by the National Board of Review in endorsement of Maurice Tourneur’s latest and greatest “A. P.” special.

Maurice Tourneur presents

“THE FOOLISH MATRONS”

From the Novel by
DONN BYRNE

Directed by
Maurice Tourneur
and
Clarence L. Brown

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
Marking Time? Hell, Now!

WHO said "retrenchment?" Not Universal! At just exactly the time when other producers are crying hard times, Universal is pleased to announce the biggest year's program in its whole wonderful history.

At just exactly the time when exhibitors are wondering where they'll get enough independent pictures to make up their program, Universal notifies them that they can secure all the need of every type of picture right from this one organization.

Who said "too many goods on the shelf?"
Not Universal!

Although Universal is always producing, yet Universal has no goods on the shelf.

Why?
Because people like 'em.
Why do people like 'em?
Because Universal pictures are good pictures and because they're reasonably priced.

If you searched the whole trade through you couldn't find better proof of the saleability of Universal Pictures than the simple fact that when other producers are shutting down, Universal is selling everything it makes in greater volume than ever before. And, furthermore, is increasing its output—meanwhile, spending more cash money on a single one of its super productions, than any competitors ever had the nerve to claim as spare output even when they lied about it.

Read every word in the announcements on the opposite page. They tell you exactly where to get your pictures—all you want—of every kind at prices that will net you more than any others on the market today.

Always Producing UNIVERSAL Quality Pictures
We're Going AHEAD!

Read What UNIVERSAL Gives You This Year:

52 UNIVERSAL SPECIAL ATTRACTIONS

The finest weekly features that genius direction in the best equipped studios in the whole world can turn out, featuring national screen figures.

12 JEWEL SUPER-PRODUCTIONS

Priscilla Dean Jewels—Harry Carey Jewels—Von Stroheim Jewels. The very last word in Star, Story and Luxury of Production.

20 UNIVERSAL-JEWEL COMEDIES

Lee Moran Jewel Comedies—Joe Martin Jewel Comedies—there is no cleaner fun half so perfectly presented.

52 CENTURY COMEDIES

Eighteen with BROWNIE, the Wonder-dog, the cleverest performing animal in pictures—Eighteen with HARRY SWEET, the popular new Comic—Sixteen with CHARLES DOREY, sparkling and clean.

6 SUPER SERIALS EXTRAORDINARY

Eddie Polo, hero of the American boy, Eileen Sedgwick, most beautiful of all women serial stars. Art Acord, the King of the Cowpunchers.

52 TWO-REEL WESTERN DRAMAS

One every week—the two-reelers that have become known through the trade as "Action West- erans." Nationally popular players in every one, splendidly supported.

12 TWO-REEL SERIAL STAR DRAMAS

Two reels in series—all of Universal greatest serial stars. Every story complete in itself.

52 STAR COMEDIES

One reelers that will put life and snap and pep into any program. With all Universal City's marvelous resources in players and settings.

04 INTERNATIONAL NEWS ISSUES

The world before your eyes—always first with the biggest events at no extra cost.

GALA WEEK

See your Moving Picture Weekly out June 25th, and subsequent issues, for our smashing offer on Laemmle-Universal Anniversary Week. Make one week in July or August UNIVERSAL WEEK. Free Banner, free Herald, free Posters, free Lobby, free Slides, free Mats—your biggest net-profit week of the year. See your Universal Exchange today.

"REPUTATION"

With all the trade papers, all the critics, all the big houses of the country tumbling over themselves to go on record as stating that PRISCILLA DEAN in "REPUTATION" is the season's greatest money-getting attraction, it is only a mighty short-sighted exhibitor who will pass up this biggest of all melodramas.

CAREY JEWELS

Universal takes pleasure in announcing the early release of HARRY CAREY, greatest of all Western character portrayers, in the first of a series of JEWEL PRODUCTIONS which will be incomparably the finest Western dramas in the history of screen entertainment. Meanwhile, see his newest Special Attraction, "DESPERATE TRAILS," at your Universal Exchange. It's a wonder!

NEW STARS

In Universal Special Attractions, in addition to those national figures, FRANK MAYO and GLADYS WALTON, Universal will shortly offer you not less than four new stars. HERBERT RAWLINSON, famous for some of the greatest Special Attractions ever made—MARIE PREVOST, long known as one of the most charming figures on the screen—HOOT GIBSON, a whirlwind of action and a wonderful personality—MISS DU PONT, said to be the most beautiful woman in pictures.

SUMMER OFFERS

See your Universal Exchange and watch every number of your Moving Picture Weekly for Summer Offers of Serials, Short Subjects and the Great Combination Offer on Nine proven, certified Jewel Productions. Low-tide figures on every one. Investigate this today.

"FOOLISH WIVES"

In the early Fall, look for the only real million dollar picture ever made in America—Carl Laemmle's crowning achievement, directed by Von Stroheim. A photodrama whose artistic finish and dramatic intensity will not be equalled in this generation—a picture certain to be the sensation of the world.
The Hell-Fire Battalion

F. B. Warren Corporation now announces to the exhibitors of the country the operating personnel of its nation-wide sales organization. The men who comprise our corporate family are the best paid resident managers who have ever operated a distributing company in the history of the motion picture industry.

The stars opposite the names of these capable and resourceful aides indicate the number of years that each one has been identified and associated with the head of this company. All of us learned a long while ago to like each other; to play the game by the same rules; to make friends of our exhibitor-customers and to go through hell for each other, whenever occasion demanded it.

Every manager of an F. B. Warren Corporation office has a partnership bonus earning interest in the gross receipts of his office and, based upon careful operation, every employee in every office will also have a participating interest in the earnings of the office.

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F. B. Warren Corporation
1540 Broadway  New York City
Her Crowning Achievement

CONSTANCE BINNEY in

SUCH A LITTLE QUEEN

A glorious romance that contains all of the quaintness of ERSTWHILE SUSAN, all of the charm of THE STOLEN KISS - all of the human appeal of 39 EAST, all of the dashing adventure of SOMETHING DIFFERENT, and all of the wistful courage of THE MAGIC CUP.
American Producers

From Italy

SOCIETA ANONIMA "ULTRA"
SALUTES YOU

and invites those of you who desire to make some of your productions in Italy, to come over and benefit by the massive, fully equipped and thoroughly modern studios of the NOVA and BERNINI companies, which are conveniently situated just outside the walls of Ancient Rome.

"DON CARLOS"
and
"THE SUNSET OF THE DORIAS"

have been made in these studios. "BEN HUR" is here in the making; the William Fox Company has contracted for a sufficient period of time to produce "NERO," and it is here where the American directors and artisans will work with the best we have to offer in the spirit of reciprocity.

New York Representative

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New York City

Phone: Vanderbilt 7296

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American Exhibitors

Across the seas from Sunny Italy for American entertainment are coming

"The Naked Truth" and "The Dangerous Age"

Two of the greatest modern successes of the

Unione Cinematografica Italiana

starring

ITALY'S LEADING ARTIST

PINA MENICHELLI

Now in the making—Zola's "A Page of Love," and Pinero's "The Second Mrs. Tanqueray"

FOUR DISTINCTIVE MASTERPIECES PER YEAR, CONTRACTED FOR A FIVE-YEAR PERIOD

Guaranteeing to American Audiences

TWENTY PINA MENICHELLI PRODUCTIONS IN ALL

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New York City

Phone: anderbilt 7296  
Cable: ERNSHIP
Constance Talmadge in "Up the Road with Sallie"

By Francis Sterrett
Directed by WILLIAM D. TAYLOR

The Boxoffice Magnet With a Million-Volt Pull!
Brilliantly Revived!
May McAvoy — Wonder Girl

Stardom comes to this radiant young emotional actress as the well-merited reward of three years of practical training in screen work.

Hers is the power, the glory and the gripping appeal which only the faithful translation of human life and human strife upon the screen can give.

Realart presents May McAvoy, Star.
What the Wonder Girl Brings to Your Screen

May McAvoy brings to your screen, and to your audiences, radiant personality, flawless beauty, confidence gained from successful work, and the splendid power to thrill men and women by her heart-stirring interpretations of life.
Can She Act?

Read what the experts say:

"There is no limit to what may be expected of her."
—Los Angeles Times.

"Some of the finest emotional acting in screen history."

"Beauty, charm and feeling."
—Boston Herald.

“A milestone in screen acting.”
—New York Post.

“Keen dramatic ability and emotional powers.”
—Alan Dale in New York American.

That’s why we call her the Wonder Girl
A Cosmopolitan Production

"The Wild Goose"

from a Story by Gouverneur Morris
Scenario by Donnah Darrell
Directed by Albert Capellani
Scenes by the famous Cosmopolitan Scenic Staff
Under the Direction of Joseph Urban

Presented by Famous Players-Lasky Corporation
when a feature makes box office records in the winter—the picture industry sits up and takes some notice. But when “The Wild Goose” opened on the hottest day New York has had this season and ran through a straight week of summer weather to a box office total of $24,961.20, the picture experts were absolutely flabbergasted.

Here is why “The Wild Goose” is a box office marvel—

First—It is a Cosmopolitan Production and one of the best super-features that ever carried the Cosmopolitan Production trademark.

Second—It is a timely picture—every one is looking for the answer to the divorce question. The newspapers are full of divorce news and divorce editorials. It is one of America's greatest problems. And this picture strikes at the very heart of it.

Third—It is a story in a million from the pen of that gifted novelist, Gouverneur Morris, and a million readers of Hearst's Magazine have read it and are waiting to see it on the screen.

Fourth—It was directed by that internationally famous director, Albert Capellani, who is one of the four greatest directors in the motion picture industry.

Fifth—It ran up a box office record of $24,961.20 at the Rialto, New York, during a week of uninterrupted summer weather—a week when a lot of successful long-run shows “turned up their toes” and closed.

Sixth—“The Wild Goose” is being advertised with big space advertising in Hearst newspapers—the leading newspapers of the following cities:

Boston Chicago Los Angeles San Francisco
Atlanta Milwaukee Washington New York

The Sunday editions of the Hearst newspapers blanket America. “The Wild Goose” has been booked by all New York Keith, Proctor and Moss high-priced reserved seat vaudeville and picture houses.

Sidestep the summer let-down. Don’t play untested, unadvertised pictures. Play “The Wild Goose” and get the big, sure money.

It's A Paramount Picture
"The Woman God Changed"

From a Story by Donn Byrne
Directed by Robert G. Vignola
Scenario by Doty Hobart

Scenes by the famous Cosmopolitan Scenic Staff
Under Direction of Joseph Urban

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation
Right Now This Picture Will Attract Crowds Away from Outdoor Sports and Into Your Theatre

You have the keenest competition to contend with now—baseball, bathing, boating and every other outdoor sport.

Summer weather always has, and always will, hit box office receipts, but there is one way to beat the weather—to get the money in spite of season—that is to play hit pictures—hits so sure-fire that they will draw audiences irrespective of anything.

"The Woman God Changed" is that kind of a picture, and here's the absolute proof—

$39,079.25

in 14 days on Broadway—seven days in the Rivoli, seven in the Rialto. This amazing box office take was during two weeks of uninterrupted hot outdoor weather while a lot of "legitimate" stage successes were giving up the ghost and taking to the store house.

Now In Its Fourth Week on Broadway and Going Bigger Every Day

The B. S. Moss' Broadway, New York, ran this great money-getting picture last week. It drew so much money to the box office that it has been held over for a second week. No picture has ever been played two weeks at Moss' Broadway before.

This record money-making feature has been booked by all New York Keith, Proctor and Moss high-priced reserved seat vaudeville and picture houses.

Plays next week at Brooklyn's most wonderful house, the Mark Strand Theatre, Brooklyn.

Presented by Famous Players~Lasky Corporation
Why We Should Have Exhibitors Support

The R-C Pictures Corporation (Robertson-Cole) are foremost of the independent motion picture producers and distributors. The organization neither owns nor controls any theatre. It is not an exhibitor and has no financial interest in any exhibiting unit or organization. Although only two years old as a producing company, there are now available to Exhibitors 102 photoplays, including specials, dramas, comedy dramas, comedies and such notable successes as Otis Skinner’s “Kismet;” four pictures with Pauline Frederick; seventeen pictures with Sessue Hayakawa; Georges Carpentier in “The Wonder Man;” George Beban in “One Man in a Million;” Max Linder in “7 Years Bad Luck;” William Christy Cabanne and L. J. Gasnier specials including a score or more of equally notable screen successes.

At least 26 New Pictures This Year

Our Hollywood studios, considered the most complete and up-to-date in existence, will produce at least a minimum of twenty-six pictures for distribution during the next 12 months. These will include unusual motion picture features, a series of new feature pictures by Pauline Frederick, a series of feature pictures by Sessue Hayakawa, and a directors’ series by William Christy Cabanne, L. J. Gasnier and other equally well known directors. Negotiations are pending for new stars and directors. All departments have been strengthened and we will give exhibitors the best product obtainable in photoplays.

Exhibitors Can Make Possible, More, Bigger and Better Pictures

We are concentrating on the most advanced and serviceable methods of service to exhibitors, to provide methods by which they can attract larger patronage to their theatres when they show R-C Pictures; and to aid them in building larger permanent patronage.

It is only by booking the output of such independent producers and distributors as R-C Pictures Corporation that increased production, bigger and better pictures for your patrons can be made possible—productions that can be booked at reasonable rental, backed by advertising, publicity and exploitation, insuring adequate box-office receipts.

R-C Pictures, adequately advertised and exploited and properly presented, will make your theatre the most popular place of entertainment and amusement in your community.

R-C Pictures Corporation
(Robertson-Cole)

Exchange Branches:

Atlanta
Boston
Buffalo
Chicago
Cincinnati
Cleveland
Dallas
Denver
Detroit
Indianapolis
Kansas City
Los Angeles
Milwaukee
Minneapolis
New Orleans
New York
Oklahoma City
Omaha
Philadelphia
Pittsburgh
San Francisco
St. Louis
Seattle
Washington
Children like them.
Mothers like their children to see them.
They are the proof that the really best pictures can also be the most popular.
The New York Times told the whole story in a brief sentence in discussing them on June 12, saying:
—For years he (Mr. Urban) has been issuing his instructive—and equally entertaining—films . . . .

As entertaining as they are instructive—that's the whole story about Kineto Reviews and Movie Chats.

Exhibitors who are building now for the future are booking these single reels that are

Features in Themselves

KINETO COMPANY OF AMERICA
INCORPORATED

71 W. Twenty-Third St. New York City
Great Box Office Values in
Lavender and Old Lace

Myrtle Reed brings a ready made audience to your theatre in the millions of people who know and love her novels of which Lavender and Old Lace is the most popular.

Millions have seen — know and have applauded in 50 or more great screen successes every member of the all star cast in Lavender and Old Lace.

And the picture itself is one “before which the sentimentalists will fall down and adore; and one that will stir up tender feelings in the breasts of even the most materialistic and matter of fact persons,” says the Motion Picture News.

A sure fire patronage builder for any first run theatre.

RENO FILM COMPANY
presents
"LAVENDER
AND OLD LACE"

From the great story by
MYRTLE REED

With MARGUERITE SNOW - LOUIS BENNISON - AND SEENA OWEN

Directed by LLOYD INGRAHAM

Distributed by
HODKINSON
through PATHÉ EXCHANGE inc.
WILLIAM M. VOGEL FOREIGN
DISTRIBUTOR NEW YORK
"Not in stately mansions,
Not in towering office buildings,
Nor in the city's crowded streets,
Is the Heart of American Youth,
But—ON THE BACK LOT."

Pantheon Pictures Corporation

Announces

Its Initial Screen Offering

"ON THE BACK LOT"

An Exquisite Home-town Story,
Brimming with Beauty and Thrills

With

ANETHA GETWELL

And a Cast of Distinguished Players

Directed by Charles Miller
Story by George Dubois Proctor

Watch for Announcement
Of Releasing Arrangements
In an Early Issue of
This Publication

Pantheon Pictures Corporation

Executive Offices
836 Singer Building

Studio and Plant
Port Henry

NEW YORK
Jans Productions Inc. Present

"The AMAZING LOVERS"

A fascinating presentation of life in Greenwich Village based upon a surprising love story.

Story by
CHARLES A. LOGUE
Directed by
B. A. ROLFE

Woven in the midst of New York’s famous Bohemian Resort

Produced by
A. H. FISCHER, INC.

STATE RIGHT BUYERS WIRE JANS PRODUCTIONS, Inc.
SUITE 1005—729 7th AVE., NEW YORK CITY. PHONE BRYANT 3623
Jans Productions Inc. Present

"MAN AND WOMAN"

A powerful photo dramatic depiction of moral regeneration whose frankly realistic portrayal compels tense interest.

JOE KING

Superb in the tropical luxuriance of nature's lavish settings

Produced by
A.H. FISCHER INC.

A JANS PICTURE

STATE RIGHT BUYERS WIRE JANS PRODUCTIONS, Inc.
SUITE 1005—729 7th AVE., NEW YORK CITY. PHONE BRYANT 3623

Written and Directed by
CHARLES A. LOGUE

An all star cast supporting
DIANA ALLEN
(DeForest Kelley star)
and
JOE KING

Produced by
A.H. FISCHER INC.
Claire Whitney and Robert Emmett Keane in their two-reel features being produced under the personal supervision of Hal Benedict one a month starting July 15th an unequalled offering to the independent market

Forward Film Distributors, Inc.
J. Joseph Sameth, Pres

110 West 40th St
New York City

412 Mason Bldg
Los Angeles
An entire floor of our greatly enlarged laboratory is devoted exclusively to

NEGATIVE DEVELOPING AND FIRST PRINT WORK

OUR NIGHT AND DAY SERVICE
 Means that by nine a. m. you can see the results of the previous day’s ‘takes’

QUALITY INSURED BY
 An expert developing crew. Conditioned air—rendered absolutely free from dust.
Thorough washing in crystal-clear, filtered water.

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PRINTING  DEVELOPING  ART TITLES
251 West 19th St.  New York City

TELEPHONE WATKINS 7620
VARIETY IS THE SPICE OF LIFE

The Variety of subjects CELEBRATED offers not only spices your program but salts and “peps” it.

Our Subjects will lend tone, atmosphere and balance to any program.

We will help you to bring patrons into your theatre and keep them happy in their seats.

Look at the list on the accompanying page of Bear subjects for Dog days.
**NOVELTY and SCENICS**
- PRIZMA
- SPORT PICTORIAL
- FEDERATED SCREEN SNAPSHOTs
- FORD WEEKLY
- FORD EDUCATIONAL LIBRARY
- CELEBRATED SCREEN NEWS
- URBAN MOVIE CHATS
- CHESTER OUTINGS
- GLOBE TROTS
- GAUMONT PICTORIAL LIFE
- ILLITERATE DIGEST
- TOPICAL TIPS
- DEPTHS OF THE SEA
- SALISBURY WILD ANIMALS
- BAUMER INDUSTRIAL (M. P. T. O. A.)

**ONE REEL COMEDIES**
- CHESTER
- FEDERATED WARNER
- GUMPS (Cartoon)
- FOLLY
- HANK MANN
- GAITY
- CELEBRATED
- CHRISTIE
- JUNGLE
- FILM SPECIALS
- CLARE BRIGGS

**TWO REEL WESTERNS**
- IRVING CUMMINGS  
  (Northwest Mounted Police Stories)
- NORTHWOOD DRAMAS
- STAR RANCH WESTERNS

**FEATURES**
- DIANE OF STAR HOLLOW
- DANGEROUS TOYS
- THE RIGHT WAY
- BONNIE MAY
- THE MIDLANDERS
- PENNY OF TOP HILL TRAIL
- EAST LYNNE
- SERVANT IN THE HOUSE
- THAT SOMETHING
- THE GOOD-BAD WIFE
- FALL OF A SAINT
- HEARTS AND MASKS
- JUNGLE PRINCESS
- OUT OF THE DARKNESS
- CHILD FOR SALE
- SOUL OF MEN
- NOBODY'S GIRL

**TWO REEL COMEDIES**
- CHESTER (SNOOKY)
- MONTE BANKS (Federated Warner)
- HALL ROOM
- HANK MANN
- CHRISTIE SPECIALS
- FILM SPECIALS
- MURIEL OSTRICHE
- CLARE BRIGGS

**SERIALS**
- MIRACLES OF THE JUNGLE
- VANISHING TRAILS
- MILLION DOLLAR REWARD
- HOUDINI
- LOST CITY
- IN THE CLUTCHES OF THE HINDU
- FATAL FORTUNE
- TIGER BAND
- CARTER CASE

**CELEBRATED PLAYERS FILM CORPORATION**
810 SOUTH WABASH AVENUE
CHICAGO
MEMBER

ILLINOIS, INDIANA, WISCONSIN
"Tense and Real and of Lasting Appeal"

That's what the Moving Picture World says.

Looking for something good—something out of the ordinary? Read it all!

"The drama is tense and real and of lasting appeal. The subject matter is great and impressive. It is powerful enough to hold the attention of any spectator, and to leave him satisfied and inspired. A story of the survival of ideals, of the sublime strength of human character, of the test and triumph of love through vicissitudes that are overpowering."

Albert A. Kaufman's presentation of a

Sidney A. Franklin Production

"COURAGE"

A First National Attraction

Adapted from Andrew Soutar's Book "Courage"
Big Audience Appeal!

A picture that carries a love message to every girl and young man and one that young and old will enjoy. The story of a certain rich man and two beautiful girls—full of romance—3 kinds of love.

with the beautiful

HOPE HAMPTON

in

“Love’s Penalty”

Presented by Hope Hampton Productions, Inc. Story and direction by John Gilbert. Exclusively distributed by Associated First National Exchanges, with the exception of the Pittsburgh territory, which is handled by the Columbia Film Exchange. Pittsburgh, Pa.
Carpentier Calls “Scrap Iron” Great Fight Film

Battling Frenchman sends congratulations to Charles Ray after viewing picture at his camp. It’s worth reading.

You never had such an opportunity as this one. The whole country is fight “crazy” and here’s the best ring battle ever fought on the screen. The women want to see it just as much as the men.

Arthur S. Kane presents

CHARLES RAY

in

“Scrap Iron”

Adapted from Charles E. Van Loan’s Saturday Evening Post story
by Finis Fox

Directed by Charles Ray and produced by Charles Ray Productions, Inc.; photographed by George Rizard.

Go To It! Now!

Mr. Charles Ray,
Hollywood, Calif.

Dear Mr. Ray,

I have had the pleasure of seeing your picture “Scrap Iron,” which you were so kind as to have sent to the camp. I want to tell you that the fight in this picture is one of the very best that I have ever seen screened. Congratulations on the art with which you staged it.

Yours Sincerely,
(signed) G. Carpentier

A FIRST NATIONAL ATTRACTION
THIS issue marks the sixth anniversary of the founding of Exhibitors Herald. In the six years that have elapsed since the beginning of the publication the motion picture industry has found in it a new and different type of trade paper: a publication conducted on a basis of strict independence, impartiality and fairness to every branch of the business.

From the outset this publication has contended vigorously against the entrenched precedents that have existed since the start of the business and has refused to accede to the prejudiced beliefs that a motion picture trade paper to survive must be a slave to privileged interests, accepting dictation from those who have sought to rule arbitrarily over the destinies of a great industry.

Committed wholeheartedly to the policy that a publication in this industry should—and must if it is to be successful permanently—adhere faithfully to a course of aggressive independence and strict impartiality, Exhibitors Herald has carried on determinedly during the six years of its existence until now, at this auspicious moment in its record, it has reached a position of unquestioned authority and influence in the trade world of motion pictures.

This achievement, in a great part, has been made possible by the appreciation of leaders in the exhibiting and in other branches of the industry of the signal importance of encouraging the development of a trade paper which serves an ideal: which treasures its reputation for independence and fair dealing above opportunities for mere aggrandizement; which stands steadfastly by its convictions and spurns every approach which suggests a compromise with misrepresentation, trickery or oppression.

It is appropriate upon this occasion to make due recognition of this splendid encouragement and support which have been accorded our efforts and also to offer renewed assurance that against whatever obstacles that may occur Exhibitors Herald will continue determinedly to remain faithful to its trust.
Instead of going down and out the exhibitor of intelligence and courage will give his competition at this time a real fight. Such a fight cannot be expected to yield a great profit, but it will at least keep the theatre in the minds of the public and will prevent the forming of the habit of keeping away from the theatre.

There are exhibitors who appear to be intent upon making business at this time just as bad as possible. Witness, for example, the case of an exhibitor with whom we have recently discussed conditions. This exhibitor has been paying an average of about sixty-five dollars for his feature picture. In an endeavor to impress upon us his astuteness in meeting the current situation he announced that between now and September first his maximum figure would be fifteen dollars per picture.

Here is an exhibitor whose public has been accustomed to sixty-five-dollar pictures and his pretty little scheme is to foist upon them fifteen-dollar pictures right at a time when all forms of outdoor amusement are in active competition. Under the disadvantages of hot weather theatre-going this exhibitor expects his public to be charmed with a type of picture they would not stand for in the winter months when the theatre is just about the only available place of diversion.

If there is any logic or sense in such procedure, we can’t see it. A program may be shortened to advantage for the summer, but how it can be cheapened substantially and still win against the outdoor competition is something we do not understand. If a theatre finds that financial requirements compel a material lowering of the usual entertainment standards it would be better that the doors be closed for thirty or sixty days. To cheapen your program is an effective means of making bad business worse.

**Re-Takes**

**J. R. M.**

All ready for the big fight?

* Got your ringside seat?

* The one in Minneapolis, we mean.

* The Lineup

In this corner we have “Battlin’” Cohen—while over there we have “K. O.” Gill Brady! Ready for the going!

* Shelbyville Kid Will Be There

There is to be a baseball game ‘n’ everything.

Frank Rembusch, the “Babe” Ruth of the industry, will knock out a few “hell-raising” statements for the amusement of the boys in the bleachers.

* Sight-seeing busses will leave the back of the hall every five minutes and parade up the middle aisle.

* The T. R. will follow the band wagon in a wheel chair.

* "Raw for Minneapolis!!!

* Candor?

Metro’s going to make a picture called “Junk.”

* Still Asks Eight Cents

Sugar is down to 6 cents a pound, according to reports, but our corner grocer is holding out for a separate peace.

* “Chicago cabarets are infested by wild women.”—Testimony at murder trial. Somebody feeding them wild oats?

* And the Parrot Talked

Rex Ingram, who dashed off that little thing, “The Four Horsemen,” tells this one, which shows that system is everything even around a studio. He ordered a parrot and monkey for “The Conquering Power,” his next picture. When ready to “shoo!” the monkey was on hand, but there were no signs of the parrot. “Where’s the parrot?” he asked the man in charge of the set. “Well, you see the monkey is an actor and the parrot’s voice. You’ll have to get him in the prop room.”

* He’ll Have a Time Finding One

William Pinney Eagle is looking for a shy young lady to play the lead in “The Rubaiyat of Omar Khayyam.”

* Easy

However, with a real “jug” of wine and thou beneath the hough,” he should have no trouble getting a leading man.

* It’s going to be a pleasure playing that scene.

* Belongs in the Artillery

Admiral Sims is in the wrong branch of service with that Jackass stuff.

* Got the Von Stromheim Habit

According to the latest report from across the pond, a German film company is going to rebuild and reproduce the Egyptian pyramids, the White House, New York City, Niagara Falls, and for good measure the Gulf of Naples.
Laemmle and Party
Sail on Trip Abroad
Harry Reichenbach Goes As
Special Representative—
Stern With Chief
(Special to Exhibitors Herald)

NEW YORK, June 21.—Carl Laemmle, president of Universal Film Manufacturing Company, sailed last week on the Aquitania on his annual trip to Europe.

In the Laemmle party were Abe Stern, treasurer of Universal, Mr. Laemmle's two children, Rosabelle and Julius, their aunt, Mrs. Lilian Schacken, Laemmle's brother, director; Harry Reichenbach, who goes on a special mission. C. DeVidal Hunt, Mr. Laemmle's personal secretary, Joe Kraemer, his valet, and Miss Rosabelle's maid.

Mr. Laemmle's trip this year combines business and pleasure. The pleasurable part of it will consist of some time spent in the town in which he was born, Laupheim, Germany, at Deauville and Carlsbad. The business end of the trip will start as soon as Mr. Laemmle reaches London; where three days will be spent in consultation with the Messrs. Claxton, agents of the company's product in Great Britain.

Mr. Laemmle will leave Mr. Reichenbach to complete the business in London, as well as to make a report to him of the advisability of establishing a permanent producing unit in Great Britain.

"Way Down East" on
Last Week of Record
Showing in New York
(Special to Exhibitors Herald)

NEW YORK, June 21.—"Way Down East" will close a run of forty-two weeks at the Forty-fourth Street theatre, Saturday night. In point of attendance and receipts, it has set a new record, although the length of its run falls five weeks short of that made by "The Birth of a Nation" at the Liberty theatre, from March, 1915, to February, 1916.

It has also been announced that Fox's "The Queen of Sheba," now on its tenth week at the Lyric theatre, will conclude its run the middle of August when it will be presented in Chicago, Boston and Philadelphia.

"The Connecticut Yankee in King Arthur's Court," another Fox production, has entered its fourteenth week at the Central theatre. Its run will continue indefinitely.

New York Film Club
Plans Annual Outing
(Special to Exhibitors Herald)

NEW YORK, June 21.—George Uffner, chairman of the entertainment committee of the New York City F. I. L. M. club, stated today that arrangements were well under way for the annual outing, which will be the greatest event the club so far has held.

President Chadwick has named a new grievance committee: Harry Buxbaum, Famous Players; Charles Rosenweig, Universal; Arthur Abbot, Metropolitan; Schacken, Warner, and William Marsh, Pathe. Owing to the large number of disputes, the committee will continue weekly meetings throughout the summer.

Citizens Storm Lockup to
Release Indiana Exhibitor

Climax in Sunday Theatre Fight at Portland Results
in Jail Door Being Smashed in to Free
Theatre Owner Refused Bonds

(Special to Exhibitors Herald)

PORTLAND, IND., June 21.—Sherman Hines, proprietor of the Princess motion picture theatre of this city, was released from jail by a crowd of demonstrators Sunday after he had been arrested by Chief of Police Jellison and a patrolman for having opened his theatre for a Sunday afternoon performance.

Hines was taken to the jail where he was told by the police that he would have to remain until the next day, as Mayor Mitchell was out of the city and no one else could accept his bond.

Break in Door to Free Prisoner

After the report of the arrest had spread, a crowd of citizens assembled in front of the jail. When they learned that Hines had been refused bail, they smashed the police to one side; smashed in the door, and liberated the theatre owner, who was suffering greatly from the heat. The jail is a small wooden building with little ventilation.

Violence was probably prevented when the policemen changed their front and consented to Hines being removed to his home, where he was placed under the care of a physician as a result of the ordeal and the heat.

Attorneys Lead Crowd

The crowd which liberated Mr. Hines was led by his attorneys, Jacob Denny and S. A. D. Whipple. Many prominent citizens were included in the number.

Hines was arrested several weeks ago for operating his theatre on Sunday, but the case against him in the circuit court was dismissed. Advocates of blue Sunday claim that he promised to discontinue Sunday shows at the time.

Columbus Pastors
Demand Blue Sunday

(Special to Exhibitors Herald)

COLUMBUS, IND., June 21.—The pastors of the three churches of this place have protested to the town board against Sunday motion pictures at the A-Muse-U theatre. J. C. Robertson, manager of the theatre, previously had tried to put on Sunday shows, but was prevented by the pastors and members of their congregations.

The next time he opened the theatre on Sunday he was not molested.

No tickets were sold for the second Sunday show, but instead a large sign was put across the front of the theatre which read: "Please donate as we are selling no tickets." A large crowd attended the show and many of the patrons are said to have "donated" several times more than the regular price of admission.

Robinson says he will continue to give Sunday evening shows despite his costs thereby being paid. He expresses the belief there is no way to prevent the shows so long as he continues his donation method of collecting the price of admission.

Lasky Announces Big
Cut Will Be Made in
Costs of Production

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, and Cecil B. DeMille, director-general, have returned to Los Angeles. Mr. DeMille had made a flying trip to New York for conferences with the officials of the company.

Before leaving New York, Mr. Lasky said that conditions made it necessary that every possible economy be practiced in the future in the production of pictures.

"Through reorganization," he said, "I expect to effect a big cut in the cost of production at the Lasky studio. I also will arrange for the reception at the Lasky studio of the producing units which we are shifting west from the Long Island studio, which will remain closed throughout the summer."

New Jersey Exhibitors
Convene July 6 and 7
(Special to Exhibitors Herald)

ATLANTIC CITY, N. J., June 21.—The Motion Picture Theatre Owners of New Jersey will hold its annual convention at Garden Palace on Wednesday and Thursday, July 6 and 7. At that time the Jersey league will put into effect the work of the national organization at Minneapolis.
Walter Pritchard Eaton Deals Blow for Tolerance

Brands Censorship as Prussian and Its Advocacy Bigotry Against Which True Americans Should Rebel

FROM time to time, men in various capacities make important contributions to the literature which forcibly drives home the futility and danger of so-called legalized censorship of the motion picture. The late Mayor Gaynor, of New York City, Samuel Gompers, president of the American Federation of Labor, and Governor McKelvie, of Nebraska, are among the more notable of these men.

Walter Pritchard Eaton, well known author, living at Sheffield, Mass., wrote a communication to the Pittsfield Berkshire Eagle a few days ago in answer to a letter advocating censorship. It was probably the work of but a few minutes for Mr. Eaton. But many of his statements are permanently pertinent to the subject. His communication was as follows:

“In your Tuesday issue,” writes Mr. Eaton, “Mr. Joy added his bit to the censorship controversy, and made the astonishing statement that the progressive forces of the world are lined up for censorship, so that we may have a place where we may safely send our children. Has it not occurred to any of the guardians of our morals that we may send our children out to play ball in the park? Or, if they insist on going to the movies, that we might conceivably send them to motion picture programs designed for children? How long has it been since artists were compelled to produce their works carefully graded to the intelligence and sweet innocence of childhood? Actually, a small percentage of the total attendance at the movies is composed of children; and this small percentage had much better be at home, for other reasons than the detriment to their morals. Yet the advocates of a censorship would decree that the vast majority of adults shall have no screen dramas above the intelligence of a fifteen-year-old child.

“"So far as censorship has worked out, in its inevitable blundering, stupid, bigoted way, it passes the mawkish, the silly, the intellectually debasing, and bans along with a very little that the police could ban quite as well, all that is deep and passionate and stirring and constructively realistic. New movie censorship rules in certain parts of the country forbid any representation of suicide or murder, for instance. In other words, "Othello" is forbidden! One hates to think what would happen to the Greek tragedies. The whole idea of three or four petty politicians at $5,000 per year (rather a decent plum for some faithful heelers to pick!), egged on by their own officiousness and the blighting bigotry of a band of pious ritcermons who are so afraid of their own passions that they won’t allow any passion to be exhibited or discussed, if they can help it, being permitted to dictate what you and I and millions of other men and women shall (continued on page 22)

D. S. Perrin Starts

On 10,000-Mile Trip

Warren Executive to Visit All Exchange Centers in the Country

Dwight S. Perrin, vice-president in charge of sales for the Motion Picture Corporation, left New York last week on a 10,000-mile trip that will take him not only to the twenty-two branch offices of this newest national distributing organization, but into the principal key cities in every territory east of a line from Minneapolis southward. Mr. Perrin, a former night editor of the New York Tribune, and for five years in motion pictures, is acquainted with hundreds of exhibitors and on this trip will visit them with the managers of the various Warren territories.

Sidney J. Goldstein, vice-president of the Central Division, with headquarters in Chicago, will attend the Minneapolis convention of the Motion Picture Theatre Owners of America, where he will meet Mr. Perrin and other Warren home office officials from New York and the various branches of the company in the central portion of the United States.

A. M. P. A. To Mark Anniversary in Fall With Big Celebration

Percy Howard, president of the New York Press Club and editor in chief of the American Press Association was the speaker at the recent A. M. P. A. dinner at the Cafe Boulevard. Mr. Howard delivered a plea for greater co-operation between newspaper publishers and motion picture producers, admitting that the publishers were equally as guilty in the failure to establish relations mutually advantageous.

The A. M. P. A. adopted a resolution of thanks to Samuel Rothaeil and H. Dowd to the Capitol Theatre for their work in arranging the special presentation of the A. M. P. A. at the Harris Theatre June 3.

Tentative plans were initiated for a big function of the A. M. P. A. in connection with the installation of new officers in the fall, which will mark the fifth anniversary of the association’s existence.

North Carolina League Meets June 23 and 24

(Special to Exhibitors Herald)

Wilmington, N. C., June 21.-The annual convention of the North Carolina Exhibitors League will be held at Wrightsville Beach, Wilmington, on June 23 and 24. Convention headquarters will be at the Oceanic Hotel.

It is understood that a new officer, who has held the presidency for several years, and H. B. Varner, secretary and treasurer, will not accept re-election.

ADOLPH ZUKOR VISITS LONDON STUDIO

Left to right—Mrs. Eugene Zukor, Eugene Zukor, Mrs. Adolph Zukor, Mr. Zukor, (standing) Maj. Charles H. Bell and (right) A. Osso of French Paramount office.
Minneapolis Prepared for Reception of M. P. T.O.A.

Address by Sydney S. Cohen, President, Expected to Feature Opening Session of Exhibitor Convention Monday, June 27

(From Staff Representative)

MINNEAPOLIS, MINN., June 21.—At 10 o'clock, Monday morning, June 27, the Motion Picture Theatre Owners of America will open at Minneapolis what promises to be the most important sessions in the history of organized motion picture exhibitors.

There will be no set program, although the order of business will be decided at a meeting of the executive committee to be held Sunday afternoon. A banquet Tuesday evening is the only big function which has been definitely arranged.

Big Delegation From the East

Samuel I. Berman, personal representative of President Sydney S. Cohen, is expected to reach Minneapolis Friday to complete preliminary arrangements. President Cohen and his party and large delegations from several eastern states will arrive in Chicago at 2 o'clock Saturday afternoon and after a brief rest will depart for Minneapolis at night, reaching here early Sunday.

Chicago's delegation and exhibitors from the central west leave early Sunday morning to arrive in Minneapolis at night. Delegates from the west will arrive in groups throughout Sunday.

Expect Prominent Visitors

In addition to well known exhibitors from all parts of the United States, Minneapolis expects to entertain a number of prominent statesmen and scores of film executives. Governor McKelvie of Nebraska, Governor Blaine of Wisconsin and Governor Press of Minnesota have been invited to address the convention.

Lewis J. Selznick, president of Selznick Enterprises; Marcus Loew of Loew, Inc., and Metro Pictures, and J. D. Williams, general manager of Associated First National Pictures, are among the prominent film men who have made reservations in local hotels according to Al Steffes, president of the United Theatrical Protective League.

Cohen to Talk Monday

One of the big events of the opening session is expected to be an address by Sydney S. Cohen, president of the M. P. T. O. A., in which he will outline the accomplishments of the association during the past year and what the year should bring forth.

Registration and reports of the various officers and committees may take up all of Monday, and it is possible that business may not get under way until Tuesday. Every effort to speed the routine work has been made, however.

Each delegate upon presenting his credentials and registering will be given a card which will entitle him to many courtesies about the city in addition to entering the official sessions.

Sessions at West Hotel

The official sessions will be held in the Moorish room of the West Hotel. Headquarters of the various state delegations will be scattered over several hotels. Exhibitors of Minneapolis and the immediate vicinity have reserved two floors at the Dykman Hotel.

Wires and advance reservations indicate the attendance will meet early expectations. Action of the Western Passenger Association in promising a fare-and-a-half rate for the round trip if 250 people attended the convention from outside of Minneapolis is expected to bring a large number of visitors in addition to the delegates.

Mr. Cohen has intimated that negotiations at the convention will give the exhibitor relief from high film rentals. In this connection he stated that independent producers and distributors had entered into conference with the national officials and that interesting plans had been submitted.

Public Rights League—Page 39
Says Jenkins to Rembusch

An Open Letter in Which the Veteran Nebraska Exhibitor Discusses Hoosiers, Exhibitor Organizations, Counting Hogs and Other Topics of More or Less General Interest

FRANK J. REMBUSCH, Shelbyville, Ind., exhibitor, who has been in the limelight from time to time, has sent a letter to exhibitors through the country under the caption "A Hell Raising Letter to Exhibitors."

Among the men he sent letters to was J. C. Jenkins, manager of the Auditorium theatre, Neligh, Neb., one of the best known theatre owners in the west. Jenkins has elected to reply in his own inimitable style.

His letter is as follows:

MR. FRANK J. REMBUSCH,
Shelbyville, Indiana.

DEAR FRANK,

I am just in receipt of your circular letter under the following caption, "A HELL RAISING STATEMENT TO EXHIBITORS," and being formerly a Hoosier myself, I feel I am entitled to reply.

A careful consideration of this circular leads me to several conclusions. While you have no doubt stated some facts, it is quite evident to my mind that you have drawn on your imagination for some of your statements. One thing is certain, you are a 100 per cent type of an Indiana politician and I judge you have received your training under the careful guidance of one Tom Taggart.

I am not in a position to question the truthfulness of some of your statements for the reason that from the sandhills of Nebraska back to the headquarters of our association in New York is too long a perspective for the average eye. You state that Mr. Sidney Cohen is not big enough for the job of president. Possibly this is true, but Frank, did you ever consider that being a president of an association representing the fifth largest business in this country is a full grown man's job? Would you expect a man to untangle all the knots and snarls in a business of this magnitude that have entangled it for the past fifteen years and do it in the short space of one year?

You have made some very drastic statements in your circular and were I at the Minneapolis convention I should endeavor to get the floor long enough to call upon you to either prove the statements or make ample apology to our association.

You state that the claim of the "Committee of Seventeen" has never been paid, if this is true (and I do not doubt your word in this regard) it is certainly not in line with good business methods, for I recall having voted for a resolution at Cleveland authorizing the payment of this claim, which resolution was adopted.

Your inference that Mr. Cohen and his official associates have misappropriated the funds of the association certainly calls for an investigation, and the Minneapolis convention will be remiss in its duty should it not order a searching inquiry into this matter.

As to what the association has done to carry out the program laid down at the Cleveland convention, I shall have to plead ignorance. We were to have a uniform contract, deposits were to be done away with, music tax was to be abolished and many other wrongs to be righted, but I will agree with you that about all I have seen on the subject so far has been long-winded articles between Mr. Cohen and Adolph Zukor in the trade papers, generally of a personal nature, and this has caused me to wonder at times just where our interests were being conserved, but I am not in a position to say that our officers have not given the matter their best endeavors.

Strife and contention in our ranks is the enemy's best weapon, and if the delegates to the Minneapolis convention carry their grievances and personalities onto the convention floor it would be far better that they remain at home. Our grievances are having entirely too much publicity in the trade papers and in a circular form, and it occurs to me that it is about time there was a halt called and some real constructive work done. We are childish in much of what we do as an organization; we are prone to heap all the mistakes on the other fellow and especially upon the producer. We grumble that big idea film must work in harmony with all branches of the industry with an eye single to justice and fairness. In my mind there is entirely too much shouting "thief" and pointing to the other fellow as the culprit. To parade our grievances before the public is a glorious mistake and one that should be frowned upon at the Minneapolis convention.

With a view to make any further comment on your circular, I would have to admit that it was not only entirely too drastic, but long-winded as well, and it reminds me somewhat of a statement of one of our neighbors back in Indiana some years ago when he rushed into our house and said, "Uncle John, there's more'n five hundred head of your hogs in the corn." And father replied, "Why, Mr. Sunder-land, I can't see how that is possible." "Yes, it is," replied the irate neighbor, "I counted 'em." "Well," replied father, "that's strange; I only have thirty, all told."

I believe, Frank, you have counted too many hogs. Don't you think when you get up to Minneapolis you had better take another stock inventory? I don't think also that it will be best for you to leave your personalities in Shelbyville. Just pickie 'em, they'll keep, and go on with the "harmony" as the uppermost thought in your mind. I know you are a Hoosier and as such it is hard to lay aside prejudice ideas; it was for me until I got out here where God's glorious sunshine burned out a lot of the dross, and I believe I now have a broader perspective. And I don't find it so very much to be at the convention, and I should like to take you off into a quiet corner and have a heart to heart talk with you, for I am sure it would do us both good. I believe you mean to be right and fair and treat the subject with "issue" all, but you are prejudiced, Frank, that you are a Hoosier, and if you lived in Goodland, Kansas, or Neligh, Nebraska, you'd see things differently.

In closing I will state to you that I will not be a delegate to the convention unless you are willing to prove your statements and I hope you can prove 'em, for if you do, then our organization is a success and will be better than it has never been born.

Very truly yours,

J. C. JENKINS, Auditorium Theatre.
Illinois Censorship Bill Dies in Closing Hours Of State Legislature

(Special to Exhibitors Herald)

SPRINGFIELD, ILL., June 21.—The Spence bill, aimed to create state censorship in Illinois, died in the closing hours of the fifty-second general assembly early Sunday morning. Although it had gone to third reading, opponents of the measure one side and it was lost in the maze to go to a vote.

Exhibitors of Illinois are confident that the measure would have been beaten if its advocates succeeded in forcing it to a vote. For weeks they conducted a campaign of education among the lawmakers of the state and had many influential legislators ready to lead the fight on the bill. The victory in Illinois brings the total number of the states repudiating censorship since January 1 up to thirty-three. Censorship was also beaten in the District of Columbia, and scores of cities during this period. The state of Ohio and the city of Chicago, both of which have censorship, defeated proposals of stricter censorship.

States Defeating Censorship


Nebraska is the only state in this list in which a censorship bill reached the governor after being passed by both houses. It was promptly vetoed by Governor McKelvie.

Illinois Bill Objectionable

The Spence bill, which was beaten in Illinois, was particularly objectionable, as it was amended so as not to interfere with Chicago censorship. In operation, it would have created a double-censorship in Illinois, compelling film exchanges to pay for inspection not only by a state board but by a Chicago board as well.

In many other ways, it would have been more burdensome than the generally proposed censorship measures.

One provision made it possible for the board to reconsider any decision and revoke a license after a film had once been passed.

Industry Files Petition to Block the Enforcement of Massachusetts Censorship

(Special to Exhibitors Herald)

BOSTON, MASS., June 21.—The first step in the industry’s fight to prevent enforcement of censorship in this state has been taken with the filing of a preliminary petition asking for a referendum on the question.

The petition, filed with the secretary of state by Judge J. Albert Brackett, counsel for the allied theatre interests of the state, requests that the issue be voted on at the election in 1922.

To Campaign on Screens

Ninety days are allowed the film interests to file the signatures of 15,000 voters, which will suspend the operation of the law. It is planned to utilize the theatres in obtaining the signatures. A campaign to enlist public support will be conducted on the screens.

Twelve signatures are on the original petition. They are:

Suffolk County: Judge J. Albert Brackett, counsel for the allied theatres of Massachusetts.

Henry Abrahams, secretary of the Boston Central Labor Union.

Censor Signs Petition

Worcester County: Peter F. Sullivan, mayor of Worcester; Anna M. Marsh, member of the Worcester school committee; and a member of the local censorship board of that city; Thomas J. Meehan, Worcester business man.

Middlesex County: Edward W. Quinn, mayor of Cambridge; Arthur H. Smith, vice president of the Cambridge Board of Trade; George A. Giles, real estate broker.

Essex County: Carolyn M. Engler, member of Lynn school committee and chairman of the local censorship board of that city; Mrs. Engler is an official in the Federation of Women’s Clubs of Massachusetts. Dr. Michael R. Donovan, health commissioner of Lynn.

Other Names Obtained

Norfolk County: Miss Sybil H. Holmes, Boston lawyer; Thomas B. Lothian, general manager of the A. L. Erlanger theatrical interests, comprising the Colonial, Tremont and Hollis theatres; also, a Brookline resident.

Under the terms of the law, the censorship would become effective on January 1 next, under the supervision of Colonel Alfred F. Foote, commissioner of public safety.

Hiram Abrams West

Hiram Abrams, president of the United Artists Corporation, is spending ten days in Chicago calling on prominent exhibitors in the central west.

Proctor in Chicago

Ralph O. Proctor, well known film executive, spent several days in Chicago during the past week.

Wisconsin Exhibitors Protest a Tariff on Foreign Productions

(Milwaukee, Wis., June 21.—Exhibitors of Milwaukee have declared that a protest will be made against enactment of the bill now before the United States tariff which provides a tariff of 25 per cent on foreign film productions. Local theatre men content that passage of the law would mean increased admission prices.

Wire Congressman In Tariff Protest

FOND DU LAC, WIS., June 21.—Local exhibitors have wired Congressman Florian Lampert to protest against passage of the bill now before congress which would levy a tariff on foreign pictures. Exhibitors opposing the bill are William Ainsworth, Orpheum; Fremont Smith, Bijou; E. C. Prinsin, New Garrick, and Oscar Voellert, Ida.

Mooberry Council Fails To Grant Referendum

(Milwaukee, Wis., June 21.—A motion to grant a referendum on the Sunday opening issue was tabled by the city council following City Attorney Walden’s interpretation of the law that the council is a legislative body and is not empowered to delegate.

The sentiment among the aldermen favored the referendum. A petition asking that the question be voted on at the polls was signed by prominent business men. It is possible that petitions will be circulated throughout the city in an effort to induce the council to grant Sunday opening.

Wins Gold Watch

BETTY BLYTHE

On the stage of the Lyric theatre, New York, presented Dorothy Winter, of Brooklyn, a watch for the ten best answers submitted concerning "The Queen of Sheba," the Fox spectacle, in which Miss Blythe starred.
American Interests Acquire Control of Pathe Exchange

Paul Brunet, Who Has Just Closed Negotiations in Paris, Will Remain As President of $7,000,000 Corporation

NEW YORK, June 21.—Control of Pathe Exchange, Inc., has been acquired from Pathe Cinema, Ltd., of Paris by the present American stockholders.

This information is contained in a cable from Paul Brunet, president, who has been in France for several weeks arranging the details of the transaction.

Brunet Still at Helm of Corporation

Mr. Brunet will remain at the head of the $7,000,000 company. While there will be no drastic change in the general policy of operation, it is understood that broader activities will be undertaken on Mr. Brunet’s return to America. It is declared, also, that the employees will be given a voice in the direction of the company.

Under the present arrangements, Paul Pathe, founder of the international organization, retains a large share of stock. The American management, however, will direct the policies of the company.

Although President Brunet’s message gave no details of the transaction, it is known that the company’s policy of remaining out of the theatre field will be adhered to.

At the headquarters of Pathe, 35 West Forty-fifth street, it was learned that Mr. Brunet was accompanied abroad by Edmund C. Lynch of 129 Broadway, who heads the group of American stockholders taking over the majority interest in the American company, and Paul Fuller of Coudert Brothers, each of whom has been a member of the board of directors of Pathe Exchange for five years. Mr. Lynch’s associate, Charles Merrill, also has been a stockholder for five years. Bernard Benson, vice-president of Pathe Exchange, Inc., is associated with Mr. Lynch and Mr. Merrill.

Pathe has thirty-three selling offices located in the most important key centres throughout the United States. It will continue its policy of distributing through these exchanges the product of many of the prominent producers of the country. This week marked the issuance of its greatest feature—the Rudyard Kipling picture, “Without Benefit of Clergy,” at the Capitol theatre.

Known in the film industry as “the	house of serials and short subjects,” Pathe always has been active in the development of this particular branch of entertainment. It fostered the serial drama from its inception and today holds a high rank in this field.

Government Launches Drive for Collection Of Admission Taxes

WASHINGTON, D. C., June 21.—Motion picture houses and other theatres which fail to print the price of admission on tickets or cards, in accordance with the regulations of the treasury department, are to be the subject of a special drive by the internal revenue bureau next month. A nation-wide campaign is to be made for the collection of admission, excise and other taxes, which the bureau has reason to believe are being withheld or not collected.

A drama of this nature was made last year, with the result that the bureau’s collections were swelled by many millions of dollars. Preliminary to the country-wide inveigitation, Commissioner David H. Blair has instructed his assistants in the field to organize special squads to canvass for delinquents.

Washington, D. C., Exhibitors Want Next National Meeting at Capital

WASHINGTON, D. C., June 21.—A communication urging that the next national convention of the Motion Picture Theatre Owners of America be held here has been forwarded to the secretaries of the various state units by President Harry M. Crandall of the District of Columbia Exhibitors Association.

In his letter Mr. Crandall points out that the request is not a selfish one. In this connection the letter reads: 

One of the prime functions of our organizations is to combat the various kinds of unfair and illogical legislation that is being constantly proposed, and of late more so than ever, against our industry. As you know this radical agitation has reached a point where it is a menace to our very existence. Need we then point to the timely advantage that a convention in Washington would offer of providing to those who direct national affairs here in Washington the importance and stability of our industry, and equally important, of getting together each with his own congressmen and senators, with a friendly intimacy not privileged by long distance correspondence? These advantages are, we feel sure, obvious and need no elaboration.”

Tucker, Director Of “Miracle Man” Dies in California

LOS ANGELES, June 20.—George Loane Tucker, the famous director, died here today.

Mr. Tucker was critically ill for several months. In a desperate effort to regain his health he underwent several serious operations. His recovery had been regarded as extremely dubious for more than a year. His final work for the screen was “Ladies Must Live,” which has not been published.

The production of “The Miracle Man” rendered secure the fame of George Loane Tucker. This picture, universally regarded as one of the finest creations of the screen, was made by Mr. Tucker following many years of zealous artistic effort in which were produced many pictures of varying quality but each in some part suggestive of very great talent. Mr. Tucker’s work was chiefly notable for effective characterization and high dramatic situations effected with a simplicity of action.

Tucker was born in Chicago, of an old theatrical family. He studied law at the Chicago Law School and later was associated, at various times, with Cohen and Harris, H. H. Frazee, H. W. Savage and other New York managers.

With Mr. Tucker when he died were his mother, Mrs. Ethel Tucker of Chicago, and his wife, known in pictures and on the stage as Elizabeth Risdon.

To Erect Playhouse at Elizabeth, New Jersey

E. J. ZUBER—W. S. Sons have been awarded the contract for the construction of a theatre in Broad street opposite the First Presbyterian church. Fred W. Wentworth of Paterson drew the plans.
Kent in Statement
On Uran Controversy
Takes Full Responsibility
And Defends Action in
Handling Case

S. R. Kent, in charge of distribution for the Famous Players-Lasky Corporation, has issued a statement answering the charges made by officers of the M. P. T. O. A. of "unfair treatment" according B. F. Uran, Mattoon, Ill., exhibitor.

Mr. Kent states that he is responsible for negotiations between Famous Players and Mr. Uran, and offers to submit correspondence and other evidence before a committee of interested exhibitors and abide by their decision.

He denies that Famous Players ever made any effort to purchase the Uran theaters, or attempted to build in opposition to him. He states that every day that heaven refused to let the theaters offered for sale to the company.

He states that Mr. Uran, who owns the only two theaters in Mattoon, declined to compensate Pictures at the price offered; declined to play them on percentage as a basis for a further contract, and insisted on getting them at his price or refusing to take them.

Presbyterians Seek
National Censorship
(Special to Exhibitors Herald)

WARSAW, IND., June 21.—A nation-wide campaign for legal censorship of motion pictures by the federal government is urged in a resolution adopted at the 133d general assembly of the Presbyterian church in the United States of America which met at Winona Lake, Concerning motion pictures the assembly says:

"Deploring the present state of moving picture shows to young people because of films that suggest criminal elements or morals, the assembly believes that the film and those that make light of the marines is the only solution to the problem, to co-operate with the widespread movement for better motion picture shows. Some organized branches of business are not amenable to the appeal for clean movies, we urge a national-wide campaign for legal censorship by the federal government."

Exhibitors Herald directs attention to an advertisement of Skinner Organ Company which appears elsewhere in this issue. This represents the initial announcement of this company to the motion picture trade with respect to a type of organ which it is claimed will afford in itself adequate and satisfactory musical facilities for a great number of theaters.

The Skinner Organ Company has for many years enjoyed an unique position among the organ builders of the world. It has consistently produced an organ of singular merit and now after several years study and investigation of the requirements of motion picture theaters it believes itself in a position to render significant aid to exhibitors.

Sen. Walker Says Charge
Was Qualified in Address
Counsel for Exhibitors Tells First National That He
Was Misquoted in Eastern Press Reports on
Speech Made in New York

Senator James J. Walker, general counsel for the Motion Picture Theatre Owners of America, in a letter to J. D. Williams, general manager of Associated First National, declares that he was misquoted in Eastern trade papers on the statement that Adolph Zukor controls "five out of eight of First National's board of directors."

"Walker Says Assertion Based on Hearsay"

Senator Walker's letter was in answer to two written by Mr. Williams, in which First National requested specific proof of the assertion and its foundation or an acknowledgment that such proof was an impossibility and a retraction of the statement.

In his communication Senator Walker states that he based his assertion, made at the Hotel Astor on June 1, following his return from the West Coast, on the statement of "a man of recognized integrity, with experience and standing in the motion picture industry," "Passing the statement on," he says, "I did so with the explicit declaration that it was entirely hearsay so far as I knew upon the moment I have not heard of its publication."

During my visit to California last month a man of recognized integrity, with experience and standing in the motion picture industry, made the statement to me that five officers of Associated First National Pictures, Inc., were to some extent controlled by Adolph Zukor, and further, that evidence of this would be forthcoming in the near future. In passing this statement on, among other things, to the motion picture theatre owners at the Hotel Astor on June 1, I did so with the explicit declaration that it was entirely hearsay as far as I knew (and so it was understood by all those present) but, however, the statement is sufficient in importance to the protection and welfare of the independent exhibitors to be of the greatest interest to the independent exhibitors.

With that always in mind, I knew that after the statement had to be published, it would be published; therefore, I was justified in the statement. Furthermore, it was published until too late—moves me to take timely on the whole at an emergency as against my preference to be cooperative.

Again in the same letter (in the one in which the motion picture industry is at large is entitled to independence as the only means for its endurance if nothing more, and none of us who regard its future as something greater than its past can afford to rest content with its present while the menace of monopoly exists), "I have also said—"it may be a means of gratification to you to know that we are determined not to rest content with the status quo that I am always in your statement that there are some details in the effort for protection with which we are not familiar and which, I respectfully submit, it is not only your duty but it may be to your interest to uncover."

Nowhere in my speech to which you refer, nor at any other time, have I ever stated that First National has several theatres in the city of Denver.

West Virginia League
Raps Hamon Picture
(Special to Exhibitors Herald)

HUNTINGTON, W. VA. June 21.—At a recent meeting of the executive committee of the Motion Picture Theatre Owners of West Virginia a resolution was passed barring all objectionable pictures from the screens of this state. The resolution was specific in denouncing the Clara Smith Hamon picture and "In the Shadow of the Dome."

Oklahoma Court of Appeals Holds
That Sunday Shows Are Not Illegal
(Special to Exhibitors Herald)

OKLAHOMA CITY, OKLA., June 21.—The campaign of blue law agitators to close theatres on Sunday received another setback when Judge E. S. Bessey in the Oklahoma criminal court of appeals rendered a decision that showing of pictures in this state on the Sabbath is not illegal.

The other judges in the court of appeals concurred in Judge Bessey's decision. The ruling affects nine cases appealed from the lower courts. In his decision the judge held that the operation of a motion picture theatre on Sunday could not be considered criminal interference with the repose and religious liberty of a community.

"We, therefore, come to the conclusion," the court declared, "that the operation of a moving picture show is not servile labor and not prohibited within the meaning of this portion of our Sunday statute."
Pennsylvania League Censures Stanleys for Price Cut

John S. Evans says "Experiment" May Have Ruinous Effect on the Whole Industry

JOHN S. EVANS, as president of the Motion Picture Theatre Owners of Pennsylvania, Southern New Jersey and Delaware, has addressed an open letter to the Stanley Company of America asking the company explain to the industry the purpose of its "experiment" in reducing the admission price to the Casino theatre to 9 cents.

In his communication Mr. Evans emphasizes that the adoption of such a policy by the Stanley Company, if continued, "will spell the finish of profits for yourselves and every other exhibitor and exchange man in this territory, besides spreading all over the country."

AFTER stating the fact that "Philadelphia theatres charge less at the present time than any other large city in the United States," Mr. Evans continues: "The Casino theatre, which you own and operate, was intended by you to close down for the summer on June 11, and the fact advertised generally, but over night you changed your mind and decided to continue reducing prices from 10 to 15 cents to 9 cents to everyone.

"The Casino is surrounded by five other houses, most all high class ones. The Great Northern theatre owned by you and the Strand theatre, which is booked by yourselves. The Drury, Tioga and Carman theatres are operated by independent exhibitors securing their film in the open market.

"What is your object in reducing your prices to a ridiculous figure? You told me you did not care to tell. I visited Jules Mastbaum, Alex Boyd, John McGuirk, Lew Sablosky and Abe Sablosky, all officers of your company, and had a conference on the situation, but the only answer I got was, you were trying an experiment."

"Explain to the industry what your experiment is for."

"It is said you made absurd offers to purchase the independent opposition theatres and then when they refused you put the low scale of prices into effect, running high-class film, presumably to force a sale to you.

"Experiment? I think everyone will agree it is a bad one. Are you not kindling a fire that if not stopped will spell the finish of profits for yourselves and every other exhibitor and exchange man in this territory, besides spreading all over the country.

"Because you can't make a dollar don't stop the other fellow by a ruinous policy that will hurt you and everyone else. Do other red blooded and game men in this business do. Run at a loss at regular prices or close the theatre for the summer."

MONEY MAKING IDEAS
Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By ERNEST G. WELDON
(Manager, Jewel theatre, Rusk, Tex.)

While school was in session, I offered three cash prizes for the best composition on "The Influence of the Motion Picture of Today on the Public." I had a number of contestants and worked up quite a bit of interest. I had two judges from my film center pass on the papers, thus avoiding any possibility of unfairness. I announced in advance the night the winner would be proclaimed and it certainly brought out a crowd.

By MRS. W. H. HELFER
(Manager, Itasca theatre, Alice, Tex.)

About five weeks ago, I started working on a free matinee for people residing outside our little city. I interested the merchants in it and sold them all the free tickets they could use for $2.00 a week. The interest is increasing and although I have only given three matinees, the attendance has doubled nearly three times.

By REMING & M'INTOSH
(Managers, Star theatre, Bracketville, Tex.)

If we would devote more time to our business; make our theatres more attractive; sweep and dust more often; say "Good morning" to people; boost our business as well as boost all the time for all good undertakings, some of our small town theatres would improve their box office receipts.

New Constitution and By-Laws Are Adopted By Chicago Exhibitors

New by-laws and constitution were adopted by the Chicago branch of the Illinois Exhibitors Alliance at its last meeting. The constitution of the organization is now in accordance with the rules of the Motion Picture Theatre Owners of America.

Under the leadership of John Silha, the recently elected president, the local organization will conduct an aggressive campaign in the interest of the local exhibitors.

On the executive board in addition to the officers are Louis H. Frank, E. J. Hively, Joseph Hopp, J. Kalled, S. Selig, J. Cohen, R. Israel and Paul Sittner.

North Dakota League Will Seek Repeal of Sunday Closing Law
(Special to Exhibitors Herald)

BISMARCK, N. D., June 21.—First on the program of the newly organized North Dakota Theatre Owners Association is the circulation of a petition looking to the repeal of the Sunday closing law. The exhibitors want a referendum on the question at the November election.

Only temporary organization has been effected. G. V. Haliday is temporary president and F. O. Hellstrom of Bismark is acting secretary.

Urges Legislature Now In Special Session to Adopt Censorship Bill
(From Staff Correspondent)

ST. LOUIS, MO., June 21.—Missouri exhibitors are facing their second censorship fight of the year. The legislature is now in special session and Governor Hyde has been asked by the Committee of Fifty to urge the lawmakers to enact a regulatory measure. Letters are being sent by the committee to each member of the state legislature urging for prompt action on the measure at the special session.

Direction of Metro Special Wins Degree at Yale for Ingram

Yale university signally honored the motion picture industry this week when it bestowed upon Rex Ingram, the young director of "The Four Horsemen of the Apocalypse," the Metro Medal, the degree of bachelor of fine arts at its commencement exercises. This is the first time in history of the industry that motion pictures have been recognized by any university.

Anti-Blue Law League To Meet in Washington
(Special to Exhibitors Herald)

WASHINGTON, D. C., June 21.—The annual convention of the Anti-Blue Law League of America will be held here from October 3 to 5. One of the features of the convention will be a huge parade on October 4 from the capitol to the White House in protest against federal blue laws.

Interest has been aroused throughout the nation by the league and it is expected that thousands will attend the convention.
Producer of League Picture Has Record for Clean Films

Marshall Neilan's pledge to cooperate in the exhibitors' fight against intolerance by producing a propaganda picture for the PUBLIC RIGHTS LEAGUE:

"I am happy to be able to do something definite to help the cause and will give the production my personal attention. I feel it a privilege to place the time and effort of my entire staff at your disposal in this connection. I will write, direct and cut film myself. If there are any suggestions which the members of the LEAGUE wish to make, I shall be happy to hear from them."

Mr. Neilan offers his services in this movement because of the moral principle involved, and not because of any fear of having his own productions mutilated by an inexpert and political censorate.

This distinguished producer in all of his box office successes has not given the public the type of film that would encourage censorship. His record is 100 per cent. His pictures are clean and wholesome and afford a class of entertainment that every member of the family enjoys.

It is a fight against censorship by a producer who has never been censored.

Mr. Neilan's record in this respect is very clean.

Relative to the launching of this defensive movement, Mr. Neilan says:

"The PUBLIC RIGHTS LEAGUE shows a way for the exhibitors of the nation to combat effectively the so-called re-forms which threaten to hang crepe on the doors of their theatres.

in his effort to protect his interests.

The ramifications of the LEAGUE plan present a sweeping reply to enemies of the screen and the national uniformity of the drive gives the industry a powerful weapon.

"Arrangements are being completed for production of the PUBLIC RIGHTS LEAGUE picture. As proof of my desire to personally do everything possible, I will write, direct and cut the film myself."

Exhibitors will be kept advised of the progress made by Mr. Neilan on this production. As yet the producer-director has made no public announcement of the players selected for the picture.

He has assured members of the LEAGUE, however, that prominent actors have been chosen.

Watch the LEAGUE announcements for further news of interest relative to movement.
Exhibitors

Asked to Interchange Ideas on Slide Making

Slide manufacture is causing some concern among members of the PUBLIC RIGHTS LEAGUE.

Several exhibitors have written that it is difficult to make presentable slides for screening LEAGUE propaganda.

There are several methods of obtaining good results. One is the use of gelatine inserts. A typewriter can be used in transcribing onto the insert the brief editorial published weekly on this page. Slides made in this manner are neat and serviceable and will be the means of furthering the LEAGUE campaign.

F. J. McWilliams of the Grand theatre, Madison, Wis., has suggested another means of making slides. He places his slide glass over the printed editorial and traces the words. Very attractive slides can be made in this manner, he states.

Some theatres make constant use of a camera for slide manufacture. This is one of the most satisfactory methods, perhaps, and should be utilized by exhibitors possessing a camera.

There is also a stencil slide which can be purchased at a nominal fee from any equipment company.

Any of these methods produce uniform lettering and can be easily utilized by every exhibitor.

Perhaps some exhibitor has another very effective means of making slides. Suggestions should be sent to "Exhibitors Herald" for publication so that this difficulty will not interfere with the furtherance of the PUBLIC RIGHTS LEAGUE campaign.

It is much easier and much more effective to conduct a propaganda campaign as a preparatory measure to fight censorship and blue laws than it is to stage a last minute fight when a piece of oppressive legislation has reached the last reading in the state legislature.

If you have an ingenious method of making slides do not fail to advise other exhibitors through the columns of "Exhibitors Herald." It may be the means of inducing other theatre men to participate in this movement.

Although the state legislatures have adjourned the reformers have not ceased in their efforts to shackle the public with intolerant laws. The exhibitors should not cease in their efforts to counteract this sentiment.

Once upon a time, when the nation was on the brink of war, there was a picture called "The Little American." An autocratic censor with a German name declared it was too harsh on the prospective enemy and attempted to prevent its exhibiton. Such are the ways of censorship.

PUBLIC RIGHTS LEAGUE.

This is copy for slide No. 9. Each week there will be printed in this space a brief message of information and argument aimed to inform the public correctly concerning the issues involved in the campaign for the freedom of the motion picture.
In the Fight for Freedom

Names added to membership roll of the PUBLIC RIGHTS LEAGUE during the past week. The complete list of members will be printed at an early date.

The radical reform movement, with the ultimate purpose of enacting stringent blue laws, is not popular with the majority. There is no more convincing evidence of this than the case of Sherman Hines of the Princess theatre, Portland, Ind.

Hines was arrested for operating on Sunday. He was informed that as the mayor was out of town, he could not be released from jail before Monday.

Enraged citizens stormed the jail and liberated the exhibitor.

Hines had the support of the public. Exhibitors who are members of the PUBLIC RIGHTS LEAGUE are cooperating in a movement to win the support of their patrons. Have you taken this step to protect your business?

A

ADAMSON, D. C., Y. M. C. A., Walter Reed Hospital, Washington, D. C.
A, D. F. AMUSEMENT CO., Strand theatre, Newark, N. J.
BINSWORTH, G. R., 916 G St., N. W., Washington, D. C.
ALBY, L. G., Strand theatre, Waterford, Wis.
ANDERSON, LIEUT. JIM P., Crandall’s theatre, Washington, D. C.

B

BACHMAN, J. A., 505 Mather Bldg., Washington, D. C.
BALLINGER, W. F., Select Pictures Corp., Washington, D. C.
BARNES, MERTON, The Barnes theatre, Fillmore, Calif.
BANGER, C. E., Isis theatre, Harrisonburg, Va.
BELL, NELSON B., Crandall’s theatres, Washington, D. C.
BERGER, RUDOLPH, F. B. Warren Corp., Washington, D. C.
BILER, JOHN, Dixie theatre, New Madrid, Mo.
BIRON, D., Liberty and American theatres, Washington, D. C.
BLAIR, W. T., Victory theatre, Poteau, Okla.
BOND, F. M., Bond theatre, Pontiac, Ill.
BRAYTON, BRADFORD I., Majestic theatre, Streator, Ill.
BRANER, J. H., Electric Film Corp., Washington, D. C.
BRENNER, WILL H., New Cozy theatre, Winchester, Ind.
BUETTNER, H. A., Columbia theatre, Little York, Ill.
BUCHANAN, F. O., Columbia theatre, Bristol, Va.
BURFORD, H. H., La Crosse theatres—Co.—Rivoli, Majestic, La Crosse theatres—La Crosse, Wis.
BURKE, NED, New theatre, Staunton, Va.

C

CAMPBELL, R. H., Olympic theatre, Washington, D. C.
COHEN, SAM P., Victoria theatre, Washington, D. C.
COLEMAN, HENRY I., Seaboard Film Corp., Washington, D. C.
COLLITON, WM. F., Alamo theatre, Washington, D. C.
COLVIN & HOWARD, Lyric theatre, Rockwood, Tenn.
CRAWFORD, C. F., Gem theatre, Washington, D. C.

D

DALE, CHAS., Topic theatre, Fairfax, Minn.

DARNELL, O. H., Grand theatre, Salem, Va.
DECK, WALTER, Empire and O. K. theatres, Frederick, Md.
DUDLEY, S. H., 1223 Seventh St., N. W., Washington, D. C.
DURKEE, FRANK W., Palace, Belmont, Schanze theatres, Baltimore, Md.

F

FISHER, W. L. O., Star theatre, Frederick, Md.
FITZGERALD, JAMES B., Manager, Super Film Exhibitors, Washington, D. C.
FLINT, GEO. B., Virginia theatre, Boone, La.
FLOX, JAKE, Liberty Film Exchange, 916 G St., N. W., Washington, D. C.
FRIEDMANN, O. H., Peafowl theatre, Nashville, Tenn.

G

GARNER, LEO G., Reliance Film Exchange, Washington, D. C.
GOEBEL, C. A., Isis theatre, Bristol, Va.
GOLDSMITH, M., Famous Players-Lasky Corp., Washington, D. C.
GREENLALGH, F. L., Realart Pictures Corp., 916 G St., N. W., Washington, D. C.
GRIFFIN & MITCHELL, Raphael theatre, Washington, D. C.
GUERIN, W. R., Grand theatre, Paulding, Ohio.

H

HALL, C. W., Grand theatre, Centralia, Ill.
HARTLOVE, JAMES J., Fairiland theatre, Baltimore, Md.
HENDRICKS, S. K., Dixie theatre, Glade Spring, Va.
HENSON, E. G., Opera House, Charles Town, W. Va.
HILL, WALTER, 839 So. Wabash Ave., Chicago, Ill.
HILMAN, J. C., Peoples theatre, Binghamton, N. Y.
HORNING, F. A., Horn theatre, Baltimore, Md.
HOWARD, GEO. B., Rex theatre, Albion, Neb.

J

JENKINS, ALLEN, National Theatre Corp., Roanoke, Va.
JOHNSON, T. H., Maryland theatre, Washington, D. C.
JONES, WILLIAM L., First National Pictures, Louisville, Ky.

K

KAATZ, F. C., Idle Hour theatre, Tolley, N. D.
KNABLE, J. W., Lester theatre, Sanborn, N. D.

L

LABARRE, B. A., Dreamland theatre, Leesville, La.
LAEMMLE, LOUIS, Central Theatre Co., Chicago, Ill.
LAWRENCE, RAYMOND, Wilmont theatre, Christiansburg, Va.
LEOPOLD, L., Fox Film Corp.
LESERMAN, F. L., Casino theatre, Chicago, Ill.
LEVY, HARRY, Famous Players-Lasky Corp., Washington, D. C.
LEVY, JULES, Washington Film Exch., Washington, D. C.
LUTCH, M., Royal theatre, Milford, Ia.

M
MacDONALD, C. M., Strand theatre, Norton, Va.
MacNAUGHTON, W. C., Virginia theatre, Washington, D. C.
McSHANE, E. L., Robertson-Cole, Washington, D. C.
MANTHEY BROS., Palace theatre, Waseca, Minn.
MARKS, CHAS. W., Clarke Opera House, Berryville, Va.
MARTIN, GEO. W., Blue Mouse theatre, Washington, D. C.
MENDELSOHN, B. L., Realart Pictures-Corp., Washington, D. C.
MOORE, ARTHUR, Carolina theatre, Washington, D. C.
MUSSEN, C. S., Opera House, Shepherdstown, W. Va.
MYSSHALL, CARL, Modern theatre, Harwich Port, Mass.

N
NICHOLS, GEO. C., Superba theatre, Grand Rapids, Mich.

O
OBRESHK, H. J., Star theatre, Whiting, Ind.
O’DONNELL, S. F., Federal Film Service, 916 G St., N. W., Washington, D. C.

P
PARMELE THEATRE CO., Parmele and Lyric theatres, Plattsburgh, Neb.
Powell, W. J., Lonet theatre, Wellington, Ohio.

R
REDAN, HARRY, Auditorium theatre, Sugar Land, Tex.
REICHERT, LOUIS, Washington Branch Manager, Realart Pictures Corp., Washington, D. C.
ROBERTS, WALTER R., Dreamland theatre, East Rockford, Va.

S
SAAD, J. I., Weddington theatre, Pikeville, Ky.
SACKS, S. M., Masonic theatre, Clifton Forge, Va.
SCHOONOVER, JAS., & SON, Mazda Amusement Co., Aurora, Neb.
SEMBLER & FOSTER, Colonial theatre, Radford, Va.

Senebon, George, United Artists Corp., Washington, D. C.
Settle, Earle, Busby theatre, McAlister, Okla.
Sherwood, Edwin A., 525 13th St., N. W., Washington, D. C.
Simmons, I. Y., Kialto Prod., Inc., Washington, D. C.
Simon, Mr., Marshall Square theatre, Chicago, Ill.
Sink, Herbert O., Badin theatre, Badin, N. C.
Smead, A. C., Majestic theatre, Council Bluffs, Ia.
Sonin, Carl J., Robertson-Cole, Washington, D. C.
Stephenson, Mrs. D. J., Marion theatre, Marion, Va.
Stettmuid, H. G., Jr., Odeon theatre, Chandler, Okla.
Stevenson, J. H., Mohrland Amusement Hall, Mohrland, Utah.
Stone, M. E., Elite theatre, Washington, D. C.
Suman, L. E., Comet theatre, Albia, Ia.

T
Trescott, R. L., Pictureland theatre, Livonia, N. Y.

V
Varing, Howard, Royal theatre, Spirit Lake, Ia.
Volke, WM., New theatre, Woodstock, Va.

W
Webber, F. O., Park theatre, Roanoke, Va.
Webster Electric CO., Webster theatre, Washington, D. C.
Wertenbergers, DR. W., Empress theatre, St. Joseph, Mo.
White, James M., Asst. Mgr., Washington Fox Film Exchange, Washington, D. C.
White, W. L., Seaboard Film Corp., Mather Bldg., Washington, D. C.
Whitt, W. C., Home theatre, Anderson, Cal.
Whitfield, Lyric theatre, San Angelo, Tex.
Widner, A. L., Mgr., Associated Producers, Washington, D. C.
Wilson, Eugene, Vitagraph Branch, Washington, D. C.
Wilson, W. V., Seco theatre, Rockville, Md.
Wintz, John, Lyric theatre, Batesville, Ind.
Wood, Joseph, Paramount and Town Hall theatres, Stafford Springs, Conn.
Wygal, John, Elks theatre, Pulaski, Va.

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The Public Rights League

"For the Freedom of Motion Pictures"

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws. Knowing that immediate action must be taken to maintain the freedom of the screen, I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE, my only obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

Sign and mail to EXHIBITORS HERALD, 417 South Dearborn Street, Chicago. You then will be enrolled as a member of the PUBLIC RIGHTS LEAGUE.

Name ..........................................................

Theatre ..................................................

City ......................................................
THE production branch of the motion picture industry has experienced many far-reaching changes during recent months.

In the studio more so than elsewhere throughout the industry are to be found evidences of the swift and radical developments that have come into the art and business of motion pictures.

Since the Fall of 1920 production everywhere has been curtailed to a minimum. The old order of turning out volumes of production with little consideration of the market's requirements has gone into the discard, probably never to return.

* * *

Careful analysis of the situation reveals very definitely that the new order has brought with it substantial advantages that will be realized upon in the immediate future. The studio or the production branch of the industry can only remain fundamentally prosperous when its output is geared to the requirements of the market and the tastes of the public.

Although the curtailment of the past few months appears to some in the light of a hardship it is in reality nothing more than a natural readjustment that has been in prospect for some time. It is a natural reaction from the process of stabilization that has been going on throughout the industry.

The motion picture industry in its present scope and magnitude must be conducted along lines of highest efficiency if serious disaster is to be averted. Its various branches must operate in close harmony to the common advantage of all. The most competent sales organization is not able to operate indefinitely under the burden of studio laxness and extravagance; likewise, no real success can come to the producing unit unless there is adequate business administration in the distributing end.

* * *

The progress or the lack of it in American production during the past year has been the subject of wide discussion. The appearance of a few well-constructed European pictures was the signal for the outbreak of many opinions declaring that even since the termination of the war foreign producers had achieved an advance that set them ahead of American standards.

Such opinions, however, were very superficial. The sponsors of these opinions failed to analyze and were affected almost entirely by the novelty of the importations and by the extent that they differed from accepted American procedure, without for a moment considering whether such departure was really an improvement.

The simple truth is that the American picture has attained a state of technical excellency and has consistently maintained it for such a long period that observers both within and outside the trade have come to take such excellency for granted. It is only the occasional lapses from such a standard that excites comment.

A survey of production for the past several months indicates an amazingly consistent record of good pictures. The point has been made by some who would question the progress in production that there has been an extremely limited number of what is commonly termed “big” pictures. This point, however, instead of advancing their argument really weakens it because of the fact that the uniformly high standard of production generally makes it extremely difficult for a picture to be advanced beyond the usual level. Another phase of this matter which is frequently lost sight of is that the sensationally “big” picture, such as “The Miracle Man,” is a very fortunate combination of judgment, ability and a great deal of good luck. Luck is a factor that cannot be arbitrarily enlisted for the making of a picture, yet it is the single element that has lifted many productions out of the class of good pictures and has made them great.

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One of the concrete advancements in picture making during the past year has been the materialization
of the dream of drafting the best brains in the literary profession to the work of providing picture stories. The story question has been and remains the most perplexing phase of the production situation. In the absence of a meritorious narrative great direction, acting and technical handling are to no avail. The greatest producing unit is hopelessly marooned in a sea of useless effort unless there is a good story to carry it to the mainland of public satisfaction.

The progress of the art has accomplished the winning of the interest of the foremost men of the writing profession and it appears that the day is passed when any person will not consider it a distinct honor to be accorded the privilege of writing for the screen.

As the great writers of fiction are those to whom we would naturally look for screen material and as practically without exception they are now all glad of an opportunity to write for motion pictures, it would appear that there should ensue a consistent improvement in stories.

* * *

In the acting branch of the art the outstanding development has been a verification of star values. Under the stress of the readjustment that has been going on and with the public's judgment constantly becoming more discerning, the expected has happened: Artificially created stars, who with violence to their own best interests and the interests of pictures generally have been either immaturely or with no reason at all forced into stellar positions, have, under the inexorable law of popular demand, lapsed back into more consistent acting positions.

At whatever hardship this has been accomplished to the few, it has been a genuine blessing to the many as it has created wider opportunities for a great number and the improvement it has made is already noticeable upon current productions. Except for the unusual story and the decidedly unusual personality a picture of uniform popular satisfaction is dependent upon a cast, each member of which is thoroughly competent and whose role is as the story makes it and not as an artificially created star would have it.

* * *

Well-merited recognition of the director has recently been emphasized—and rightly so. Not only the trade but also the public have come to realize that the biggest personage in the creation of motion pictures stands outside the camera lines. The prediction may be ventured that the day will come when the director of a motion picture will be as well known to the general public as the author of a novel. The director's responsibility, his opportunity to either exalt or humble the motion picture makes this a condition that in the natural order should be brought about.

* * *

In this issue Exhibitors Herald attracts especial attention to the Studio—and with good reason. The Studio is in reality the mainspring of the industry in which are generated the creative energy and artistic thought which impel the motion picture toward the goal of increasingly greater popular attention and renders possible the opportunities that are opened to the subordinate branches of the industry.
From Studio to Screen With The Exploitation Production

By WILLIAM R. WEAVER

EXPOITATION begins in the studio. It ends with the public. The exploitation fitness of any production determines its business success and the success of the many who participate in the work of delivering it to the public upon the screens of the world.

Exploitation fitness is obtainable only in production.

Fundamental changes have been made in the system which produces a picture and delivers it to the screen. Production, distribution and exhibition, formerly conducted as independent and only incidentally related operations, have become unified in so far as concerns the work of profitably selling motion picture entertainment.

In view of the fact that profitable sale of screen entertainment is directly or indirectly responsible for every advance in every department of the industry, unusual interest attaches to the reasons for and results of each step toward the perfection of the exploitation production.

IT is not long since stories were purchased solely because they pleased the individual vested with the power of purchase. The star became an essential consideration, and the system was changed. Stories were bought because of their suitability for stipulated players. Although this suitability still is required in many cases, the final decision now is based upon the probable salability of the picturization.

Scenarios, continuities, formerly were written with the sole aim of providing interesting diversion for the patron within the theatre. With this purpose has been combined that of providing material particularly useful in exploitation. In the necessary reduction of the novel to picture dimensions care is exercised that no scene, character or situation that the theatre man may successfully capitalize is eliminated.

AUTHORS writing for the screen, adaptors transcribing published works, continuity writers, directors, title writers and decorators, every individual who contributes to the quality of the finished production, works with the final public sale of the screen story in mind.

Stills record the change.

Still photographs once were chiefly of stellar players, simple portraits, or of beautiful scenes from the picture represented. Today they show interesting bits of action, novel situations or unique characters. Attempt is made to present the salable contents of each production in photograph form. It was this development which gave rise to the "Suggestions in the Stills" service originated and exclusively maintained by EXHIBITORS HERALD.

THE welcome accorded this service plainly indicates the importance of the purpose which it serves. Probably the most concisely stated summing up of its value to the exhibitor is that made by C. L. McDonald, advertising manager of the Majestic and Strand theatres, Jackson, Miss., who wrote:

"I am well pleased with EXHIBITORS HERALD and find that it covers more territory than both the and the together. Have always favored and the heretofore, but your Suggestions in the Stills and exploitation department have made me a HERALD believer."

MR. MCDONALD states the exhibitorial viewpoint clearly. By careful study of the advance stills presented in the "Exhibitors Advertising" department each week the theatre man obtains a tangible working basis upon which to plan his treatment of productions which he will exhibit.

He learns the nature of attractions offered. He is enabled to determine which will stand protracted engagements and which will justify only brief runs. It is made possible for him to decide definitely upon a course of procedure long before the pictures are to be shown at his theatre.

It should not be necessary to point out that a campaign carefully planned and executed is superior to the impromptu effort made when only an indefinite knowledge of the picture is had until it is screened. Original plans may be elaborated. New ideas may be capitalized. The "sober second thought" may be brought to bear upon the advertising problem, effecting its certain result.

THE still camera man of the modern studio misses no opportunity to obtain photographs of the sets, bits of action, characters, etc., which may be effectively used in this manner. Careful study of these is made by the exploitation departments of the various companies and upon the result of this study, together with information at hand regarding pictures in production, press books, lithographs, etc., are based.

THE stills produced upon succeeding pages are of this nature.

The exploitation of these pictures began in the studio.

It will end when exhibitors of the nation have advertised and sold them to the American public.

The box office records of the nation will indicate the degree of success with which the many participating in their exploitation will have worked.
Paramount Still Suggestions
For "The Affairs of Anatol"

By CLAUD SAUNDERS, Director of Exploitation for Paramount Pictures

It is surprising to learn that all exhibitors do not use the stills regularly for exploitation inspiration. The stills are probably the most fertile source of ideas, although there are of course other points of departure. But each still is susceptible to study, something the fast changing scenes of the picture are not. The manager can ponder over the pictures of scenes and see possibilities overlooked when the film was hastily run for him in a projection room.

I will take a new Paramount picture, "The Affairs of Anatol," and develop the exploitation possibilities from the stills alone. The same method will be used that the "Exhibitors' Advertising" department of EXHIBITORS HERALD employs in its special feature, "Suggestions in the Stills."

The inspection of the stills and the advance press material of "The Affairs of Anatol" naturally suggest three fundamental traits: the picture is gorgeous; it has an all-star cast; and it has genuine literary quality. The press material discloses Cecil B. DeMille as director; a cast which includes Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff Raymond Hatton and others. The art director is the famous Paul Tribe. The story is by Jeanie Macpherson with the literary assistance of Beulah Marie Dix and Elmer Harris. Moreover the picture was suggested by Arthur Schnitzler's renowned play "Anatol," which was introduced to the English-speaking stage in a paraphrase by Granville Barker. I mention these facts to show that the general policy of the exploitation—in prologues, lobbies, window tieups, newspaper advertising, and street stunts—must be flavored with good taste and discrimination.

There is no cut-and-dried procedure, but for the purposes of getting somewhere at all, I will begin with prologue possibilities.

The Cafe of the Green Fan is one of the most spectacular scenes of the picture. This episode is of vital importance to the story and consequently a prologue based on these scenes will not stretch the point any. There is a jazz orchestra, a sprightly chorus of six girls, and an artistic tableau of a girl posed as a statue, juggling some stars.

Another important episode takes place on a famous roof-garden, where Bebe Daniel's pose as "en tableau." For thematic accompaniment, I quote from the musical suggestions furnished by the publicity department:

"The scene is of an Oriental maiden stabbed to death by the negro attendant. Blood flows from her breast. Musical material can be found in Richard Strauss' 'Salome,' Rimsky-Korsakov's 'Scherezade,' or Goldmark's 'Queen of Sheba.'"

Within the means of the smaller houses is the swing episode with Wanda Hawley. It was suggested that some care-free melody, possibly Musetta's song from Puccini's "La Boheme," be sung.

The stills of jazz dancing should be good for phonograph tieups. Immeasurable possibilities present themselves at once in this connection.

Julia Faye as the Egyptian maid of Satan Syn is a suggestion for tieups, but more particularly for the costumes of the girl ushers. Don't forget the leopard.
For further presentation purposes the stills of the Cafe of the Green Fan can be referred to. The fascinating pose of the girl-statue juggling stars—which, by the way, can be indicated on a drop and does not require a juggler—can be duplicated. It might be arranged for the screen by placing the pedestal and girl a little further to the side.

Parfaits and other delicacies are made much of in the picture. With these close-up photographs, something in them ought to interest the drug stores and confectionaries.

The fine scenes of arches, colonnades, grottos, cabarets and the like can all be drawn on for the style of lobby dressing. The old stunt of balloons and colored discs could be used again to suggest the spirit of revelry.

For spectacular touches, I draw the attention to the pillow used in the Satan Syn episode with Babe Daniels. The pillow with the scrawled head is provocative of interest, gruesome and fascinating. The pillow could be duplicated, or the design drawn and colored for decorations of heralds.

The residence designed for Anatol has a peep-hole arrangement in one of the bed-rooms. This suggests immediately the peep-hole street stunt which draws people to the aperture. When they look in they see an advertisement of the picture.

A still which should be featured in both lobbies and windows is a picture of the cast, Mr. DeMille and the technical staff. This was especially made to give the exhibitor a chance to emphasize the great accumulation of talent necessary to make the picture. The group includes Mr. Iribe, Alvin good for phonograph tieups, Innmerpher; and Miss Macpherson. This unusual assembling of those people you do see and those you seldom see should be interesting wherever it is displayed.

A close inspection of the stills will also show a number of mercantile tieup possibilities.

The first reel scene of Gloria Swanson's pedal manuever might appeal to a high class chiropodist. It should also fit in with a drug store tieup for foot-powders and the like.

A striking contrast for a furniture tieup is contained in the still where Wallace Reid smashes to smithereens the sumptuous apartment which he, cinematically speaking, sets up for Wanda Hawley. This still is an excellent opportunity for a catchy window card and an opportunity to spring a laugh.

The handsome chess set used by Elliott Dexter and Gloria Swanson, reminds me that chess is coming into vogue again. It is becoming a feature of high class parlor entertainment. Stationers should be delighted with this opportunity to tie up with these stills. A number of Chinese, Japanese, and other novelty houses which collect ivory and hand carved sets should find these stills useful.

For tieups and street stunts, the closer you stay to the stills the better. If the connection between the stunt and the picture is logical without being labored or strained and furthermore and, best of all, if it gives you a good laugh, it is most effective.

These suggestions are far from exhaustive. But they are an example of what feasible ideas suggest themselves from a few minutes' study. Exploitation varies from tieing up with circuses and carnivals, to window tieups and back to lobby displays, and back still further to presentation. Circumstances alone determine what stunts should be used. It would be folly to make general plans for exploitation when Cleveland and Squeedunk are two different places. But I heartily endorse the study of the stills. They give a starting point for ideas, and these ideas may then be expanded, developed and applied to the needs of the exhibitor's own locality.
Fox Stills Indicate Methods Of Advertising New Pictures

This still from "The Guide" with Clyde Cook as the star suggests the opportunity of dressing up a horse as a Moose. Perhaps with a placard bearing the inscription—"Are You a Moose?" Clyde Cook will show you how to become eligible at the Blank theatre.

This picture of Buck Jones in "Straight from the Shoulder" suggests an appeal to all classes of society. It carries the thought of religion for home people as well as an atmosphere of recklessness for the adventurous, and it is apparent that the two are on terms of good fellowship.

This picture of Shirley Mason from "Lovetime" suggests the spirit of carefree youth planning happiness for the future. It might be used to exploit the picture among the young people with the suggestion that they are now in the springtime of youth and asking whether they have thought what the future holds in store for them, and calling to their attention that immediate happiness is within their reach at the Blank theatre.

Everybody knows Tom Mix as an unexcelled stunt man. Here is a still from "The Big Town Round-Up" showing a comedy element. It might be used in a tie-up with gents' furnishing stores with the suggestion to the public that after Mix gets through playing at the Blank theatre, he had better come to their store and get a collar that fits him.

Suggestions by LESLIE JORDAN, publicity department, Fox Film Corp.
New Hodkinson Feature Stills Disclose Exploitation Angles

By RICHARD WEIL
W. W. Hodkinson Corp.

Director of Exploitation

Just as Kalman Kernstein is the central character in Ralph Connor's novel, "The Foreigner," so, too, does he play the most important role in Ernest Shipman's splendid presentation of the screen version of this great book which was made by Winnipeg Productions, Inc., for Hodkinson release under the direction of Henry Alexander McRae.

Gaston Glass gives a singularly vivid and colorful rendition of the role and one which will surely win for him as many ardent admirers as did his splendid work in "Humoresque."

Opposite Mr. Glass is seen Gladys Coburn, the radiant blonde beauty, whose great dramatic ability was last made manifest in Hugo Ballin's production of "East Lynne," another recent Hodkinson release.

The story tells of the trials and tribulations of a young Russian refugee who finds his way to Winnipeg, Canada. Despite the fact that he is beaten and battered by Destiny, he finally earns happiness and the girl of his heart in an interesting and logical way.

Once again Mr. Glass is seen as a virtuoso of the violin. Therefore, a violinist dressed in a costume similar to the one illustrated in the stills could be most advantageously used in an effective prologue for the picture. The player may be used either alone or with a girl dressed to represent Gladys Coburn, who could be shown on the opposite side of the stage. She could apparently be drawn to him as his playing increases in dramatic fervor and appeal, and at the conclusion of the selection it might be possible for him to put down his violin and take the girl in his arms as the scene dims out and the picture begins.

There are many other interesting prologues which could be arranged for this picture, but the one described above has the double advantage of being both simple of arrangement and at the same time colorful.

Hugo Ballin's production, "The Journey's End," offers possibilities for a prologue of a highly dramatic nature. The story tells of a young, convent-bred girl who through force of circumstance finds herself married to a man vastly inferior. She goes along bound in wedlock for a period of years, raising a child by her husband, and then meets the president of the iron works in which her husband is employed. She finds in this man a mate in every sense of the word, and he, too, is greatly attracted by her. The husband, learning of the attachment which exists between his wife and the other man, clears the way for their union by having it appear that he has perished in an accident.

These facts are all that are necessary to know in order for the arrangement of a prologue.

A girl dressed to represent Mabel Ballin, and two men, one to impersonate George Bancroft as the husband, and the other Wyndham Standing, the president of the iron works, would be required. The girl should be shown first in a poorly appointed room, engaged in some menial task, such as washing dishes, scrubbing the floor, or the like. Her husband enters. She rises to her feet wearily and gives him a half-hearted kiss. He sits in a chair, lights his pipe, picks up a newspaper to read, and she goes on with her task. And then in the background a portion of the stage is lighted up to disclose the other man standing, who is faultlessly arrayed and offers a striking contrast to the slovenly husband. The woman looks up from her work, sees him and stares silently. He raises his hand to beckon and she rises slowly to her feet and follows him off the stage. The husband meanwhile has seen the little drama enacted before his eyes and as the woman walks slowly off stage, his head falls into his arms as the scene dims out.
Suggestions in the Stills From New Realart Features

"A KISS IN TIME," featuring Wanda Hawley, is the subject of the above still and the following suggestion by C. A. Karpen, of the Realart advertising department.

A girl with an easel will always attract attention, especially if she's pretty. She can erect her easel on any spot and begin to prepare her paints. Instead of painting, she can begin to make some sort of an outline on paper. When she thinks she has attracted enough people she becomes dissatisfied with her work and tears off the top sheet, revealing underneath the names of the theatre and the attraction.

"THE LAND OF HOPE," in which Alice Brady is starred, contains the shipboard scene shown above. Mr. Karpen's suggestion is—

An attractive and colorful prologue could be arranged by staging several folk dances. You will find the public schools are teaching folk dancing and it will be easy to get several girls and boys to give an exhibition.

"A PRIVATE SCANDAL," the Realart "Birthday Picture" and May McAvoy's initial starring vehicle, may be presented with a dramatic prologue, according to Mr. Karpen.

The accompanying stills indicate a simple setting.

From off-stage, right, voices of excited people are heard. Man's voice says, "I tell you I know he's here. I saw him."

Girl: "No! No! You must be mistaken. There's no man here."

Enter girl, blocking way of man and woman. Girl stands in front of door, left, as man speaks:

"So that's where he is. Get out of the way."

Girl: "This is my room and you shan't go in."

Struggle ensues. Man forces entrance. Shots are heard.

Elderly man and servants enter room and return registering terror as stage is dimmed and picture is projected.
Pathe Suggestion Stills for "Without Benefit of Clergy"

AMEERA, the beautiful native girl in Rudyard Kipling's "Without Benefit of Clergy," might well be crooning an Indian love song as she awaits her lover. As she finishes he enters and they embrace. They sing a bit of a love melody while a tom tom (off stage) beats, at first softly and then louder and louder until they can no longer shut out the dismal throb of the drum. They stop singing, listen to the rising and falling beat of the tom tom until it fades off to a whisper, as the stage is darkened and the feature goes on. (Photo upper right.)

The principals in "Without Benefit of Clergy," a Pathe production, are shown in a characteristic setting. (Upper left.) The composition of the still is admirable for prologue and advertising purposes. The girl might well sing an Indian love song. As this is the subject of Pathe's twenty-four sheet, it will also make a wonderful cutout.

The weird drum beat of the tom tom suggests the musical motif which might well run through the musical score, thus melting into a corresponding thread in the picture. It suggests the mysticism, the fatalism and the curious lure of India. According to Rudyard Kipling, the irregular, insistent, hollow beat of the tom tom typifies the eternal call of destiny and is the echo of the heart beat of humanity. The still (Left) also suggests the proper native costumes and an unusual prologue idea.

Suggestions by VICTOR M. SHAPIRO, exploitation manager, Pathe Exchange, Inc.
Exploitation possibilities indicated by stills from “Salvation Nell,” a Whitman Bennett production for First National distribution, suggest co-operative activity of revolutionary nature. Two scenes from the picture are shown in accompanying illustrations.

Straightaway advertising will center, of course, about the stage history of the play. Its popularity when first presented in the legitimate theatre should be properly emphasized in newspaper copy and other advertising.

For special effort in connection with the picture co-operation with the Salvation Army offers promise. Due to the war record of that organization it stands, perhaps, in a more desirable position as concerns public opinion than any similar order.

Such co-operation as is effected must, of course, reflect favorably upon the organization. A “Doughnut Drive” sponsored by the theatre in connection with the picture and aided by the press should produce excellent results, for the immediate engagement and for the lasting prestige of the playhouse. Extremely wide territory can be covered by advertising done in behalf of such an enterprise and many persons not accustomed to visiting the theatre can be brought to the box office window.

For the presentation of the picture a prologue fashioned after the entertainment given by the Salvation Army in France during the war should prove effective. Co-operation of the neighborhood American Legion Post may be enlisted in producing such a feature.
MUCH of the action in "Wedding Bells," Constance Talmadge's First National attraction, centers about the "bobbing" of the leading character's hair. In view of the general interest in the bobbed hair question in feminine circles it should be possible to promote a ballot of opinions in cooperation with a newspaper, from which voluminous publicity should result. There are other methods of utilizing the same angle which will occur to exploitation exhibitors. A First National suggestion based upon the accompanying still is to the effect that a boy-and-girl prologue or interlude utilizing a suitable song number may be staged in a setting similar to that shown in the photograph.

SCOTLAND is the background for the early incidents in "Courage," a Sidney Franklin production, and the accompanying still shows one of the early scenes, a party at the home of the leading character. The setting may be approximated by use of stock scenery available in the average theatre. One player capable of dancing a Highland Fling will suffice with extras, though bagpipe accompaniment will heighten the effectiveness of the feature. In the picture the dance is brought to an untimely close when the dancer's kilts become loosened and fall to the floor. The same ending may be used in the prologue, bringing the audience to contemplation of the data titles in pleasant humor.

CHARLES RAY'S "A Midnight Bell" may be presented with a prologue based upon the still presented herewith. The First National suggestion reads—"Open with an almost dark stage, dim lights to reveal figures of four burglars arising from trap door, one or two carrying bull's eyes. Business of searching for papers and valuables, finally approaching safe. Enter a figure made up like Ray. Noise alarms thugs, who make for door. Ray grapples with one. Other figures in prologue rush in from wings and capture lone thug. Silence until thugs emerge from trap door, to be covered by guns of other players. Lights fade and picture begins."
Robertson-Cole Stills Show Exploitation Possibilities

Stills selected by GORDON H. PLACE, assistant director of publicity and advertising, Robertson-Cole Distributing Corp.

DOMESTIC episode in which husband and wife at variance are subject to the softening influence of their child may be used in presentation of "Salvage," in which Pauline Frederick is featured. The "tie that binds" theme is perpetually popular and numerous dramatic playlets are available in libraries and the magazine sections of Sunday newspapers which should provide excellent guidance to the stage director in producing a suitable prologue or interlude. Use of local talent in the stage feature used will be found profitable in the publicity sense. Practically any dramatic club will be found willing to supply both talent and playlet.

EDITH STOREY, star of "The Greater Profit," is charged with shop-lifting in the early part of the picture but is given a chance to "make good" as a worker for the "fair price committee." In the accompanying still she is shown investigating the prices of an accused merchant. The opportunity for capitalizing agitation for a general reduction of retail prices is obvious. A newspaper announcement heralding the advent of a mysterious "fair price" investigator should create wide interest. Subsequent appearance of a strange woman asking pointed questions of merchants should add to the publicity obtained, the final explanation revealing her identity and the name of the picture and theatre.

Edith Storey investigates charges of profiteering made against a merchant in "The Greater Profit," a forthcoming Haworth production for distribution by Robertson-Cole. The scene pictured is one of the high points of interest.
A MATEUR theatricals are burlesqued in "Nothing Like It," a Christie comedy featuring Dorothy Devore and Eddie Barry, from which the above still is taken. A contest of any nature in which amateurs are invited to compete for casting in a prologue or special stage feature modeled after the stills will yield extensive publicity of newspaper and word-of-mouth variety. If desirable, the prologue may be burlesqued at the close as the corresponding action is burlesqued in the picture.

JOHNNY HINES extracts considerable humor from a giant balloon of the type presently popular in "Torchy's Promotion," the first of the second series of Torchy pictures for Educational distribution. An exploitation representative should not find it difficult to found an effective street corner stunt upon the still. If balloons of the type have not been extensively sold in the neighborhood of the theatre actual sale of the toys, accompanied with proper literature, should prove profitable.

STILLS from "The Love Egg," one of the new Punch Comedies being produced for Educational by the California Production Corp., indicate its exploitation fitness. Louise Fazenda, John Henry, Jr., and Teddy, the dog, are prominent participants.

The stills suggest three not prohibitively expensive stunts which may be used. Beach globes of the type shown are obtainable at most beaches and may be employed in street work. An amateur Louise Fazenda should attract attention with an automobile made to "break down" at popular intersections. A big dog and a little boy, properly identified with banner, is probably the most inexpensive and effective street representation suggested.

Where the entire series of comedies is to be played exploitation of this nature should be repeated with subsequent pictures in which the players appear. Accumulative drawing power may be developed in this manner.

Stills selected by J. W. O'MAHONEY, director of publicity and advertising, Educational Film Exchanges, Inc.
Scene from "The Woman God Changed"

Scenic effects in these Cosmopolitan-Paramount pictures are indicative of the progress in this phase of production.

Scene from "The Wild Goose"

Scene from "The Restless Sex"

Only a few years ago elaborate sets such as these were unthought of by the men who were then making pictures.

Scene from "Buried Treasure"
Six Requirements of Production

1. ATMOSPHERE
2. ACCURACY
3. TALENT
4. LIGHTING
5. PHOTOGRAPHY
6. SPEED

An Interview With GEORGE B. VAN CLEVE, Vice President and General Manager of International Film Service Company, Inc.

COMPARÉ the motion picture of today with the motion picture of a few years ago. Considering the short period over which production has developed to its present advanced stage, it is doubtful whether so many marks of progression could be detected in any other enterprise.

Motion picture production is a business and an art. From the artistic standpoint the achievements are unexcelled. Individual sets constructed for pictures are mammoth. The scenic effects obtained give beauty and grandeur to the finished product.

To appreciate the magnitude of this phase of production it would be necessary to go into the studio and observe at close range the big sets and the activities of the men who build them. In this interview Mr. Van Cleve visualizes clearly the working of the scenic department. He acquaints you with that phase of production which has made the motion picture an artistic triumph.

...TO those who see in a motion picture not only the dramatic worth of the story unfolded but also the quality of artistic and technical ability manifested in the building of the settings, Cosmopolitan Productions stand for uniform excellence. It is the boast of International Film Service Company, creators of Cosmopolitan Productions, that it always gets the right man for the right job no matter where the man may be. This principle has made it possible to make the work of the studio with the leaders in their fields, and the wisdom of this is nowhere more impressively proven than in the famous Cosmopolitan Productions' staff.

Cosmopolitan Productions' scenic staff, under the direction of Joseph Urban, has maintained an excellence that is without a peer anywhere. The motion picture is a means of expression that can be exercised only through the medium of the optic nerve. Given a good story and a good cast, a director, regardless of his powers, would be lost without the sympathetic assistance of the technical department. It is to the man or men, who design and put into construction the settings that form what the artists call the 'milieu' of what must go a large share of the credit for the proper interpretation of the author's concept.

Cosmopolitan Productions' scenic department divides the requirements of a picture, as far as the demands on the department are concerned, into six general heads:

1. Atmosphere.
2. Accuracy.
3. Talent.
4. Lighting.
5. Photography.
6. Speed.

The first of these classifications is not...
Working in the Crimson Glow

Print Perfection Depends Upon Skill of Men and Women Employed in Laboratory, the Last Link Between Studio and Market

EMPLOYES in the laboratories, where the motion picture is completed for marketing, have been given the sobriquet, "The Dark Stars of the Industry."

The appellation is well chosen, for upon the skill of these men and women depends the perfection of the product which is to be exhibited in the theatres. Inferior printing can destroy completely the fine results obtained by the director, the actors, the scenarioists, the scenic artists, the cameramen and others active about the studios.

Many laboratory employees work from morning until night with only the light from a dark lantern to guide their activities. Yet upon these persons rests a share of the responsibility in placing upon the market a clear print for projection.

The following article will take you into the laboratories of Rothacker Film Manufacturing Company.

In the heart of the West Coast film industry stands the new Rothacker-Aller film laboratory, occupying two acres in Melrose avenue. It has a beautiful setting of velvety lawns, verdant shrubs and blooming flowers. The building, which is of mission architecture, looks more like a fashionable club than an industrial structure.

The plant has aristocratic neighbors. On one side are the Robert Brunton studios; on the other, the Robertson-Cole studios, while across the street Douglas Fairbanks produces his attractions.

The Rothacker-Aller Laboratories, Inc., is a corporation controlled by the Rothacker Film Manufacturing Company, with Joseph Aller as the resident head. Watterson R. Rothacker is president and treasurer; Mr. Aller, vice president and general manager; J. Wesley Smith, secretary.

Mr. Rothacker’s goal is a world-wide chain of standardized laboratories. The new plant in Hollywood and the laboratory at 1839 Diversey Parkway, Chicago, are the first two links in the chain. Prior to sailing for Europe for the purpose of establishing a laboratory in London Mr. Rothacker had his staff of technical experts in New York paving the way for an East Coast plant.

The two plants are now standardized and later the four will be. This is expected to mean much to producers, distributors and exhibitors with respect to publication prints. It will mean a week’s saving in the matter of timing a feature negative. For example, a Coast negative may be timed in the Rothacker-Aller laboratory as produced and when the final scenes are edited the Coast plant will be in position to begin publication printing immediately. If the printing is to be done in Chicago, New York or London, the time cards made on the Coast will be shipped with the negative and quantity printing can be begun the day of the negative’s arrival. This is possible only among standardized laboratories operating under identical conditions and using the same equipment, processes and formulas.

In the new Rothacker-Aller laboratory there is a mechanical department equipped with drill, presses, lathes and milling machines for the repair of customers’ cameras. A reserve battery of Bell & Howell cameras are held in the vaults for the use of producers in an emergency. An extra rush first print job can be delivered in an incredibly short time, while the ordinary routine "rushes" will go to the producer in six to eight hours. Theatres, cutting rooms and camera changing rooms are at all times at the disposal of clients.

The laboratory has six different carrier or conveyor systems which automatically convey the film from one department to another. They are proving great time and labor savers. Virtually throughout its trip through the laboratory the positive print film is automatically carried from one department to another by these continuous conveyors—from the raw stock storage vaults to the perforating department, to the printing rooms, to the developing department, through the washing tank to the drying rooms, thence to the assembling department, next to the splicing machines, to the cleaning and polishing machines and finally to the inspection theatre.

One of the most vital features of the laboratory is the air conditioning, heating and ventilating system. The building is so constructed that the temperature cannot be changed except by the automatically operating thermostat. The windows cannot be opened.
Ban on Foreign Films Harmful to American Industry

Declares ERNEST SHIPMAN

ANY disruption of our present trade relations with foreign countries will be detrimental to the great American industry, or any enforced legislation to raise a protective wall against this so-called foreign invasion, will act as a direct boomerang upon producers. I make this statement after having given the international situation most careful study from both the domestic and foreign standpoints.

In the first place it is impossible to legislate against art. Suppose in the past a league of authors, composers or painters had endeavored to legislate against the importation of one, if one may call it such, of the literary works of Goethe, Shakespeare or Voltaire, or the musical genius of Wagner, Verdi or Mendelssohn, or had endeavored to keep out of this country the creative genius in the originals or stolen copies of Rembrandt; Michelangelo or any other great painter, would it have protected or helped the American genius along similar lines? The idea is ridiculous, yet the parable is a most just one.

When the late Charles Frohman imported English actors and in fact whole companies from London and Paris, did it come about with or by the cause of the American actor in America? Far from it. It stimulated and invigorated the very business itself. The international exchange of thought, especially from older countries to the new, will always give the newer countries the advantage because young genius is quick to learn and benefit by the mature creation of the old, and young genius has in its favor the creative qualities in embryo.

Poor pictures are a natural death at the Customs House or on the distributors' shelves of all countries. From now on we cannot sell pictures and in any greater ratio than we are prepared to buy them, and yet there is not only the room but a demand everywhere for the masterpiece no matter what its source. This is the universal idea of the survival of the fittest.

With the single exception of German Legislation, which aims to limit its import with a view to protecting its local product and a sort of second handed antagonism among English producers against the American pictures, there is no case in foreign countries where the door is not wide open to our production and even in Germany and England American masterpieces have been demanded by the local exhibitors and are being exploited to the ultimate benefit of the American producers.

I may cite a few facts. After the success of "Passion" (a picture for which, I am pleased to say, I voted favorably upon its premier showing in this country) a great number of German productions were screened for the benefit of myself and associates. A list of some thirty odd pictures were immediately available for purchase at prices ranging from one dollar to ten thousand dollars per picture.

After screening the six best and not finding them worthy of dignified exploitation, we declined looking at any others. In a more or less degree I have met with this same condition at times, in regard to foreign pictures of other countries. There have been productions I am sorry to have missed, just as there are productions that I am sorry took the time to review, but the successes are so few and far between that it will not affect our American production by more than 5 per cent on a full year's product.

On the other hand, the employment of a more perfect technical art and the introduction of foreign ideas will at times be a great relief to our audiences and the subject lessons to both our more ambitious and studious directors. No good picture will fail to carry some merit in its treatment and there has begun to be such a sameness about our studio-made American productions that more than one person has said to me that after witnessing the first half of most of the program releases, they can invariably tell the balance of the screen story themselves.

It is not always possible to offer "better than the average" pictures but it is possible to offer something different, and then if the average holds up in story values, the something different will come as a pleasurable relief to the audience—and cause a greater prosperity for the box office. This is my chief reason for advocating the importation of the meritorious foreign product. It will stimulate our business and to help this stimulation means a greater success for everybody identified with the industry.

A more vital reason is the fact that if we do not buy from the foreign producer who has meritorious product to sell, he in turn will reject our goods with a veneration that it will take years of missionary work to overcome.

The foreign situation is very strained on account of the rate of exchange reacting so greatly in favor of American money. The individual producers are not blamed for this condition, but any enforced legislation or action stimulated by the industry, which will aggravate in the slightest this very delicate international situation, will eventually close to us all the markets of the world outside of our own domains and while at the present time, this may not be construed as such a woful loss to some producers, yet when the rate of exchange becomes normal once more or reverts to a pre-war basis, then, with a growing completion among home producers in America and a tightening of extravagant profits, the loss will be keenly felt on this foreign rating which may at all times be termed "velvet."

It is ignorance of foreign conditions on the part of the agitators in our industry that produces these contentions we suggest any rocking of the international boat at this crucial period in the history of our industry.

Chicago Coppers Picture Fans

In an order suspending fifty-five policemen from the force, Chief of Police Fitzsimmons declared the men penalized were guilty of loafing and listed their various offenses.

From the testimony given, it is apparent that more than half of the men lost their jobs on account of dropping into motion picture theatres along their beats for intervals of from fifteen minutes to an hour and sometimes longer.
THE BEST EQUIPPED AND THE
MOST EFFICIENTLY ORGAN-
IZED SINGLE UNIT PRODUCING
PLANT IN AMERICA.

The WHITMAN BENNETT STUDIOS
537 RIVERDALE AVENUE
YONKERS, N. Y.

OCCASIONALLY WE HAVE AN
OPEN DATE BETWEEN OUR
OWN PRODUCTION WHEN WE
CAN LET YOU HAVE OUR
STUDIO AND ORGANIZATION
COMPLETE.

WRITE FOR DATES AVAILABLE
AND TERMS.

W. O. HURST, Manager

"PHONE KINGSBRIDGE 3270-3271  YONKERS 207"
**HOKUM**

The Jazz of the Screen

A Conception of the Modern Motion Picture

By MARSHALL NEILAN

**WHAT** jazz is to modern dance music, hokum is to the motion picture production of today.

The persons among the motion picture devotees who do not enjoy hokum on the screen just about equal the number of persons who go to our modern dancing pavilion and do not dance to jazz music.

The dance orchestra catering to the great popular demand of the public plays an occasional old-fashioned waltz to satisfy a few but it plays jazz all the rest of the evening to satisfy the multitude.

The director occasionally produces a picture of what he likes to call an example of dramatic art but he usually fills his picture with hokum to win public approval—whether he admits it or not.

What is hokum? Opinions vary.

When the most popular star of them all slides down a coal chute and appears in the cellar besmirched with coal dust—that's hokum. When Wesley Barry appears as a kitchen bandit and holds up the cook for her pies at the point of his gun—that's hokum. And when the hero leaps from the top of a moving train onto the ladder of an aeroplane, flying overhead—that's hokum.

When a comedian throws a pie and hits another in the face—that's slapstick. When a big woman kicks a little man in the seat of his trousers—that's slapstick. And when a man with a ladder on his shoulder swings around and hits another man in the face with the ladder, that's slapstick.

Artistic drama will be found among the motion picture material that does not fit in with the above types of entertainment.

The writer—not by way of compliment, he assures you—has been termed the hokum king of them all. Although as he states, he has not been so termed in a complimentary manner, he nevertheless unblushingly accepts it as such.

* * *

**FOR** years I have doubted whether I should really come out boldly and accept the crown as the king of hokum. While I have always felt it is the great piece de resistance among the motion picture public, I have hesitated to admit to the public that I was really feeding it hokum, despite the large amount of entertainment it seemed to derive therefrom.

My decision to come out boldly was prompted recently when after viewing the opening of a Belasco play which later became tremendously popular, a distinguished member of the audience poohed the piece with the scornful remark—"hokum!"

If Mr. Belasco could be charged with producing hokum, then I was willing to be termed the greatest hokum artist of the screen. Immediately the laurel of thorns burst into beautiful roses so far as I was concerned and for once and all, I accept the accusation—but not in the spirit intended.

The most successful motion picture producers of today are the men and women who are most sensitive to the desires of the public.

The most unsuccessful producers are those who go blindly ahead placing their own ideals foremost regardless of popular public taste.

The fact that a producer is ten years ahead of the public is no more excuse for failure than is the fact that he is ten years behind the times.

Those who scoff at hokum—which happens to be the public's taste—are in the same class as the persons who still ride in hansom cabs instead of using taxis. Those critics who turn up their noses and leave the theatre with the remark—"Hokum!" when all the others in the audience applaud and leave the theatre with a happy smile are in the same boat with the persons who go to a modern dance and wait for the old-fashioned waltz.

The directors who claim they do not inject hokum into their pictures are either fooling no one but themselves or are producing a type of picture that occupies the same class as the aforementioned waltz.

No person or group of persons can dictate what the public shall have in spite of what they want. The individual who attempts this stand—and there are quite a few—finds himself in the same position as the salesman who endeavors to sell fur coats to the South Sea Islanders.

* * *

It is foolish to soar to lofty heights that are beyond the average theatre-goer just because the producer is anxious to register how "artistic" he can be. Art must be commercial or it will not pay. The business of starving to death for art's sake makes good reading but leaves nothing to one's heirs.

The average American man and woman is not keeping pace with various individuals whose pet hobby—if allowed full play—would be to dig among Egyptian ruins or study Greek. He or she is too busy earning a living to get into the matter of "higher arts." Nor does he or she find time to study the technique of the "drawnaw"—as it is pronounced by some.

Who is there that can say what the public shall enjoy?

Those who know what the public will enjoy, and knowing what material in the way it likes best are the ones who will succeed.

The producer who travels the road of hokum where the public crowds itself in its search for entertainment will find his work most profitable.

It would be a mistake for every producer to devote his entire efforts to the propagation of hokum on the screen. Just because hokum is popular it does not follow that a film with nothing else but hokum would be a riot. There must be a contrast to offset the hokum—just as there must be a crust around the pie.

For once, I have declared myself.

If the charge that I am hokum king is true, all I can say—with apologies to K. C. B.—is—I thank you!

**Comedienne, Heavy and Vampire**

One of the artistic accomplishments of acting is versatility in portrayals.

Many actors, successful in one type of role, are forced to portray like roles in all their productions. If an actor has found favor in comedy parts the public seldom will accept him as a villain. If he is a character actor he must not try comedy.

Mabel Bardine, however, is one who has essayed many types of roles and has met with favor in each. While known as a heavy she was starred by Essanay in comedy, With Willie Collier and with William Fox she did vampire roles. Then Dr. Daniel Goodman built a strong heavy role for her in "Thoughtless Women." Her strongest acting opposite Emily Stevens in "The Place of Honeymoons" placed her well in the limelight.

Miss Bardine also has done leads on the legitimate stage both here and abroad.
"The Bride's Play"

His exquisite photodrama was made for women, young and old.

The two beautiful wedding scenes in "The Bride's Play," the modern wedding and the medieval wedding, will engrave themselves in the memory of every woman who beholds them.

The exquisite natural acting of Marion Davies is a distinct triumph.

"The Bride's Play" is a truly great story by Donn Byrne. More than a million readers of Hearst's Magazine read it with keen delight and want to see it on the screen.

"The Bride's Play" will be heavily advertised in the Sunday editions of eleven great Hearst big-city newspapers that thoroughly cover the United States.

Women flock to weddings. That's why you will do well to book "The Bride's Play" early and get all the money it holds for exhibitors.

For Fall Release

Story by Donn Byrne, author of "The Woman God Changed." Scenario by Mildred Considine.

Directed by George Terwilliger. Scenery and effects by Cosmopolitan Scenic Staff under the direction of Joseph Urban.
FAVERSHAM TO STAR
IN "JUSTICE"

WILLIAM FAVERSHAM, noted stage and screen star, has been chosen by Myron Selznick, vice-president of Selznick Corporation to play the stellar role in John Galsworthy’s "Justice." No further announcement concerning the cast or director has been made. The director will be chosen from the ranks of the Selznick organization.

THERE was rivalry among players for the featured role in this picture, which will be produced, according to the company, on an elaborate scale. Mr. Selznick was in receipt of many applications from stars who desired to play the Galsworthy character of Falder. One of the following directors will be chosen to transcribe the story to the screen: Ralph Ince, Alan Crosland, Henry Kolker, William P. S. Earle, George Archainbaud, or Robert Ellis.

While plans are actively under way to begin the big production at the Fort Lee studios within the next three or four weeks, no announcement of the casting of people to appear in support of Mr. Faversham has been made. Myron Selznick long has had a good idea of the people he would like to have in the company and, inasmuch as he long has had the idea of producing the play, it is quite likely that a number of engagements have been practically agreed upon.

"Justice" was written and first published in book form before a theatrical producer was found who could see its tremendous value. When it was first produced at the Duke of York’s theatre in the English metropolis it scored a sensation which was more than surpassed some years later when John Barrymore appeared in the principal role of New York.

Myron Selznick’s choice of William Faversham to star in the Galsworthy production, it is believed, will meet with the approval of all those who are familiar with the story. Exhibitors, who eventually will have the pleasure of passing the screen performance on to their patrons, will be delighted with the selection because of the combination of big names which it gives them for advertising purposes.

Welch Supporting
Elaine Hammerstein

Elaine Hammerstein has just completed another star serial picture at the Selznick studios in Fort Lee, the final shots of "Remorseless Love" having been made under the direction of Ralph Ince a few days ago.

"Remorseless Love" is a story of the Tennessee mountains with its dramatic plot built upon one of the feuds for which that wild country is celebrated. It is an entirely different kind of photoplay from any in which Miss Hammerstein has yet appeared.

WAMPAS PARTY VERY INFORMAL, SAYS PETE
Ray Leek Sees to It That Everybody Has Good
Time at Beach

BY PETE SMITH
(Publicity Committee, W. M. P. A.)

For their second social event of the season, as "twere, members and friends of the W. M. P. A.—otherwise known as the "Wampas"—journeyed to Redondo Beach recently for an afternoon and evening of enjoyment. The affair was quite informal—judging from some of the bathing suits of the members. There was plenty to cat—for those who brought food; there was much fish to catch—but none caught; and there was much to drink—for those who had extra large hip pockets.

Pat Dowling returned home with a large sized fish which he insists he caught. A fisherman with a bottle, however, was the noisy evidence that Pat used a flask instead of a worm for bait.

Ray Leek, President of the "Wampas," acted as general host and saw to it that everyone enjoyed the beauties of the beauteous Redondo. Stories and song were the feature of the evening around the big campfire, where Al Reeves and Mark Larkin provided the chief entertainment. As Howard Strickling so aptly put it, a good time was had by all.

WINS POPULARITY CONTEST

Norma Talmadge, First National Star, won the popularity contest conducted by the Duluth News Tribune, Duluth, Minn. Constance Talmadge was fourth, Charles Ray was voted the favorite male player.
The

Hope Hampton Productions, Inc.

Announce

"STARDUST"

Written by Fannie Hurst, the author of "Humoresque"

with

HOPE HAMPTON

the screen's lovliest star

FOR EARLY FALL RELEASE

A FIRST NATIONAL ATTRACTION

Directed by
HOBART HENLEY

Current releases, "The Bait" (Paramount) and "Love's Penalty" (First National Exchanges)

HOPE HAMPTON PRODUCTIONS, INC.

1542 Broadway
New York City
ONE of the feats of present day production is the elaborate and exacting reproductions on studio lots of famous castles, churches and entire villages of the old world.

It is a frequent occurrence nowadays for producers to send experts to Europe for the purpose of getting details pertaining to these costly sets. No expense is spared in making the motion picture today a specimen of realism and atmosphere.

At the Brunton studios on the West Coast Mary Pickford's next picture for United Artists, "Little Lord Fauntleroy," has been placed in production.

** **

In this feature will be a mammoth set representing the interior of the ground floor of Dorincourt Castle, the ancestral home of the old Earl of Dorincourt who plays a conspicuous part in this Frances Hodgson Burnett story.

Stephen Gooson designed this great set which is 256 feet long by 125 feet wide. In the production of the set more than 100 tons of plaster were used.

Gooson, who is art director for the Pickford company, toured England prior to the war making photographs and sketches of the famous feudal castles. In designing Dorincourt Castle he made eighteen pages of drawings before obtaining the results most suitable for this picture.

** **

Thomas Little, chief property man at the Brunton studio, is collecting furniture for use in this set. He has estimated that it will represent an expenditure of $75,000. A majority of the pieces are being made to order, as are the lighting fixtures and brica-a-brac.

It is said that "Little Lord Fauntleroy" will be Miss Pickford's first million dollar production. It will be completed for publication in the fall.

** Big Set for Arliss Picture **

A NOTHER United Artists picture which is now in production has a specimen of the huge sets which are found in the features of today.

Charles Osborn Seeceel, art director of Distinctive Productions, Inc., which is producing "Disraeli" in which George Arliss is starred, has just completed a mammoth set which required the dismantling of three walls of the studio.

The set shows the reception hall of Buckingham Palace, finished in gray and gold, and employs a number of colossal columns to support the great arches. Diplomats of all nations, celebrities, Indian rajahs, Turks in gay attire, titled persons and ladies of great beauty throng the reception room.

Henry Kolker is directing the picture. Forrest Halsey, did the scenario. "Disraeli" will be remembered as the play in which love and politics create the suspense, and Disraeli's great love for his wife, Lady Beaconsfield, finally over shadows the English prime minister's greatest diplomatic achievement. The love story of Charles, Viscount of Dec ford, and Clarissa, daughter of the Duke of Glastonbury, also runs through the picture as it did in the play.

In the cast supporting Mr. Arliss are Mrs. Arliss, as Lady Beaconsfield, Louise Huff as Clarissa, Reginald Denny as Charles, Grace Grieswood as the Duchess of Glastonbury, Frank Losee as Hugh Meyer, a London banker, E. L. Radcliffe as Sir Michael Probert, Governor of the Bank of England, and Henry Carvil as the Duke of Glastonbury.

United Artists Corporation will announce the opening date in the near future.

** Scenes for Rex Beach **

** Picture for "Big Four" Are Finished in Alaska **

Word has been received in New York by United Artists Corporation that the first scenes to be taken in Rex Beach's new picture "The Iron Trail" have been completed in Alaska. Two cameramen and the three actors who take part in these scenes have returned to the States after having been in Alaska for two months.

Mr. Beach decided some months ago that the only way these scenes could be made satisfactorily was actually to go to Alaska, where the story takes place, and shoot the scenes there. Most of the action takes place at the time of the big ice-break, and Mr. Beach waited until word was received from Alaska regarding the probable time of the ice-break, when the company was sent north.

To obtain realism and atmosphere, European castles are reproduced in detail for the costly productions.

Gorgeous set being made at the Mary Pickford studio for her latest United Artists picture, "Little Lord Fauntleroy."
SAM ZIERLER bought "THE BLACK PANTHER'S CUB" for New York State and Northern New Jersey.

PHIL SELZNICK bought "THE BLACK PANTHER'S CUB" for the entire State of Ohio.

JOE FRIEDMAN bought "THE BLACK PANTHER'S CUB" for Indiana, Northern Illinois and Southern Wisconsin.

WHO'S NEXT?

Joe Friedman

of the Celebrated Players Film Corporation of Chicago is one of the best known Independent Exchangemen in America; one of the shrewdest judges of the possibilities of big pictures and a showman from the ground up.

He bought "THE BLACK PANTHER'S CUB" for northern Illinois, southern Wisconsin and the entire State of Indiana.

He had no sooner communicated the information of his purchase to his exhibitors than he received a veritable flood of requests for booking dates. WHY? Because that subtle undercurrent in the trade that spots a winner, even before it is released, told these many exhibitors that "THE BLACK PANTHER'S CUB" was one of the biggest of the big ones and had money making possibilities galore.

Mr. Friedman saw the posters, the newspaper ads, the exploitation, the lobby photos, the heralds, and the endless chain of strong arm ideas, which, with the great money making possibilities of the film, sold him the picture on the spot.

Not only has HE bought this picture, but he is wiring his personal friends to get in on it immediately while the getting is good. Mr. Friedman will make money on this picture and so will every customer of his that runs it.

Sam Zierler bought it for the entire State of New York and northern New Jersey. Phil Selznick bought it for the entire State of Ohio. Next week we will tell you who the next buyer is. WATCH OUR ADS, and notice the type of shrewd, careful, experienced independent exchangemen who are all getting in on this real money getter.

There is no depression with big pictures. And there will be prosperity of the most prosperous character for every independent exchange and every exhibitor that does business on this W. K. Ziegfeld quarter of a million dollar motion picture spectacle extraordinary. Wire or write for complete particulars to

EQUITY PICTURES CORPORATION

Aeolian Hall, New York
Universal Adopts Spoor-Thompson Developing Machines

Laboratory at Ft. Lee being equipped with these marvelous mechanical developers

Saves Space
Labor
Raw Stock
and
guarantees 5,000 feet per hour

Savings in your plant will more than pay for their purchase

SPOOR-THOMPSON MACHINE COMPANY
George K. Spoor, President

Office, Room 508—110 West 40th Street, New York City
Factory—1333 Argyle St., Chicago
So-Called Depression Is But a Return to Normalcy

Declares HERMAN JANS
President of Jans Productions, Inc., Discusses Present Business Conditions in Following Article

It is Hell to be optimistic just now, that is, unless one views present business conditions frankly and analyzes the situation and the various circumstances which have produced what is called "the slump," but as I look back over the past period embraced by the years succeeding and during the war, I am not, by any means, dismayed by the outlook for future business in the motion picture industry.

History has caused us to expect that the post-war period is fraught with disaster to those who have not trimmed their sails to properly weather the storm.

To those producers, distributors and exhibitors who have taken it for granted that the flush times during the war would continue indefinitely, there must come a certain degree of disappointment. But as I look over the books of my theatre, my distributing service and my state right activities and compare the figures which I see there with normal times preceding the war, I am able to conclude that the industry is not so bad off after all.

Faith in the Future

HERMAN JANS

Then some territories are affected to a greater extent than others. This, in my mind, is occasioned by the fact that the industries which support various communities are differently affected and that consequently money is freer in some localities than others. On the Western Coast we hear that production of pictures has been discontinued to a considerable degree. This need not cause hysteria, for the reason that more people will go to the movies than before, which is always the fact when new theatres open, and gradually results in a continued greater average attendance.

Only in this manner, with the present state of the money market, can cash be secured for carrying on the motion picture business, and it is quite natural that independent producers must be governed by the law of supply and demand, which is the only sound commercial principle.

This is especially so where the independents are compelled to fight the trusts, to which money is more readily supplied in order that the aforesaid trusts may flood the market with pictures at a critical period so that conditions may be made as unworkable as possible for the independents. I have no great fear of this evident intention of Wall street and the trust being able to put this over, for the industry is far from being a "one man" concern as yet, and, in my belief, statistics prove to any well-run independent concern that exhibitors and independent state right buyers find it much more profitable to deal with the independent producer than with the trust.

GARETH HUGHES' artistic performance in "Sentimental Tommy" has won stellar honors for him. Under the direction of George D. Baker, Hughes will appear in a series of comedy-dramas for S. L. Pictures (Sawyer & Lubin) which Metro will distribute.

Arthur H. Sawyer, who is handling production, is enthusiastic over the progress made in the production of these pictures. In these productions he says he has screen entertainment that will surprise and please the public.

In "The Hunch," which will be distributed in early fall, Hughes is supported by Gale Henry, Harry Lorraine, Ethel Grandin, John Stepping and Ed Flanagan.
To the MINNEAPOLIS CONVENTION

The Hal Benedict Studios, Inc.
COLLEGE POINT, L. I.
NEW YORK

Congratulations to the EXHIBITORS HERALD on their Sixth Anniversary

Production Builder to the Motion Picture Producer

SUBMARINE FILM CORPORATION

Producers of

“Wet Gold”

Extends Congratulations to the EXHIBITORS HERALD on Its Sixth Anniversary

J. E. WILLIAMSON
General Manager
1482 Broadway, New York
Portable Projector Is Asset to Studio Efficiency

One device which has aided materially in speeding production is the portable projector. At many of the plants this equipment is considered a necessity. It is invaluable in the cutting and assembling of the negative. The opening of the smallest theatre in the world, with its seating capacity of three persons, has been possible through the use of an American portable projector at Metro's Hollywood studios.

The tiny picture house was required for the first view of Metro productions—views that are given “first runs” before the productions are titled. It is here that Bayard Veiller views the uncut films, supervises the tinting and edits the productions down to the length in which they reach the picture houses.

In these “first views” the miniature projector is of particular value, not only because its size makes it possible to use it in the limited space available, but because the films can be stopped—a feature unknown to the larger projectors. The heat of the light used in other projecting machines is such that a stop of the film would result in burning it. The machine also may be reversed so as to repeat any portion of a film without rewinding the entire reel.

In tilting productions Mr. Veiller usually sits in conference with title writer and director, thus offering a capacity audience to his theater of three. In discussing the American projector, Mr. Veiller stated that he considers this machine a necessary equipment for any studio.

Another instance of practical utility of the American projectoscope is its use en route. Hampton Del Ruth of the Fox studio, Los Angeles, took his with him on a trip to New York, so he could cut a late publication, which he did in comfort in his Pullman compartment.

Many other cases might be cited to show how this portable projector has been found to meet requirements so extreme that it seemed almost too much to expect to get results from it.

But it always comes through and makes good on what its makers promise—and then some.

Modern Methods Hit Scotland

Modern improvements have hit Scotland, much to the disgust of the American motion picture directors who are now there making pictures for American distribution.

Donald Crisp, who is producing Ian Maclaren's book, “Beside the Bonnie Brier Bush,” for Paramount, returned last week to Paramount's London studio after a trip through Scotland hunting locations. He particularly wanted to find a few little cottages with thatched roofs to be used as the background of his production.

But Mr. Crisp found that time has wrought changes in Scotland's villages. The Scotch peasant of Drumtochtly days may have thatched his roof with straw, but the modern Scot is much more practical if less picturesque. He prefers corrugated iron, and Mr. Crisp was obliged to motor several hundred miles before he found what he wanted.

Service, Plus

Phrase Adopted Not As a Slogan But As a Working Plan at Hal Benedict Studio

“Service” has been adopted by the Hal Benedict studios at College Point, Long Island, as the actual working plan of the organization and not as a mere slogan.

When a producer contracts for use of the plant he is provided with every facility of production. At a flat rental he obtains interiors, props, working crew and everything else that enters into the making of a picture.

No petty details are left for the producer or director to handle. The studios are fully equipped with electrical and scenic requirements. Independent producers either can rent space in the studios or they can obtain a flat contract.

The Benedict studios are situated in an ideal spot—near enough to the city to enjoy all of its advantages and far enough away to escape the noise and turmoil.

Dismiss $150,000 Suit Against Theatre Firm

(From Staff correspondent)

MINNEAPOLIS, MINN., June 21.—Suit for $150,000 brought against Finkelnberg & Ruben, theatre owners, by Joseph W. Cohen, has been dismissed by District Judge W. W. Bradwell. Cohen, former owner of the Lagoon theatre, claimed he was forced to lease his property for $9,000 a year by Finkelnberg & Ruben, who opened the Calhoun theatre after he refused to sell to them. The Calhoun theatre is located two blocks from the Lagoon.

Cohen was one of the witnesses who testified against Finkelnberg & Ruben before a committee of state legislators when the “F.R.” enterprises were charged with being an amusement trust. The committee returned no bill against Finkelnberg & Ruben.

Change Theatre Policy

ADRIAN, MICH.—The Croswell theatre, devoted heretofore to motion pictures, is to be remodeled so as to accommodate vaudeville and road shows.
Walter Eaton Deals Blow for Censorship
(Continued from page 32)

or shall not witness, ought to be so repugnant to any true American that he would rise up in hot rebellion.

"However, the new 100 per cent Americanism isn't much like the old. There seems to be something quite Prussian about it. It dearly loves to regiment itself, and put on fettlers, and be told what to like and what not to like, and find verboten signs on every delectable grass plot. Heaven knows, I'm no friend of the movies, as Mr. Joy says he is. I think they are mostly a curse; because they are rapidly destroying the power of concentrated attention. (Side of this danger, their 'immorality' is trivial and quite unimportant.) However, they will be much worse as soon as censorship is put upon them, because what little relation they now occasionally have to reality will be quite destroyed. No artist, even a movie artist, can work under the restrictions of a censorship, or under any restrictions whatever. He has got to be free to try to paint the thing as he sees it, not as some little penny politician or suburban Sunday school teacher thinks he ought to see it for the good of Lucy Jones, aged ten, who ought to be at home studying her spelling lesson.

* * *

"And how long does Mr. Joy really think it will be before the censorship advocates, among whom I never expect to find him, will descend with glad whoops, if they win this first victory, upon the spoken drama, the magazines, the publishers of books? Have they not already, in fact, descended on the publishers of books? Are all our books and plays to be written, also, for children? Why not? Why should Mr. Joy be allowed to read his Shaw or his Shakespeare, or see them in the theatre, when the men and women who only go to the movies are denied an analogous pleasure?

"No, let us have justice, a square deal for all. Let us make a great bonfire in every town and burn all the books that mention crime, reproduction, the attraction of the sexes, that mention anything a child of twelve cannot understand or should not think about. Let us deny strenuously one to another that such things exist in the world. Let us trot like nice little sheep to our sterilized theatres, our emasculated libraries, except, of course, on the Sabbath, when we will enter our churches, and, falling down before the sacred image of the great God, Taboo, we will thank him in the name of the sweet innocence of children (brought, of course, by the doctor in a bag), that we are 100 per cent Americans, and consequently not able to take care of ourselves, our children, or our morals, but dear little wards of the holy state (Prussian version), which will see to it that nothing happens to us to soil our perfect, our sublime, our asinine ignorance."

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JULES COWLES

One Eyed Wallace
in
THE IDOL OF THE NORTH

CHARACTER LEADS IN
Emmy of Storks Nest
The Melting Pot
The Nature Girl
His Great Triumph
The Bar Sinister
Over the Top
The Girl Phillipa
All Woman
The Quitter
The Highest Bidder
The Cambric Mask

A Fool and His Money
The Idol of the North
On the Back Lot (to be released)
The Foreigner (to be released)
Yellow Streak
Ave Maria (to be released)
Service Star
Sealed Valley
The Oakdale Mystery
Arsene Lupin
Forty Short Subjects (2 reelers)

At liberty July 1st. All agents.
Anti-Deposit Law
Goes Into Effect
Rumored That Exchangemen
In Missouri Are To
Ignore It
(From Staff Correspondent)
ST. LOUIS, MO., June 21.—Senator
Penzel's anti-deposit bill became law last
midnight, the expiration of the ninety-
day period since the Missouri legislature
that passed the measure adjourned. It is
now effective and will continue so until
repealed by an act of the legislature or
set aside by a decision of the supreme
court of the state.

The Penzel bill was designed primarily
to give the exhibitor protection against
losses in case producers go into bank-
ruptcy and to eliminate the dishonest
promoter. The measure is said to be so
far reaching, however, that some of the
leading producers feel that it is rather
unfair to them and a drastic fight against
its operation is expected.

It has been learned that many of the
St. Louis exchangemen have been ad-
viced by their home offices to ignore the
Penzel bill and to continue to conduct
their business in the state as if the bill
were not on the statute books. Their
orders are to exact deposits on contracts
as in the past.

July and August are rather dull months
in the St. Louis territory, few future con-
tracts being signed in those months. In
September, however, the big battle is ex-
pected. At that time many motion
picture houses will reopen for the fall sea-
son and the majority of the leading ex-
hibitors of the state sign yearly contracts
for pictures in that month. With the
exchangemen under orders to exact con-
tract deposits it will be up to the ex-
hibitors to call for a showdown under
the Penzel bill. It is certain that the
legal controversy will be taken to the
supreme court regardless of the decisions
of the lower courts.

Freeman Is Honored
Y. Frank Freeman, vice-president of
Southern Enterprises, Inc., and one of
the most important executives in the
Lynch organization, has been named
president of the Georgia Tech Alumni
Association. The vote was unanimous.

May Rejoin F-R Chain
(From Staff Correspondent)
MINNEAPOLIS, MINN.—June 21.—It
is rumored that Charles Bradley, who han-
dled the campaign of Colonel George Leach,
mayor-elect, will return soon to his former
position as director of publicity for the
Finkelman & Ruben houses. Mr. Bradley
resigned the publicity job to handle the
Leach campaign.

Theatre Plan Represents
Half Million Expenditure
NEWARK, N. J.—Plans for a motion
picture theatre to cost $500,000 are being
drawn and are expected to be given to
Building Inspector Scott shortly. The
theatre will be erected at Main street and
Prospect avenue in the Brick Church sec-
tion of East Orange.

Consistency in Quality
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VIGNOLA

Current Release:

“The Woman God Changed”

Now playing in its fifth week on Broadway

Directed for
COSMOPOLITAN

Released by
PARAMOUNT

M. P. D. A.
WILLIAM DUNCAN
VITAGRAPH
WALLACE BEERY

"The Virgin of Stamboul"—Universal
"The Four Horsemen of the Apocalypse"—Metro
"The Last Trail"—Fox
Nine Vitagraph Features for Publication in Early Fall

TWO SCENES FROM VITAGRAPH'S BIGGEST PRODUCTION OF THE YEAR, "THE SON OF WALLINGFORD," WHICH IS BEING PRODUCED BY MR. AND MRS. GEORGE RANDOLPH CHESTER AT THE WEST COAST STUDIO. TOM GALLERY, WILFRID NORTH, GEORGE WEBB, ANTRIM SHORT, PRISCILLA BONNER, VAN DYKE BROOKE, SYDNEY D'ALBROOK, ANDREW ARBUCKLE AND BOBBY MACK ARE IN THE CAST.

Nine Vitagraph pictures are announced for publication in September and October, setting a record for that company for the number and size of pictures issued during a period of that length.

The biggest picture of all of these, and in fact, the biggest picture ever made by Vitagraph, is "The Son of Wallingford," the feature made by Mr. and Mrs. George Randolph Chester on the West Coast, and now being edited and titled at the Brooklyn studio.

The story recently was published in an abridged form by Collier's Weekly. It also will be brought out as a book about the time that the film production is published.

In addition to the many months required for the filming of "The Son of Wallingford" nearly two years of preparation for it were required; thousands of persons took part in some of the scenes, and a good sized fortune was spent on the sets which include an artificial lake with dams and sluice-ways, oil derricks, a complete city, modern in its appointments, and a pageant which included about all the circus animals to be found in the West.

**Among the principals in the cast are Tom Gallery in the title role as Jimmy Wallingford; Wilfrid North as the notorious J. Rufus, George Webb as the equally well-known Blackie Daw, and Edith Williams Short as Toad Jessup, Priscilla Bonner as Jimmy's Sweetheart, Mary Curtis; Van Dyke Brooke as Henry Beegooode, Sydney D'Albrook as Bertram Beegooode, Andrew Arbcckle as Talbot Curtis and Bobby Mack as Onion.

"Where Men are Men," a special feature starring William Duncan, with Edith Johnson as co-star, is also on the September-October schedule. This is an adaptation of "The Princess of the Desert Dream," by Ralph Cummins. It is a story of the Death Valley section of California when the gold prospectors were sturdy men.

The Alice Joyce feature for the new season is "The Inner Chamber," based on a widely-read novel by Charles Caldwell Dobe, and filmed under the direction of Edward Jose. This is a society drama in which the star has the support of Holmes E. Herbert and Pedro de Cordoba.

"The Bell Hop," is the title of the Larry Semon comedy for the first fall publication. An airplane figures prominently in the new comedy, which would indicate that Larry is not worrying about taking risks to get unusual effects, even though he was confined to the hospital in Los Angeles as the result of injuries sustained in making his previous comedy, "The Fall Guy."

Earle Williams' feature is "Bring Him In," a strong play of the Canadian Northwest, by H. F. Van Loan. Williams has a role somewhat like the one he portrayed in Eugene Walter's "The Wolf."

The picture was directed by the star and Bert Enslinger.

Corinne Griffith and Catherine Calvert appear in "Moral Fibre," which was directed by Webster Campbell. This melodramatic society play, based on a novel by William Harrison Goody, provides exceptional opportunities for both stars.

Alice Calhoun's early autumn publication is "Peggy Puts It Over," a clean, brisk comedy-drama well suited to this star. The picture was made under the direction of G. V. Seyffertiz. Her next production, which will be directed by Edward Jose, is to be "The Matrimonial Web."


Completing the September-October list is Jimmy Aubrey, in a new comedy called "The Riot."

Supplementing Vitagraph's announcement is the statement that arrangements have been completed for a special feature with Jean Paige as the star and Edward Jose as the director. The Eastern studio will be used. At the same time the West Coast studio will be used for filming another special in charge of David Smith, who directed "Black Beauty."
LEFTY FLYNN
in
"The LAST TRAIL"
(Fox)
Two views of the electrical equipment at the Louis B. Mayer studio where Anita Stewart, John M. Stahl, Carter De Haven and Oliver Morosco productions are made for distribution through Associated First National. At the left is the main generator unit, which is one of the largest ever installed for motion picture use.

Below is the Mayer portable generator set for use on location. These two electrical systems are described fully in the accompanying article. Through the use of this modern system it is possible to obtain brilliant lighting effects both on interiors and on exteriors.

Modern Electrical Facilities Advance Art of Production

Many elements are vital to the production of a successful photoplay. Not all of these factors, however, are materially visible in the finished product, and unless a visit is made to the studio their significance is not realized.

Of utmost value is the operation of every studio is the electrical equipment. Without proper facilities of this nature motion picture production would not have progressed beyond its elementary stages. Like a great city thrown into darkness through crippling of its electrical system, the studio minus these facilities would be seriously handicapped.

To be colorful a picture must have the advantage of proper lighting. This is one of the marked improvements over the productions of a few years ago, and is made possible only by the steady advance in electrical science as relating to studio operation.

A trip to the Louis B. Mayer studio, which is typical of the modern plants of today, will reveal the importance of a highly developed electrical apparatus as well as the magnitude of these systems.

In the Mayer studio, where Anita Stewart and John M. Stahl pictures are made for First National distribution, is one of the largest motor generating sets ever assembled in a motion picture plant. The main power plant is a 400 kilowatt, two motor generator set consisting of one 580 horse-power, three phase 2200 volt, 50 cycle Westinghouse synchronous 250 volt six pole compound wound interpole Westinghouse 600 revolutions-per-minute generator rated at 1500 amperes. Two 25 k. w. four-pole compound wound 125 volt Allis Chalmers 1800 r. p. m. generators direct connected act as a balancer set. A 125 volt 7 k. w. interpole exciter for the motor mounted on an overhanging bracket directly above the generator shaft completes the equipment.

The auxiliary plant is a three unit set consisting of one 200 h. p. three-phase 2200 volt 50 cycle General Electric induction motor direct connected to two 100 k. w. 125 volt four-pole compound wound Westinghouse 720 r. p. m. generator, connected in series for 110-220 volt three wire service, 1000 amperes output per generator.

R. E. Naumann is the chief engineer of the Mayer studios.

For the stage lighting three transformers, each 100 k. w. connected closed delta three phase 110 volt are used especially for the Cooper Hewitt lamps and are regarded in one sense as emergency service. One 5 k. w. 110-220 volt single phase transformer supplies the current for the incandescent stage lighting. The carpenter shop power is supplied through two 50 k. w. transformers connected open delta three-phase 220 volt.

The grand total of all current, both motor, direct connected to a 400 kilowatt, alternating and direct, necessary for the complete lighting of the studio is 1450 k. w. This is sufficient electricity for the lighting of 24,167 60-watt lamps (about one-half bigger than used for house lighting purposes) or about the amount required by a plant generating the current used in the average city of from twelve to fifteen thousand inhabitants.

Lighting on outside locations is one of the most important factors in good photography and for this purpose Mr. Mayer has a portable generator set built on a trailer. It has mounted on it a 30 k. w. four-pole 110 volt compound wound Westinghouse generator with a normal rating of 300 amperes, but which will do 100 per cent overload or 600 amperes, fine. It is direct connected very short coupled into a two bearing set with a 60 h. p. three-phase 220 volt 60 cycle motor. Between the motor generator is a pulley to which can be belted a 5 h. p. single phase 220 volt motor.

With the combinations of connections available it is possible to operate on single phase 220 volt, single phase 2200 volt, three-phase 220 volt, or three-phase 2200 volt line. In case the machine goes down or in case of accident there are two 30 k. w. and one 371/2 k. w. transformers. The high side (2200 volt) and low side of the transformers lead into transposition boxes wherein any desired hook-up may be obtained without soldering.
NIGEL BARRIE
Leads
Producers Pledge to Cooperate
In Motion Picture Day
C. C. Pettijohn Outlines Fully His Plan for Raising Money for Humanitarian Purposes and for Protection of the Film Industry

A DEFINITE plan for conducting an annual Motion Picture Day for the purpose of raising funds to finance the necessary co-operative work for the protection of the motion picture industry and for contributing to worthy charities is announced by C. C. Pettijohn, who recently laid his suggestion before the National Association of the Motion Picture Industry.

Mr. PETTIJOHN already has consulted several prominent producers and distributors and each has pledged cooperation in the movement.

The plan outlined by Mr. Pettijohn follows:

In order to further the co-operative handling of the industry's problems and to do away with the frequent solicitations of relief organizations in motion picture theatres, it is proposed to designate one day each year, to be known as motion picture day.

On this day it is proposed to secure funds for the above purposes in the following manner:

1. All producers and distributors of motion pictures to furnish gratis their film service to theatres which participate in the plan.
2. All exhibitors who receive such free film service to donate 50 per cent of their gross receipts on Motion Picture Day.

The specific purposes for which such funds will be used are:

1. To finance the necessary co-operative work for the protection of the motion picture industry.
2. To contribute to worthy charities and humanitarian relief funds, thus avoiding, so far as possible, the solicitations for such purposes in motion picture theatres.

For the present year, Thursday, August 25, has been designated as Motion Picture Day.

The organization plan provides for the appointment in each state of a motion picture protective committee to be composed of twelve members, nine to be exhibitors and three to be exchange-men. Each committee will have its chairman to represent the committee in all matters pertaining to Motion Picture Day in that state.

On the day immediately following Motion Picture Day, each exhibitor participating will send to the office of the exchange which has furnished his feature picture a check representing 50 per cent of his gross receipts, less admissions tax. This check is to be made payable to the designated motion picture protective committee chairman in his state.

The exchange manager, upon receipt of the check, will immediately deliver it to the motion picture protective committee chairman and the latter to acknowledge it in triplicate to the exhibitor and the exchange manager. Exhibitors who do not ordinarily run matinees on this date are urged to open their theatres earlier than usual and to give the greatest possible number of performances.

Where film has been paid for in advance by an exhibitor, a credit memorandum for the Motion Picture Day rental will be issued by the exchange to the exhibitor.

One-third of the funds raised in each state will be remitted by the respective state chairman to the chairman of the motion picture protective committee in New York for the specific purposes set forth in this plan. Two-thirds of the funds raised in each state will remain with the motion picture protective committee of that state, to be expended for the specific purposes herein set forth, as the state motion picture protective committee may determine.

Rothacker Sails Soon
To Add London Link
To Laboratory Chain

NEW YORK, June 21.—Waterson R. Rothacker, president of Rothacker Film Manufacturing Company, sails on the Olympic Saturday for England where he will commence construction of the London link to his chain of film laboratories.

Mr. Rothacker will be accompanied by Mrs. Rothacker and their daughter, Virginia.

While abroad Mr. Rothacker will open a service station in Paris. He will also make a survey of film conditions in Italy, Belgium, Germany and Switzerland.

Aschers Will Erect
Big Loop Playhouse
15-Story Building to House
Picture and Vaudeville Theatre

Ascher Brothers, whose Roosevelt theatre opened recently in State street, Chicago, will erect another loop theatre at 16-30 West Washington street, according to plans just made public.

The theatre will be on the ground floor of a fifteen-story structure, and will be devoted to motion pictures and vaudeville. The theatre, to be known as the Washington, will seat 2,803 people in an auditorium 110 feet wide and 92 feet deep.

C. Howard Crane and Kenneth H. Franzenheim designed the building. Shops will occupy the second, third and fourth floors. It is expected that Ascher Brothers, who now are located in the Consumers building, will have their headquarters in the new building.

Ascher Brothers now own a score or more of theatres in Chicago and cities in nearby states. Their Roosevelt theatre is one of the most beautiful in the city.

Schmidt Resigns As
Manager for Samuels

ATLANTA, GA., June 21.—George Schmidt, popular manager of Almo theatre No. 2, an Adolph Samuels house, has resigned. It is understood that Mr. Schmidt will form an important association with another enterprise in the near future.

Scene from "A Broken Doll," Allan Dwan's production for Associated Producers, Inc., in which Monte Blue plays the role of "Tommy Dawes."
BARBARA BEDFORD

"THE LAST OF THE MOHICANS"
Maurice Tourneur Production
Authors Featured in Anti-Censorship Film National Association is Using Picture to Fight Reform in Various States

Prominent authors and playwrights along with Douglas Fairbanks are featured in a picture entitled "The Non-Sense of Censorship," which was produced for the National Association of the Motion Picture Industry. The feature is for exhibition in states menaced by the censorship agitators.

Fairbanks shares honors in the picture with Edward Knoblock, Rupert Hughes, Samuel Merwin, Rita Weiman, Thomas Buchanan and Montague Glass.

Authors Write Views

The ridiculous as well as the serious side of censorship is dealt with.

The first fade-in discloses Rupert Hughes sitting at his desk reading a booklet entitled, "Rules of the Censor." He puts down the book of rules and writes:

The moving picture is about fifteen years old. It is somewhat older than that, yet the censors would have us believe that it was not Satan, but Thomas A. Edison, who invented the fall of man.

Edward Knoblock is then introduced, and his signed statement is then flashed on the screen:

The censor is a tailor who makes hand-me-down clothes for the naked truth.

Mr. Knoblock gives way to Samuel Merwin, whose contribution to the censorship controversy reads:

This censorship, if applied to literature, would destroy Shakespeare, Dickens, the Bible itself. It is stupid, ignorant, vulgar. It puts an intolerable limitation on workers in the new art of the screen. Carried only a little further, it will abolish free speech in America. I will fight it as long as I live.

Fairbanks Can't Fight

The only woman in the case is Rita Weiman. This is what she writes:

Women fought for equal rights—but the women on the censor boards are giving the poor public no rights at all.

Douglas Fairbanks then walks into the pictures and from the opposite side strolls on a tough looking individual who bumps into Fairbanks with teeth-rattling force, but the athletic "Doug" makes no effort to retaliate. The tough then proceeds to shove "Doug" all over the lot, and finally Fairbanks musters a sickly grin, swallows hard, and says: "Say, I'd like to mop up the floor with this bird, but the censors won't let me fight."

Ince Finishes Camera Work on A. P. Picture

The final close-up of "Hail the Woman," Thomas H. Ince's latest drama for Associated Producers, Inc., distribution, has been completed at the Ince studios in Culver City, under the direction of John Griffith Wray. The many scenes of the production are being assembled preparatory to the personal editing of Mr. Ince.

Both the original story and continuity are by C. Gardner Sullivan. The all-star cast includes Florence Vidor, Madge Bellamy, Lloyd Hughes, Theodore Roberts, Tully Marshall, Charles Meredith, Gertrude Clair, Edward Martindel, Vernon Dent and others.

Filming scenes for "Peter Ibbetson," Paramount's forthcoming picturization of Du Maurier's story, on the picturesque Hare Estate, Pigeon Hill, L. I. It is being directed by George Fitzmaurice. Elsie Ferguson and Wallace Reid have the leading roles. The interested spectators in the lower right hand corner are Mrs. W. G. McAdoo, Ellen McAdoo, Mrs. Meredith Hare, and Miss Sally McAdoo. The locations were obtained through the Film Mutual Benefit committee of American Committee for Devastated France.
IRENE TAMS
appearing in
IRENE TAMS PRODUCTIONS
ARNOLD GREGG
Leads
Elinor Fair
Supporting Lewis Stone
In Selig-Rork
Diamond Specials

Frank Elliott
Leads—Heavies
Hobart Bosworth Productions
INCORPORATED

Thomas H. Ince Studio
CULVER CITY, CALIFORNIA

To Be Released Soon:

“The Sea Wolf”
“Renunciation”

Wallace MacDonald
LEADS
LETTERS
From Readers
Communications on topics of current interest. Writers are requested to confine themselves to 200 words. Unsolicited letters will not be considered.

Salesmen Talk Too Much
EXETER, N. H.—To the Editor: It strikes me that the average small town exhibitor listens too much to salesmen's talk. If they tell you a certain make of picture is no good (as they often are) don't swallow it whole. No certain brand is all poor. In fact some of them are exceedingly good. And before you repeat this talk to other exhibitors get out your date book and look back over the last few months and see how very few poor pictures we have really had.

I have no more interest in one producing company than another. Only some sell at a reasonable price and others try to hold you up. I judge your pictures by the picture itself and not by the company that produced it or by the method it was sold to me.

But prices considered, can you show me three companies producing better pictures than Metro, Realart and Select? I have used from all and I find that these three suit a neighborhood house as well as any if not better and their prices are reasonable for us little fellows. I have no luck with big specials.—G. N. Yeaton, manager, Ioka theater, Exeter, N. H.

Minister is Politician
MARLETTE, MICH.—To the Editor: Here are the main points in my fight for Sunday shows. The Methodist church has ruled Marlette for twenty years but only won this fight by trickery on the minister's part. He sent automobiles out all day carrying the flag and blood to the polls and informed each old lady she was voting against Sunday baseball as well as shows. Seventy-five per cent of the votes were women over 50 years of age.

No one under 21 was allowed to vote and only those living in the village were permitted to vote. As Sunday was my biggest day, it is plain my regular patrons were not allowed to vote. I want to thank Exhibitors Herald for the kind suggestions sent me, and I want to say that I have not given up. They will either have a Sunday show or none before I am through with them.—Harry Holbohl, manager, L. C. Harbort, Marlette, Mich.

Tough on Pete Smith
HOLLYWOOD, CAL.—To the Editor: Here it is Wednesday and the darn paper isn't here yet. Monday without Exhibitors Herald is like a Sunday without the Sunday paper.—Pete Smith, director of publicity and advertising, Marshall Nelan Productions.

Wants Complete Synopsis
BEDFORD, PA.—To the Editor: When writing up reviews of pictures, give us the story in full. I believe it is the story the most exhibitors go by (at least we do) and in some cases we find it hard to digest also add that we advertise our motto “Clean Pictures” and get support of schools and churches. People don't want suggestive pictures.—Charles H. Richichi, manager, Richichi theatre, Bedford, Pa.

Watch “Money Making Ideas”
CHECOTA, OKLA.—To the Editor: My business has fallen off 50 per cent. I would like to have some ideas sent to me to help build up again.—Joe Williams, manager, Cosy theatre, Checotah, Okla.

In Search of Information
NEW YORK CITY.—To the Editor: I have read with interest an announcement that Madame Nazimova is contemplating a production in which all the characters will be women. As one interested in the theatre, I would like to ask your readers whether this has ever been done before.

Of course, woman have played men's parts and productions in which no men appear are given every year by our schools and colleges. But aside from one-act plays as Alice Gerstenberg's "Overtures," and Strindberg's "The Stronger," have any full length plays or motion pictures with all women characters ever been produced? I will appreciate your courtesy in bringing this to the attention of your readers.—Anna Merrigan, 218 W. 67th street, New York City.

Admission Tax Heavy Burden
ROCK FALLS, ILL.—To the Editor: In regard to the admission and the real estate taxes, would like to know why none of the trade papers take this up. Also, why they do not comment on it? I suppose that all the exhibitors are satisfied to leave that way but I think if the trade papers take it as important to me that way it would bring results. Many times, when you check up at night, it just means a loss to the small exhibitor. Tell me any other business where the government comes in and tells you how to run it like they do the picture business. They tell you that the people pay the war tax. They do not. How many shows in the U. S. put the odd penny on?—H. B. Frank, Lyric theatre, Rock Falls, Ill.

Woman Operator Writes
SHERIDAN, IND.—To the Editor: Would you please print a question in your columns for me? I am an operator with three years experience on both Simplex and Powers projectors and believe I am the only active woman operator in the state of Indiana. Am I? If not, will the others please write to me?—Mrs. Ethel J. Summar, Sheridan, Ind. Box 216 Ideal theatre.

A Tip to Producers
TOMBSTONE, ARIZ.—To the Editor: An exhibitor could satisfy his patrons to a greater degree if the plays are kept clean, and if western plays are produced more true to life and made out in towns, camps, and ranches instead of so much "studio" location.—Glacko Brothers, Crystal theatre, Tombstone, Ariz.

Money Returned Without Asking
ALICE, TEX.—To the Editor: I would like to express my sentiment toward Universal company. They are the only company so far which has returned my deposit money without my reminding them of it. Their service is most excellent.—Mrs. W. H. Hole, manager, Harca theatre, Alice, Tex.

Madison, Ga., Given First New Theatre
(Special to Exhibitors Herald)
MADISON, GA., June 14.—Within two weeks, this city is to have its first theatre, built as such. Previously, all of the motion picture theatres here have been converted store buildings. The new theatre is financed by M. L. Lightman and S. T. Nisbett. It cost $15,000 and will seat 500 people. Mr. Nisbett will be in charge, while Mr. Lightman is managing their two theatres, the Princess and Plaza, at Little Rock, Ark.

Bebe Daniels and Maj. Gen. James Q. Harbort at Camp Travis, Texas, where the Realart star reviewed the general's command, the famous Second Division.
The Producing Exhibitor

NO ACHIEVEMENT of the American motion picture exhibitor during the past half dozen years stands out from his record of consistent progress so prominently as the inception and development of the theatre production. If it were possible to visualize accurately for purposes of comparison the theatre of the near past, with improvised front, machine, screen and piano constituting practically its entire equipment, the contrast with the modern edifice which houses the silent drama would be so sharp as to startle even those responsible for the progress recorded.

The motion picture exhibitor of today is not, as was his early-day counterpart, a tradesman in the strict sense. He does not merely sell at retail goods bought at wholesale. He has learned to produce his own prologues, his special features and his elaborate fronts. He has become a producer of salable entertainment material and has built his theatre accordingly. None contend that the change is not for the better. Extraordinary interest attaches to the reason for adoption of the prologue, its present result and possible effect.

COMPETITION doubtless was directly responsible for the inception of the prologue. Where theatres were located in close juxtaposition, where house equipment, facilities, etc., were practically on a par, it was necessary to evolve an extraordinarily attractive something which would serve as an added incentive for attendance. Vaudeville was the obvious resort, but use of vaudeville entailed conversion to a combination policy. It was not an attractive proposition to the majority of exhibitors.

The purpose of the attraction to be added determined its nature. That purpose was to attract patrons away from another theatre where pictures of approximately equal merit were being exhibited. The natural thing to do was to attempt to show pictures under more advantageous circumstances. The creation of a receptive mood was attempted. At first a crude attempt, it was found profitable, nevertheless. The theatre that presented pictures in a superior manner prospered. The word "presentation" came into use.

MODERATE success served as encouragement. The theatre which lost prestige due to the presentation efforts of a competing theatre responded with similar measures. The business opponents thus were again restored to an even basis of competition, but with the new weapons at their disposal an interesting contest of wits developed. There was rivalry of more than business depth between presentation exhibitors. That rivalry induced greater effort. A new order of showmanship came into existence. It is that order which obtains at the present time.

The following pages present illustrated descriptions of presentation productions recently staged by men who have become known throughout the theatre world for their work in this field. The specimens set forth are typical of the average, not selected because of exceptional merit. They represent the even standard of the various showmen as adhered to every day and every week. This type of motion picture performance contrasts sharply with that of the split-reel epoch.

SPECULATION naturally arises as to the ultimate result of the movement for the generalization of presentation. It must be apparent to any who have watched motion picture development from the days when Lyman Howe's annual visit constituted the film entertainment of the nation that the prologue has come to stay. It will be developed, possibly given new form, but the exhibitor who has striven against opposition by use of the instrument which he designs and wields for himself is not going to consider abandonment of that privilege.
Prologue Players “Double” In Grauman’s Exploitation

SID GRAUMAN, proprietor of Grauman’s Million Dollar theatre and the Rialto, Los Angeles, recently added to his record for advanced showmanship by profitably utilizing the off-stage time of his presentation players. Mr. Grauman’s procedure, an adaptable one, doubtless will be widely approximated.

“Buried Treasure,” Cosmopolitan-Paramount production featuring Marion Davies, was presented with a Spanish prologue in which dancers of local prestige participated. A treasure hunt conducted upon a more than usually elaborate scale was used as exploitation.

* * *

The prologue players appeared for photographic purposes at the scene of the treasure’s discovery and unusual success for the enterprise is reported.

The more effective use of the presentation talent is shown in the above illustration. The four principals appeared as shown above in the window of the Western Costume company, which, according to the window card, supplied the costumes and props used in the production of the picture.

* * *

Similar use of stage talent has been made from time to time, but it is apparent that only the surface possibilities of the idea have been sounded.

Grauman precedents in the past have been widely adapted.

It is logical to believe that this case will be no exception.
JOSEPH PLUNKETT PRO-
duced an effective prologue for
“Scrap Iron,” Charles Ray’s First
National attraction, by using ma-
terials at every exhibitor’s disposal.
A single drop gave the locale, a
manufacturing city in the steel belt.
The house quartette was dressed as
steel workers and sang appropriate
numbers. Any showman can adapt
that prologue to his requirements
with little expense or difficulty.

O exhibitors similarly situated
have contributed more help-
fully to the development of the
theatre production science than Ed-
ward L. Hyman and Joseph Plunkett,
managing directors, respectively, or
the Brooklyn and New York Mark
Strand theatres. Over a long period
of consistent endeavor they have
shown a clear record of progress.

Ideas conceived by them and ap-
piled in their theatres have been
adopted by showmen throughout the
nation. The present form of the mod-
ern motion picture performance is
due in large measure to the influence
of these men and their co-workers
elsewhere.

The Brooklyn and New York the-
etres which they operate have be-
come intimately identified with the
progress of the screen. Exhibitors
everywhere, and many individuals
not financially identified with the mo-
tion picture but interested in its de-
velopment, watch the Mark Strand
program for signs of advancement.
Such signs are always in evidence.

Illustrations and descriptive com-
ments presented upon this page are
characteristic of the theatres and the
men.

THE PROLOGUE FOR
“Scrambled Wives,” another First
National feature, was also produced
with economy and adaptability as
essential considerations. A stock
drop was used. The idealized
dwelling was painted upon a flat.
Lighting was managed in such way
as to give the effect of depth. A
tenor-soprano duet was sung by
players in carnival costume. Artistry
and economy are admirably combined.

FIVE G. A. R. VETERANS OF
Brooklyn took part in a special
stage feature used by E. L. Hyman
to observe Decoration Day. The
feature, the finale of which is shown in
the accompanying illustration,
was added to the regular program,
in which “Scrap Iron” was the prin-
cipal attraction. “Dixie” and kindred
musical numbers were used. A
huge flag served as back drop. The
idea can be applied on any national
holiday.

A ROADSIDE BLACKSMITH
shop was the setting used for the
Brooklyn opening of “Scrap Iron,”
in no sense a duplicate of the New
York presentation. “The Viking
Song,” which is sung to anvil ac-
ccompaniment in certain passages as
is “The Anvil Chorus,” was the
number featured by the quartette.
Aside from the salaries of the sing-
ers the prologue can be used with-
out expense where, as at the Mark
Strand, stock scenery can be util-
ized.
Lacey's Lobby Productions Visualize Film Atmosphere

Theatre production embraces the lobby display. In this sphere of activity exhibitors have progressed no less notably than in the development of the prologue and kindred phases of showmanship.

The productions of Frank A. Lacey, manager of the Majestic theatre, Portland, Ore., stand out in point of excellence consistently maintained. At regular intervals it has been possible for this department to reproduce for the benefit of readers compositions submitted by Mr. Lacey. Few theatre men have developed the art of lobby decoration to the degree established by the Majestic manager. None have surpassed him in his elected field.

The photographs reproduced upon this page show the lobby of the Majestic theatre as it appeared during the run of "Wolves of the North," a Universal production featuring Eva Novak. The brief comment written by Mr. Lacey upon the back of one of the photographs follows:

"Lobby all in green lights, pine trees and magnificent paintings. Did a tremendous business. Was the talk of the city."

A tremendous business in the warm weather is decidedly worth striving for. Exhibitors who have found it difficult to bring about this box office condition may profit by study of the Majestic lobby.

There is work in evidence—thought in the background.

These are the forces which produce tremendous business, in warm weather or cold.

Lobbies of the quality shown cause comment. Comment is the best advertising obtainable.

It is not strange that Mr. Lacey gives careful attention to a phase of his business that produces reported results. Rather is it strange that he is one of the too few exhibitors who do so.

All of which, important as it is, detracts in no degree from the credit due Mr. Lacey on purely artistic grounds.
Law of Contrast Governs Riesenfeld Presentation

HUGO RIESENFELD, managing director of the Rivoli, Rialto and Criterion theatres, New York, where some of the most remarkable prologues on record have been staged, is quoted by his press department, after a studiously written introduction, as follows:

"Well, there is a great deal of danger in the prologue business. The easiest thing, of course, is to take an idea out of the picture and stage it. If you do that, nine times out of ten you can't do quite so well as the producer of the picture did. He has resources that are intended for the use of thousands of theatres. He has artists whom the exhibitors can't afford to engage. Settings, dancers, real beauties, all are beyond the means of even the most extravagant exhibitor. Of course, you don't get results when you put on a poor imitation of the real things as a prologue. On the other hand, if you do succeed you are likely to have an anti-climax on your hands. It's a ticklish situation.

"You know when you serve a chicken dinner you don't of necessity have chicken soup with it. A little contrast is often helpful to the appetite as well as the eye."

RECENT Riesenfeld prologues for Paramount pictures are shown in accompanying illustrations. "The Woman God Changed," Cosmopolitan production, was accorded an American Indian presentation. "The Woman God Changed" was preceded by a solo dance (left) and an Apache sequence.
Chambers and Serkowich Use Local Talent Presentation

One of the most frequently advanced arguments against proper presentation of pictures was removed when practical demonstration of local talent for prologue purposes, a solution of a popular problem advanced in these pages, was made. It is doubtful if any one development in recent theatrical seasons has been more influential in promoting the generalization of modern theatre practice.

It is important that exhibitors successfully employing local talent for stage work have not been metropolitan exhibitors. The smaller cities have been the sources of the bulk of unfavorable reports concerning application of presentation measures demonstrated in the larger centers of population. The demonstrations presented previously and at this time permanently refute arguments based upon the salary expense, etc., of the stage presentation feature.

** **

STANLEY CHAMBERS, managing director of the Palace theatre, Wichita, Kan., writes as follows in describing his experience with local talent:

"We have a local stock company of our own here which consists of about ten young men and young ladies, all talented Wichita entertainers. Our Mr. Flath and Miss Olive Vail Flath, late of 'Miss Nobody from Starland,' and other Mort Singer shows in the good old days of musical comedy stage most of my stuff and continually train this company of local entertainers we have formed.

"The home talent idea put on with a professional punch has proved a great success. You would swear that they were all professionals if you didn't know different. We put on a special number with part or all of them about every two weeks or so. They all come from the very best families in the town. Mr. Flath is our chief organist."

An accompanying illustration shows the Palace stage during a recent home talent performance staged with practically no rehearsal which, in addition to its presentation value, brought newspaper comment which ran half page deep for four columns under a four-column illustration.

A DRAMATIC CLUB, cooperating with the management of the Madison theatre, Peoria, Ill., has contributed in like manner to the success of presentation at that playhouse.

"The Devil," George Arliss' Associated Exhibitors production, was recently staged at the Madison as shown in an accompanying illustration. Herbert D. McNally, general manager, staged the feature.
Six-Sheet Psychology in "Road to London" Poster

By Major S. P. R. de RODYENKO, C. M. F., retired.

THE six-sheet poster is what we call in the Orient a "half-caste." It is a mongrel, a cross-breed between the one-sheet and the twenty-four sheet poster and, as is generally the case with hybrids, its psychology is complicated. Another fact, equally true for mongrels, shows that the six-sheet poster is the Cinderella amongst all those more or less artistic designs which are subjected to treatment with the pastepot.

The six-sheet poster is a problem which often bothers many a publicity-man because it is off size and because one never knows where the bally thing will be tucked or stuck up. The National Organization of Bill Posters, while having made arrangements for the accommodation of one- and twenty-four sheet posters, sublimely overlooks the six-sheet, thus adding to the burden of those whose minds are bent on the propagation of the unfortunate hybrid.

The psychology of the six-sheet poster is a rather hard one to define, yet a definition can be reached after a careful analysis of a specimen on hand which has fulfilled its mission, i.e., to make a hit with the public—those whose minds are bent on the propagation of the unfortunates hybrid.

It is a well-known fact that a twenty-four sheet poster is the more effective the less detail it contains, while the contrary is the case with the one-sheet or three-sheet, where richness of detail is advisable, so long as it is not cluttered.

The six-sheet has to be a happy medium between the aforementioned two kinds of posters, plus added intensiveness, because of its rather indefinite and insecure location. As a rule, the species is found on the outside walls of theatres or adjacent buildings.

The difficulties in designing the poster are so great when it comes to institutional advertising. The men who put out the "Spearmint" posters will perhaps corroborate this statement, when there are no witnesses present.

The trouble arises when a motion picture and its producers are to be advertised in such a manner as to leave a lasting impression on the mind of the victim.

The accompanying cut is to be considered an excellent specimen of the six-sheet poster, as it should be designed to attract and hold the attention of the spectator.

The poster, which was issued by the publicity department of Associated Exhibitors, Inc., and advertises Bryant Washburn's latest picture, "The Road to London," renders, when analyzed according to its points of merit, the following components:

1. Motif for Subconscious Attraction.
   Psychologists have asserted that an uninterrupted single line, if possible brightly colored, exercises an irresistible attraction of the eye.

   The popular newspaper cartoon idea has been used to depict dramatic moments of the picture.

3. Word Space Reduced to Minimum.

Dramatic Moments Depicted.
Chronologically arranged and enumerated cartoons depict not only dramatic moments in picture but render synopsis of picture.

The likenesses of the star and the rest of the cast have been inserted into the cartoons.

The poster, which has been executed by the artist Michelson, is decidedly a new idea in this line and represents a daring deviation from the conventional lines hitherto strictly adhered to by most publicity departments. It is to be seen whether the example set by the publicity department of Associated Exhibitors will find followers.

In Europe they don't take as much trouble when it comes to the composition of a poster. In fact, very little progress has been made there in the course of the last ten years or so and although the artistic quality of the various posters has improved considerably, the wording is just as flat and dull and utterly devoid of "punch" as an order issued by the War Department.

An European publicity man whom I consulted on the reason for this stillstand gave me his version, which is that the European public, less "in a hurry" than the American public, does not need to be treated with psychological tidbits or catchwords to remember the poster.

I am of a different opinion. About ten years ago or so, an American concern tried to introduce that horror of the twentieth century—chewing gum—in Europe. Their agent used European methods of advertising and had but little success; the headquarters in America got tired and sent an American who translated the wording into the language of the country. They were full of published results, practically fifty per cent of the population which came into contact with the posters was soon seen moving their mandibles and chewing that damnable stuff to the huge delight of the American concern.
Are You Keeping Up With the Times?

Curiosity largely filled your house when the cinema was a novelty. Today a picture that is not carefully worked out by a master is useless. Likewise, the public, educated to good tonal quality, now appreciates and demands the same lovely stops in your organ that alone satisfies great cathedrals and conservatories, after 700 years of development.

You need, not an indiscriminate crash of meaningless noise, but the resources of a Skinner Organ. Your organist should have at his disposal not only our solid foundation stops, but the wealth of orchestral color which we alone are able to supply; not merely a multiplicity of names engraved upon knobs, but the real true voices of the French Horn, English Horn, Oboe, Flutes, Clarinets, Strings and Harps, speaking true to color, satisfying the cultured ear of your patrons who want brilliant orchestral music.

Theatre owners have learned this, and Skinner Organs are now being installed by far-sighted managers. They will cost you more, because they cost more to build. We do not compromise on quality. Unless you want quality, we cannot interest you. If you believe in quality, we know the box office results will justify your faith.

We print for your information a list of important contracts closed during the last year. These are all very discriminating customers, who realize that Skinner Organs will help fill their seats as none others will.

This is the first advertisement we have ever addressed to theatre owners. We think it is time you became acquainted with us. We have two installation dates available,—one for September and one for November. Nothing can be delivered earlier, because we build no stock organs. Accoustical conditions vary so greatly that results, satisfactory to us, are impossible except through a special organ for each house.

The Skinner Organ Company
Boston, Mass.

Organ Architects and Builders

Churches
Auditoriums
Theatres
Residences
**SIGNIFICANT?**

We are publishing on this page a list of important organs for which contracts have been awarded to us during the past year.

We hardly need say that we are not doing this in a boastful spirit. On the contrary, we are inspired by a feeling of gratitude to the organ world for its appreciation of our work. We realize keenly the obligation to continue to deserve it.

Whoever is interested in organs must be interested in this splendid tribute to quality. Quality and service are all we have to sell. As everyone knows, our organs cost more to build than any others in the world. We cannot compete in price—only in quality. Does not this make the list below

**DOUBLY SIGNIFICANT?**

| Manuals Stops | 3 26 | 4 53 | 5 140 | 5 50 | 4 94 | 3 17 | 2 15 | 4 50 | 3 26 | 3 41 | 2 10 | 3 29 | 3 36 | 3 25 | 4 35 | 3 35 | 2 14 | 4 55 | 2 9 | 4 47 | 3 20 | 2 14 | 2 23 | 3 28 | 3 27 | 2 12 | 3 31 | 3 27 | 3 33 | 2 14 | 4 63 | 4 41 | 4 38 | 3 28 | 3 38 | 4 43 | 2 9 | 4 64 | 4 58 | 3 39 | 4 64 | 2 10 | 4 84 | 4 88 | 3 30 | 3 26 | 3 37 | 3 42 |
DIGEST of PICTURES of the WEEK

An Arizona exhibitor, conducting a small theatre, but anxious to obtain the best available pictures at lowest cost, requests a list of successful pictures in 1920. We have no way of ascertaining and do not know which pictures made the most money for their producers, and success is measured by a film’s returns, but we print herewith a list of features that were singled out by the National Board of Review which it considered unusually good and which it is generally conceded were popular last year.

Any of these should make acceptable program features. Well known stars are listed among them and no doubt most of them can be obtained at reasonable rentals.

“The Mark of Zorro” with Douglas Fairbanks (United Artists).

“The Last of the Mohicans” (Associated Producers).

“The Sin That Was His” with Wm. Faversham (Selznick).

“The Devil’s Garden” with Lionel Barrymore (First National).

“The Girl of My Heart” with Shirley Mason (Fox).

“Godless Men” with Helene Chadwick (Vitagraph).

“Over the Hill” (Fox).

“Passion” with Pola Negri (First National).

“If I Were King” with Wm. Farnum (Fox).

“Deep Waters” (Paramount).

“The Dwelling Place of Light” (Hodkinson).

“Homespun Folks” with Lloyd Hughes (Associated Producers).

“The Jack-knife Man” (First National).

“Earthbound” with Wyndham Standing (Goldwyn).

“Something to Think About” (Paramount).

“Conrad in Quest of His Youth” with Thos. Meighan (Paramount).

“The Great Redeemer” with House Peters (Metro).

“Jes’ Call Me Jim” with Will Rogers (Goldwyn).

“Humoresque” with Vera Gordon (Paramount).

“The Devil’s Pass-key” (Universal).

“Desert Love” with Tom Mix (Fox).

“The Toll Gate” with Wm. S. Hart (Paramount).

“Shore Acres” with Alice Lake (Metro).

“The Copperhead” with Lionel Barrymore (Paramount).

“The Bloomin’ Angel” with Madge Kennedy (Goldwyn).

“Dr. Jekyll and Mr. Hyde” with John Barrymore (Paramount).

“Treasure Island” with Shirley Mason (Paramount).

“The Cup of Fury” (Paramount).

“Stronger Than Death” with Nazimova (Metro).

“Huckleberry Finn” (Paramount).

And of course there are numerous short subjects that will fit in nicely with any of the above. For instance “Torchy Comes Through” and “Torchy in High” (Educational); the Edgar series (Goldwyn); and the various Harold Lloyd, Larry Semon and Buster Keaton comedies. The exhibitor seeking variety for his program should not overlook the scenes or those funny cartoons, which are always interesting no matter how old.

—J. R. M.

“DESPERATE TRAILS” (Universal) with Harry Carey in the leading role, ranks high as screen entertainment. It was adapted from Courtney Ryley Cooper’s novel “Christmas Eve at Pilot Butte” and is one of the best things Carey has ever done. One of the most interesting Western stories that has been filmed in some time. Jack Ford directed.

“APPEARANCES” (Paramount) is an English-made picture of English society life. It features David Powell, supported by an entire English cast of players. The story is well told and holds the interest by reason of being well written and carefully directed. It was adapted from Edward Knoblock’s original story by Margaret Turnbull. Donald Crisp is responsible for the direction.

“THE DECEIVER” (Arrow) reminds one of the pictures of several years ago in treatment and plot. It concerns the love affair of a lumberman’s beautiful daughter, who is sought in marriage by a villainous foreman, Carol Holloway plays the role of the daughter. Poor photography marks many of the scenes and the action is somewhat slow throughout.

“A PRIVATE SCANDAL” (Realart) is May McAvoy’s first starring vehicle. It was written especially for her by Hector Turnbull and gives the dainty little actress an appealing and natural role. Excellent support is accorded her by Kathleen Williams, Ralph Lewis, Bruce Gordon and Lloyd Whitlock. It was directed by Chester Franklin. A first-class feature in every respect.

“THUNDER ISLAND” (Universal) presents Edith Roberts in a picturesque tale of Mexico and the sheep-raising country. The story was written by Beatrice Grimshaw, and directed by Norman Dawn. It contains some excellent photography and plenty of action, though the story is rather illogical.

“HOME TALENT” (Associated Producers) is a Mack Sennett burlesque of vaudeville. An imposing array of Sennett players are in the cast and the production is prepared in superior style throughout. Exploitation possibilities are practically unlimited and the picture is well qualified to satisfy promises made for it. An admirable selection for a summer program.

“BIG TOWN IDEAS” (Fox) presents Eileen Percy in a humorous characterization as a waitress in a railroad restaurant. There are several regular serial stunts performed by the star in the recovery of a package of stolen bonds and some trick photography which is out of place in a feature. A poor vein of humor runs through the subtitles which tends to cheapen the production.

“THE BEAUTIFUL GAMBLER” (Universal) was written by Peter B. Kyne. It is not this author’s best work but furnishes an interesting hour’s entertainment because it is a well acted Western melodrama, with Grace Darmond in the leading role. Most picture fans will find it pretty familiar material.
REVIEW

SPECIAL CAST IN
BEAUTIFUL GAMBLER
(UNIVERSAL)
Familiar material in this Western melodrama written by Peter B. Kyne, and adapted by Hope-Loring. Story was given good production and a cast of unusual excellence enacts the different roles. William Worthington directed.

The outstanding feature of this Universal special is the splendid work of Grace Darmond, Jack Mower, Harry Von Meter and Charles Brinley. It is made up of tried and true situations, used these many years: Poor man’s daughter is forced to marry gambler and dance hall proprietor—treats her rough—handsome hero from the East, who has been disowned by his father, saves girl from life of shame—spectacular fire—she marries hero—husband reappears—in fight he is killed—hero is tried for murder—real murderer appears and confesses.

Grace Darmond, who heads the cast, gives a finished performance as Molly Hanlon, “the beautiful gambler.” It is a role calling for exacting work, and she is fully equal to it. Charles Brinley as Kirk’s aide was a well chosen type, and Harry Von Meter made a virile and thoroughly detestable Kirk, the proprietor of a gambling resort. Jack Mower was also well cast as Miles Rand, the Eastern youth who appears at the Kirk establishment with a roll of money and beats the gambler at his own game. The latter is called upon to wage several fist fights that look like the real thing. A spectacular fire, a mysterious murder and a trial scene are but a few of the thrilling incidents of this five-reel feature.

When Mark Hanlon loses his home and his money at Kirk’s gambling table, his daughter, Molly, agrees to marry Kirk to save the home. Hanlon dies and Kirk makes her mistress of the roulette wheel. Miles Rand, who has been disowned by his wealthy father, stalks in and is advised not to gamble by Molly. Kirk, angered at her action, orders her to her room. Rand plays and wins. He then tries to persuade Molly to leave the place. A fight follows, the hall is burned, and it is thought Kirk died in his office. Two years later, Kirk puts in an appearance at the apartment where Rand and Molly are happily married. A fight ensues, Kirk is shot and Rand is accused of the crime. The real murderer confesses, however, and Rand is freed.

EILEEN PERCY IN
BIG TOWN IDEAS
(FOX)
Slight story has one or two thrills, but for most part is rather conventional comedy-drama. A redundancy of subtitles written in an alleged humorous vein spoils this feature. Story by John Montague. Direction by Carl Harbaugh.

There was a good idea back of this photodrama but it was lost sight of in an endeavor to keep Miss Percy in the limelight and the author’s attempt to be

Grace Darmond, Jack Mower and Harry Von Meter, in a scene from “The Beautiful Gambler” (Universal).
funny in every subtitle flashed upon the screen. There is an obvious struggle for a laugh in each title shown which detracts from the picture’s interest to a considerable extent. However, to followers of Miss Percy and those who seek light, summer entertainment, “Big Town Dick” will fill the gap.

Miss Percy has the role of Fan Tilden, a waitress in a railroad station restaurant, near a large penitentiary. There comes a youth handcuffed to a Sheriff on his way to prison. Fan takes a lively interest in the young man. The members of a straying troupe of thieves drop in and it gives Fan an opportunity to go upon the stage when she is pressed into service at a performance given at the prison. Here she helps the youth to escape, recovers a package of stolen bonds in a novel manner and goes to the big city with the youth.

There are several thrills in the latter half of the picture, and much comedy trick photography which is too improbable to be accepted as a part of a regular five-reel feature.

SPECIAL CAST IN
HOME TALENT
(ASSOCIATED PRODUCERS)
An admirable Summer attraction. Feature comedy of the latter day Sennett type with feminine beauty, masculine humor and elaborate production skilfully combined to produce a high grade entertainment. A cast of Sennett notables. An exploitation picture worthy of exploitation.

Vaudville is lightly and effectively burlesqued in Mack Sennett’s “Home Talent.” Reckoning, predicated upon the success of his drama burlesques, leads to the conclusion that the public will welcome the new production.

The cast includes names that have public value. Ben Turpin, Charlie Murray, Phyllis Haver, Harriet Hammond, Eddie Gribbon, James Finlayson and Kalla Pasha are prominent in the action—actors of players whose names should be found commercially valuable to the exhibitor.

Elaborate sets, against which richly costumed players portray in mock seriousness an episode of the Roman epoch, are not the least of the picture’s attractive points. James Abbe directed and photographed the Roman sequence, which parallels the early action of the modern story, and perhaps the most artistic results in recent productions are attained in this phase of the picture.

Action is rapid and well ordered, as is customary in Sennett offerings. Several new stunts are introduced, a rubber boiler which does not blow up, though it wells prodigiously, should keep the interest of the large part of a reel which the incident occupies.

The title should be sufficient to suggest the many other innumerable exploitation stunts that may be used in the picture. A home talent prologue, with attendant contests for position in the cast, is not the least promising of the picture’s possibilities.

Summer audiences should particularly enjoy “Home Talent.” It is well qualified to make them forget the mounting thermometer.

ELSIE FERGUSON
Starring in “Footlights,” a Rita Weiman story which John S. Robertson is directing for Paramount.

HARRY CAREY IN
DESPERATE TRAILS
(UNIVERSAL)
Adapted Courtney Ryley Cooper story “Christmas Eve at Pilot Butte” makes capital screen material. A swift moving convincing comedy-drama. One of the best Carey has had in some time. Directed by Jack Ford.

Here is Harry Carey’s best picture in some time. It is an artistic, well-developed Western story, with plenty of drama and action. The sustained climax will keep any audience’s attention fastened on the screen up until the last foot.

No doubt many have read Courtney Ryley Cooper’s story. This adaptation by Jack Ford will rank high among readers of the original story and will prove excellent entertainment to lovers of the Western type of story who have not read it. A dramatic situation is built up in the first reel of the picture and by piling one tense moment upon another, the attention is held until the final fade-out.

Carey has the role of Bert Carson, an honest son of toil, who is in love with a girl named Lou. To protect her “brother” who has held up an express train, Carson goes to prison, but while serving a ten years’ sentence he learns of her deception and is aided to escape by fellow prisoners. He finds that the man he was protecting, Walter Walker, has deserted his wife and two children, living on Pilot Butte, to run away with Lou. Carson is trailed to the cabin after running down Lou and her paramour and there arranges for the youngest Walker boy to turn him over to the Sheriffs and claim the reward of $5,000 for his detention. He is pardoned, however, and finds himself with Mrs. Walker and her little family on Pilot Butte.

George Seigman has the role of the Sheriff and Irene Rich appears in support, as Mrs. Walker. Barbara LaMarre plays Lou capably.

The night scenes showing the approach of heavily loaded express trains are very effective as are the snow-covered hills and the interior sets. A first-rate picture in every respect.

SPECIAL CAST IN
THE DEceiver
(ARROW)
Familiar triangle plot with story laid in the logging country. Jean Hersholt and a boy follow in the leading roles. Satisfactory story but poorly handled.

There is much in “The Deceiver” that reminds one of the class of pictures they were making several years ago. There isn’t much that can be said for it as entertainment or as a production. Its principal fault is the poor direction. It also needs closer cutting. The theme is an oft-told one.

The beautiful daughter of a wealthy lumberman, Ruth Hartwell by name, is sought by Tom Barnett, her father’s assistant, and Gordon Clark, another employee of the logging camp. Her father urges her to marry Barnett, but when she sees an Indian maiden in the arms of Gordon, she consents. Barnett does not keep faithful to his promise and there is a strike called. On the wedding day Gordon sends for Ruth. She goes to the cabin and is told that the Indian is his foster sister. A jealous Indian sets fire to the cabin, Gordon rescues Ruth, and the lumberjacks drive Barnett from the camp. There is a fight between Gordon and Barnett, but in the end the burning of the cabin form spectacular scenes.

Norman M. Morin directed the production: Elizabeth Mahoney wrote it. The action is slow and there is considerable poor photography. The beautiful snow scenes are its one redeeming feature, and for this reason it will make a good hot weather attraction.
Cosmopolitan Film Popular in New York

“Woman God Changed” Given Important Bookings in Large Theatres

“The Woman God Changed,” the great Cosmopolitan Production, is in such demand for pre-release showings in and around New York that it promises to be in heavy demand both over the success of “Humoresque” and “The Inside of the Cup,” two big Cosmopolitan Production successes. “The Woman God Changed,” after playing a week at the Rivoli theatre on Broadway, was moved to the Rialto theatre. Then B. S. Moss booked the picture for his Broadway theatre, which, after running a week, it was booked for an additional week. This is the first time in the history of the present management of the Broadway theatre that a feature picture has been held over for more than one week.

Another tribute to “The Woman God Changed” was the booking of the picture for the week of June 19 at the Mark Strand theatre in Brooklyn, a First National house, and one of the largest motion picture theatres in the country. Reproductions of the original settings used by Cosmopolitan Productions were used in an elaborate prologue at the Strand.

“The Woman God Changed” was adapted for the screen by Doty Hobart, from the short story by Donn Byrne. The picture appeared in “Hearst’s Magazine.” Robert G. Vignola directed the picture. Seena Owen and E. K. Lincoln play the leading parts. Others in the cast are Lillian Walker, Horace MacCarthy, H. Cooper-Gliffe, Paul Nicholson, Brian Darley, Templer Saxe and Joseph Smiley. Dr. Frank Crane, well known for his editorials throughout the country, wrote the titles for “The Woman God Changed.”

International Film Wins Suit Over Right to Title of Stories in Magazines

The International Film Service Company, Inc., has won a suit in the United States District Court, southern district of New York, against the Associated Producers over the use of the title “The Broken Doll.” Judge Learned Hand rendered the decision. International Film was represented by Nathan Burkan. The court held that there is a direct competition between his motion picture and a story or novel which bear the same title and that when an author has written a story under a title, he is guaranteed protection for that title should he, in the future, wish to make a motion picture version of it.

Cosmopolitan Productions regard the decision of special importance, stating that it insures protection for the titles of all short stories or novels published in the Hearst magazine, which it may intend to produce as photoplays in the future.

Veteran Exhibitor Sells House; Ill Health Cause

On account of ill health, E. E. Hodge, manager of the American-made theatre, Kahoka, Mo., has disposed of his theatre and moved to Lake City, Ia. In requesting that Exhibitors Herald follow him to his new address, he writes:

“I wish to thank you for the courtesies extended to me in the past and state that Exhibitors Herald has been of great assistance to me in many instances.”

Rewards Excellence

JAMES R. QUIRK
Editor of “Photoplay Magazine,” who will present honor medal to producer of greatest feature in 1920.

Photoplay Magazine Will Bestow Medal
James R. Quirk to Reward Producer of Finest Picture Yearly

With a view of encouraging the producer of meritorious feature photoplays, James R. Quirk, publisher and editor of Photoplay Magazine, has announced that Photoplay will annually award a Medal of Honor to the producer of the American-made picture which its readers declare to be the best produced during the year. The first award will be for 1920.

Would Educate the Public

“The way to surpass the photoplays of every invader on earth is to make every American motion picture devotee realize the truth—that America does lead the world on the screen—that we are making in these United States, photoplays which have more humor, more romance, more thrill, more reflection of real life than any photoplays subtitled in any language,” says Mr. Quirk in his announcement.

Continuing, he points out that the Photoplay Magazine’s Medal of Honor is to be awarded to the producer—not the director, star or author—because “it is he whose foresight makes him venture his money, his reputation and his position in the industry in the selection of the story plus director plus stars.

Verdict by the Public

“The verdict will be given by the public,” his announcement concludes, “through a nation-wide ballot of the 2,500,000 intelligent and interested devotees of pictures who read Photoplay Magazine.”

Faulkner Congratulates Levy Upon Appointment

Arthur Levey, recently appointed to take charge of the foreign sales department of Associated Exhibitors, has received a letter from W. G. Faulkner, long-time motion picture editor, congratulating him upon his appointment and wishing him well. He predicts that Levey will “be invaluable to Associated Exhibitors.”

Chester Names Editor

C. L. Chester, president of Chester productions has appointed Beth Brown, editor and titular, of Chester comedies, editor, host and some Mrs. Chester outings and Chester scenics.
ANNOUNCEMENT

The Palmer Photoplay Corporation announces the consolidation of the play brokerage agency of ALFRED A. COHN with its Photoplay Sales Department.

With the merging of these two interests Mr. Cohn becomes Director of Sales of the Photoplay Sales Department of the Palmer Photoplay Corporation.

Kate Corbaley, for the past two years in charge of reading and sales for this institution, continues as Department Manager.

PALMER PHOTOPLAY CORPORATION

"STORY HEADQUARTERS"

LOS ANGELES

Let's help you with that load

Let Monsoon Cooling System take that heavy hot weather load off your back and make summer pay big profits.

It really costs you nothing because the extra profits pay for Monsoon Cooling System the first summer. And then 100% dividends every year.

It pays—it pays so big that you can't afford to waste a minute.

Start the ball rolling NOW. Write for our booklet "A Better Summer Business."

Monsoon Cooling System, Inc.
Desk 922, 1476 Broadway, New York, N. Y.

Philadelphia  Sacramento
Baltimore  Detroit  Atlanta  Denver  Kansas City

See Our Engineer at Minneapolis Convention
Announces Title of Latest Kid-Komedy
"Washday Jingles" Completed At Chicago Studio of MacCullough

Jack MacCullough, producing at his studio in Chicago, announces the title of the next Kid-Komedy as "Washday Jingles," which is described as "a bright collection of children's pranks culminating in a laugh on radical prohibitionists that will cause no end of amusement."

Two Players Featured

Featured in the picture are Hermaine France and Ralph Hoos, who appear as sister and brother with the usual family "affection" for each other.

Mr. MacCullough states that this is the first of a series of "clean laugh" comedies for every day in the week.

Announces New Fairy Tale

MacCullough's next fairy tale publication is a split reel comprised of "Little Red Riding Hood" and "Goldylocks and the Bear." Little Beryl Williams portrays the title role in both pictures. New Era Film Corporation will distribute these subjects in the Chicago territory.

Pathe Claims Beat in Getting Flood Scenes To New York Theatres

Pathe Exchange has issued an announcement that its news reel department scored a feat on other news reel companies on pictures of the Pueblo, Colo., flood. The company claims the distinction of having its pictures of the disaster in New York theatres and in other houses throughout the country in advance of other news reels.

The moment the news of the cataclysm was received at Denver, P. V. Hurd, cameraman for Pathe News with headquarters there, wired New York that he was off for the scenes of destruction. Two days later a wire announced that pictures were being rushed by airplane to Chicago and from there would proceed by fast train.

Wiley Story Incorporated In Neilan's "Bits of Life"

Hugh Wiley's story, "Hop," which appeared in the Saturday Evening Post, will be incorporated in Marshall Neilan's new production, "Bits of Life." This colorful tale of San Francisco's Chinatown proved one of Mr. Wiley's most popular stories in the Post several months ago.

Mr. Wiley has just arrived in Los Angeles to confer with Mr. Neilan on the screen story of "Hop," which will be used as a big Chinese mode in "Bits of Life," and in which Lon Chaney, famous for his Chinese portrayals on the screen, will appear.

The "Laemmle-Universal Anniversary" is scheduled for the period between July 4 and September 15. Additional Universal has designed two posters, one a three-sheet and the other a one-sheet, in full color for use by exhibitors in the lobby and at any other advantageous place. These posters utilize two birthday cakes as the most fitting symbol of this double anniversary.

In Industry 15 Years

There is also a special line of advertisements, mats of which will be sent free. The publicity mats and stories will be incorporated in an attractive press book which will be distributed by the exchanges, telling exactly how this anniversary can be utilized to the benefit of any theatre which desires an unusual occasion for a week during the summer time.

Mr. Laemmle entered the motion picture field early in 1906. With Maurice Fleckles he leased property at 909 Milwaukee avenue, Chicago, and converted an old building into a theatre, which became known as the White Front Theatre. It had a seating capacity of 180, but later was increased to 214.

Opens Second House

That was in February, 1906. In April another house was opened in Halsted street, south of 12th. This was called the Family Theatre. In October of the same year Mr. Laemmle opened an exchange in the Criley building in a room 15 by 30 feet. In June, 1907, Mr. Laemmle went to Europe. About this time he and his associates organized Imp Producing Company, the first picture, "Hiawatha," being published in October.

The producer transferred his activities from Chicago to New York. During 1909 the Patents Company was organized and a number of independents formed the Sales Company as a protective measure. Out of the old Sales Company grew Universal, which was incorporated on June 10, 1912. Its first president was Charles Baumann. Mr. Laemmle succeeding him.

Offices in Same Building

When Universal was formed it occupied one-third of a floor at 1600 Broadway. At present it occupies the third floor, the seventh and parts of the second and eighth at the same address.

Several companies including Imp, Rex, Bison, Chouinard, Neath and Powers, were absorbed by Universal from time to time. Many of the stars of today were given their preparatory training by the company.

Kerry and MacQuarrie

In Cosmopolitan Cast

Norman Kerry and George MacQuarrie, two well known screen actors, have been added to the cast of "Find the Woman," the Arthur Somers Roche story being filmed by Cosmopolitan Productions. "Find the Woman," which appeared serially in Cosmopolitan Magazine, is a story of mystery, adventure and love. In it a murder is committed and the doubt as to the guilty person is sustained to the end in the scenario written by Doty Hobart.

Tom Terriss is directing this picture at William Randolph Hearst's new Astoria studio. Eileen Huban, who starred in the stage production "The Dark Rosaleen" and "Paddy the Next Best Thing," has a leading role, as has Ethel Duray, who has finished work in "Back Pay," another Cosmopolitan Production.

Grace Faxon Service to Do Independent Titling

Grace B. Faxon, formerly of the film editing department of Pathe, has opened an office in the Candler building, New York, and will do independent titling. Before entering the motion picture field Miss Faxon was known through her editorship of Woman's Magazine, Normal Instructor and other periodicals, and through her many educational works, her plays and sketches, and general articles.
Joe Sameth Plans to Open Chain Of Exchanges Throughout Country

J. Joseph Sameth, president of Forward Film Distributors Inc., realizing that now is the time to strike for big things in the independent market has regulated his program for the ensuing year so that the first run house can be supplied with the same degree of success as the smaller theatre.

Anticipating that normal times were near at hand and that the fall would see a far better and brighter motion picture market, Mr. Sameth fortified himself and his company by opening a New York exchange. Success was attained from the start and Mr. Sameth sent his sales manager to make a personal study in the key cities in the United States preparatory to opening a chain of exchanges.

Obtains New Pictures

During the past three months, Mr. Sameth has been on the jump in an effort to obtain pictures for the independent market that would bring sure box office results and reflect credit upon the firm giving them to the trade, "The Shadow," starring Muriel Ostriche, the first of the Salient product, directed and written by J. Charles Davis, 2nd, is a fore-runner of the type of photodrama to be published by Forward.

"Hearts o' the Range," an all star Western and "Youth's Desire," were distributed by Forward. To further strengthen his program Mr. Sameth has contracted with Hal Benedict for a series of twelve two reel features starring Claire Whitney and Robert Emmett Keane. These features, it is said, will be built in the most sumptuous manner time and money can produce.

Mr. Sameth also has concluded arrangements for another series of eight pictures that will be in keeping with the class and merit of former Forward publications.

Must Be Revolutionized

"There is no doubt that now is the time to push the wheel of progress," said Mr. Sameth. "But we must go further. We must aid the independent market by giving the exhibitors the best of releases at the lowest possible prices. To do this a part of the production industry must be revolutionized. Motion picture fiction has been proven a fallacy and now we must resort to commercial fact and reflect that new idea in bigger and better pictures."

Proctor Vice President Of Pantheon Corporation

The board of directors of Pantheon Pictures Corporation, at a meeting in the company's office in the Singer building, elected George DuBois Proctor, widely known as the author and writer of many successful screen plays, vice-president, and appointed him director of production.

Mr. Proctor succeeds Charles Miller, who is well known as a director and who directed the first production of Pantheon Pictures Corporation, "On the Back Lot," starring Anetha Getwell, which recently was completed at Port Henry, N. Y.

S. S. Cassard Addresses Screen Advertising Men

ATLANTA, GA.—S. S. Cassard, vice-president of the Nicholas Power Company, attended the recent sessions of the Associated Advertising Clubs of the World here, and delivered an address on projection before the section of Screen Advertisers.

Walter E. Greene Heads Pyramid; Company to Lease New York Plant

Walter E. Greene, formerly vice president of Paramount, in charge of distribution, and prominently known in the industry, is the president of Pyramid Pictures, Inc., according to an announcement made by Arthur X. Smallwood, president of Smallwood & Company, Inc., investment brokers, at 150 West 43rd street, New York. This concern is in charge of the financing of the new million-dollar corporation.

Pyramid states that only the finest type of pictures will be given to the independent market. Executive offices of the concern have been opened at 150 West 34th street.

Lease New York Plant

After his election to the presidency, Mr. Greene and Ray C. Smallwood, who will be in charge of the first producing unit, conferred, and it was decided to go ahead with the first production as fast as possible. A long term lease will be made for a studio in New York City and a staff of competent readers are at work choosing the stories for the first two productions.

"The independent producer will do more to bring about bigger and better conditions in the motion picture world than any other producing unit," declared Mr. Greene. "The independent exhibitor is a fighter and at the present time is organized to handle any number of good pictures. But to cope with the situation, it is absolutely necessary to give the independent exhibitor pictures that class with the best in the market, and with this in view, I have taken the presidency of Pyramid Pictures; Inc., to promise high class films.

"The set-up of Pyramid is almost an assurance of the best possible product. We will not experiment. Our directors will be sound and commercially safe men who have made good for other companies. Our stories will be the best we can buy and the manner of building our pictures will be done in a very lavish manner, but on a sound financial basis.

"Banking principles will be employed in the making of Pyramid Pictures. Not a penny will be wasted, yet not a penny will be spared in the making of big and better independent products."

Will Share Profits

Ray C. Smallwood, who will be in charge of the first producing unit, sends the following message to the independent market via the Exhibitors Herald: "Pyramid Pictures promises to help you in your fight for freedom by giving you the best pictures possible. To secure this we have decided to give big authors a certain percentage in the gross intake of our product so that we shall get the best possible story co-operation."
Defies Flood to Get
Picture for Theatre
Exhibitor Drives 230 Miles Over
Dangerous Roads in
Oklahoma
Defying the disastrous floods in Okla-
ahoma, William B. Stubbs of the Liberty
theatre at Erick recently drove 230 miles
over almost impassable roads to get a
print of "The Kid" so that it could be
exhibited on the date scheduled.

Train Service Demoralized
Recently when the southwest corner
of Oklahoma was flooded all train
service was demoralized. Because of this H. W.
Neddow, manager of the First National
exchange at Oklahoma City, considered
the date dead. He was surprised, there-
more, when he received a telegram from
Stubbs to ship the print to Hobart, which
is eighty-five miles from Erick.
In a letter to the exchange Mr. Stubbs
tells of the obstacles he overcame in his
drive to get the picture. He writes:
"Owing to the washouts between here
and the city, it was necessary that I
wire you by way of Amarillo, Tex., and Dal-
las, as all wire communication was down
from here to Oklahoma City. The only
train service that I could find for this
section of the country was from Okla-
ahoma City to Chickasha and from there
to Hobart.

River Bridge Out
"Therefore I wired you to ship 'The
Kid' to Hobart, which is eighty-five miles
from Erick, but, owing to the condition
of the roads, it necessitated my driving
about 135 miles. We found the river
bridge out between Gracemore and Hobart,
the only bridge across being the railroad
bridge.
"We started across the railroad bridge,
but found several places where the road
had been washed away. It was necessary
to get by 8's to lay across the holes.
Owing to the bad condition of the roads
it took us all day and we did not reach
home until 11 o'clock that night. But
'The Kid' was well worth the trip. It
was a knockout."

Scenario Written by
Chicago Woman Wins
J. Parker Read Prize

Mrs. Francis White Elijah, former Chi-
icago society woman, is the winner of
the scenario contest conducted by J. Par-
er, in cooperation with newspapers
throughout the country. The prize
scenario, entitled, "The One-Man
Woman," won a prize of $3,500 for the
contestant.

Mrs. Elijah has studied the art of
playphot writing. Her first scenario,"Waged
Love," was sold to D. W. Griffith.
In the Reit contest her
scenario was chosen from more than
20,000 scripts.

May McAvoy Film Warrants Best
In Presentation, Says Tom Moore
Feature of Realart Production Is the "Kid Glove"
Treatment of Atmosphere and Photography,
States Washington Exhibitor

May McAvoy's latest picture, "A Pri-
vate Scandal," produced as Realart's
birthday production, has received grati-
ifying press notices in New York news-
papers and has been praised highly by
Tom Moore, Washington, D. C., ex-
hibitor.

In a letter to Realert Mr. Moore says:
"It gives me pleasure to advise that
after screen review of "A Private Scan-
dal," Realart's birthday picture, starring
May McAvoy, the writer, in addition to
the executive staff of Moore's Theatres
Corporation, has unanimously pinned his
faith to this picture production as a
high-class product that warrants the best
presentation at the Kaito theatre.

"Thanks for Premiere"
"One of the feature points in this pic-
ture is the kid glove treatment of atmos-
phere, together with fine photography.

Rothafel Conceives a Beautifully
Staged Prologue for Kipling Film

"Without Benefit of Clergy," the Path-
emotional and illuminating aspect, whose
books are translated into nearly every
language, has acquired the intricate
technique of creating in the motion pic-
ture medium. Few other authors have
accumulated such a wealth of living,
breathing, human material. It is a vast
reservoir upon which he can draw for an
indefinite period in his new picture-writ-
career, bringing to the screen the same
compelling creative charm that has
held the millions of his readers delighted
in all countries for a quarter of a cen-
tury.

General Interest in Film
This aspect of the matter was pointed
out to Rudyard Kipling by Paul Brunet,
when the president of Pathé Exchange, a
year ago, made to the English novelist
the argument which shortly resulted in
an arrangement for a series of pictures
to be written by Kipling for Pathé.
Wide interest manifested in Mr. Kip-
ling's enterprise in the picture field has
resulted in wide publication of details
entering into the production of this pic-
ture for Pathé by Robert Brunton, with
the direction of James Young, and super-
vision for the author by Randolph Lewis,
the technical expert who went to Eng-
land and assisted the novelist in the
preparation of his first continuity.

Supplied Designs for Sets
Mr. Kipling personally supplied de-
dsigns, models, fabrics and the most min-
ute directions for the building of the
sets, and with regard to native Hindu
ceremonies and customs. In acknowl-
dging receipt of a set of still photographs,
Mr. Kipling has expressed himself as
delighted with the attention given to de-
tails necessary for realism.

Tvarozek Heads Tatra
Corporation of Chicago

At a meeting of stockholders of Tatra
Film Corporation, the newly organized Chi-
icago producing company, the following of-
cicers were elected: Samuel Tvarozek,
president; Richard Blaha, vice-president;
Samuel Falvey, secretary, and John Sime,
business manager.
Earle to Make Artistic Production of “The Rubaiyat of Omar Khayyam”

An announcement just made on the Coast discloses the fact that Ferdinand Earle is the guiding spirit of the organization which has begun actual work at the Hollywood studios of making a screen version of “The Rubaiyat of Omar Khayyam.” It will be published early in September.

Sir Frederick Warde, the noted English actor, will be seen in the title role. Edwin Stevens of “The Devil” fame on the spoken stage, and Hedwig Reicher, well known both in drama and pageantry, will have two of the principal roles. Other notables of stage and screen who will be seen are Mariska Aldrich, Arthur Carewe, Robert Anderson, Paul Weigel, Jesse Weldon, Snitz Edwards, Warren Rogers, Ramon Samaniego and Big Jim Marcus.

Prominent Men on Staff

Producer Earle has assembled a high-class staff to collaborate with him on the making of the picture. Winthrop Kelly, former director with Maurice Tourneur, is production manager. Walter Mayo, who assisted Rex Ingram in making “The Four Horsemen of the Apocalypse” is Mr. Earle’s assistant director. George Benoit, former cameraman with George Fitzmaurice, will handle the cinema photography, while the art creations which will take the place of ordinary stills will be made by Edward S. Curtis, famous Indian photographer. Charles Wakefield Cadman, the composer, is preparing the musical score.

The bureau of Oriental research is headed by four well known scholars, including Prince Raphael Emmanuel, chief of a large Chaldean tribe; the Rev. Allan Moore noted lecturer on the Holy Land and the Orient, who has produced numerous pageants of the Far East; Captain Corlette of the Indian army, who fought in the war against the Turks; and Captain Montlock, who has lived and traveled extensively in Persia.

Producer Earle is making what he terms “a cycloramic art drama” which is a distinct innovation in the presentation of motion pictures. Art paintings are used for backgrounds with the most remarkable effects. Associated with Mr. Earle is a staff of artists including Frank E. Beier, Xavier Muchado, Anthony Vecchio, Paul Detelsen, Flora Smith, Jean Little Gy, Robert Sterner, Ralph Willis and others.

Certain other Persian legends have been combined with “The Rubaiyat of Omar Khayyam” and a remarkable Oriental love story has been built by the author and director.

Rubaiyat, Inc., is the name of the company making the Omar Khayyam masterpiece. Mr. Earle is president of the corporation; Theodore Ahrens, president of Standard Sanitary Manufacturing company of Pittsburgh, is vice president; and Herbert D. Newcomb, a well known Los Angeles business man, is secretary and treasurer.

Cleveland People Pack

House 29 Miles Away
To See Chaplin’s “Kid”

A legal dispute between two Cleveland theatres over first run rights has First National’s Chaplin champ, “The Kid,” tied up so that it cannot be shown at present in that city.

Twenty-nine miles away from Cleveland is the town of Painesville. Painesville is easily reached by railroad in forty-five minutes. Intermural street cars get there in about two hours and run on an hourly schedule. The auto roads are all in good shape. So M. V. Faust, manager, and Roy Jones, publicity agent, of the Utopia theatre in Painesville decided to put on “The Kid” for a three-day run and advertise the picture in all Cleveland newspapers.

The theatre holds 900. The result was that it was packed to overflowing at every matinee and evening performance of the three days. “Ninety per cent of the audience was composed of Clevelanders,” Faust says. “They arrived by auto, street car and train. At the close of the theatre was like the reception hall at a ball or party.”

Realart Announces Two
Late June Publications

Two pictures have been set for publication during the last week in June, one of which is the Realart birthday production, “A Private Scandal,” starring May McAvoy.

For this picture, Hector Turnbull, the noted author, was engaged to write an original story, which offers Miss McAvoy every opportunity to utilize her wonderful talent. In the cast are Kathryn Williams, Lloyd Whitlock, Ralph Lewis, Bruce Gordon.

Closes Vaudeville Season
But Continues With Films

The Jefferson theatre, which is the house displaying First National pictures in Auburn, N. Y., has closed its vaudeville season for the summer, but will continue to run First National pictures as long as the weather will permit. Its manager, John J. Breslin, has augmented the regular Jefferson theatre orchestra and plans to run a special program of music with every picture.
Curwood Is Pleased With Locations Chosen for Production of Stories

According to an announcement from Arrow Film Corporation, James Oliver Curwood, the author of many popular Northwest and Alaskan motion picture stories, paid an unusual tribute to the series of four Curwood pictures that are being produced for distribution by Arrow when he visited in Maine to watch the final work on the first publication, "God's Country and the Law."

Mr. Curwood was the guest of former Governor Carl E. Millicken and Frederick W. Hinckley, the two heads of Pine Tree Pictures, Inc., of Portland, Me., which is producing this series for Arrow.

Motors to Locations

Immediately upon his arrival in Portland, Mr. Curwood motored out with Mr. Millicken and Mr. Hinckley to the Sebago Lake region, where the final scenes were being shot for the first picture.

According to quoted reports in the Portland Daily Press and the Portland Evening Express, Mr. Curwood was enthused and delighted with the efforts and possibilities of the Maine woods as atmosphere for his pictures. They quoted him in part as follows:

"I never saw such beautiful country for the making of motion pictures. It is the living glorious synonym for the well-known phrase, 'the great outdoors.' Had you gone north of 52, up into the very wildest regions of Alaska, you couldn't have added more color or realistic atmosphere as a background to these stories."

Has Indian Ancestry

When one of the reporters asked him where he got his great love for the outdoors, Mr. Curwood's reply was of the sort that probably would be of interest to exhibitors and thousands of others who have seen or handled Curwood's stories made into pictures. "I inherited it, I imagine," laughed Mr. Curwood. "You see my great grandmother was a full-blooded Indian, and I am not a great many generations away from the forest primeval. It was probably my Indian ancestry that bred in me such a love for the out-of-doors. And all my years in the Canadian Northwest only enhanced my taste for life in the open."

Serving Public Well Is Beneficial To Industry, Says Charles Urban

Charles Urban, president of Kineto Company of America, which publishes the Kineto Reviews and Movie Chats, was asked to expand the philosophy of his famous slogan:

"To entertain and amuse is good; To do both and instruct is better."

"It means exactly what it says," Mr. Urban replied. "A motion picture producer and a motion picture exhibitor are both in the same boat. None of us can afford to be absolutely selfish. Neither can we be absolutely philanthropic.

Attitude Is Unnatural

"I always distrust the man who pretends his whole idea is service, for such an attitude is unnatural. Absolute selfishness is just as bad, because in the long run it is expensive."

"All persons in the motion picture business have a duty to the public and if they serve that duty well they will serve themselves well."

"The exhibitor who plays the best picture is going to have the best business. Why do you suppose it is that when we first released the Urban Popular Classics, Chats, that the finest theatres all over the country booked them immediately. Why, because the managers of those theatres had learned in their previous experience that it pays to run the very best films obtainable."

Films Can't Be too Good

"I have no patience with those critics who say that pictures can be too good, too high class for any audience. It is absurd to lower the expectation of the picture going public. There can be nothing too good for theatre patrons and the wisest of us will build our work on that understanding."

"You have only to look back a year to remember how it was commonly said that spectacle pictures were no longer profitable. And here come the Germans and send over some really fine spectacle pictures with a tremendous profit for all who handle them. Why? Because they had merit."

"We produce only one-reel subjects, but I have long since learned that quality has no relation to length. The exhibitor who plays a Kineto Review or a Movie Chat can count on having merit in his program."

Beck Will Produce for Associated Exhibitors

Arthur F. Beck has signed contracts with Arthur S. Kane, chairman of the board of directors of Associated Exhibitors, Inc., for a series of six special productions to be produced by Mr. Beck on the Coast.

Mr. Beck has gone to the Coast to commence production. Whether or not this will be the same producing unit, Leah Baird Film Corporation, Inc., that produced the current feature, "The Heart Line," distributing through Pathe Exchange, Inc., has not been announced.
Hey!

There's a way to cure that Summer Slump.

Want to Know How?

BOOK
HALLROOM
BOYS
COMEDIES
featuring
SID SMITH

Everbody's Boosting them—
Even the newspaper critics.

LOOK—

"CIRCUS HEROES" is the best two-reel comedy of the season. It contains 2,000 laughs and many more giggles. Keeps one in an unbroken fit of laughter. Sid Smith's work the funniest ever seen. —Roger Ferri in Exhibitor's Trade Review.

"CIRCUS HEROES," another of the 'Hallroom Boys' series which have been so well liked. It is an exceptionally good comedy. —Philadelphia Evening Ledger.

"You can expect your audience to scream at 'CIRCUS HEROES.' Sid Smith does some nerve work. Lots of fun and a good long laugh." —The Daily.

"In addition to the thrills, a number of laughs in 'THEIR DIZZY FINISH' make it a good comedy. Sid Smith does more exciting stunts." —Moving Picture World.

"An excellent comedy was shown in 'CIRCUS HEROES.' Sid Smith does some astonishingly daring feats." —Philadelphia Record.

Get 'em Now at

FEDERATED
FILM EXCHANGES OF AMERICA, INC.

One of the dramatic scenes in "On the Back Lot," a Pantheon Pictures Corporation production starring Anetha Getwell.

Pantheon Begins Work on Second Film With First Now Completed

With the completion of "On the Back Lot," the initial production of Pantheon Pictures Corporation, starring Anetha Getwell, arrangements already are under way for the Company's second feature that the names of several of the ablest directors in the field, who are not under contract, are under consideration by Pantheon officials.

According to present plans, casting will begin shortly and the first scenes of the picture will be shot at the studios of the company at Port Henry, N. Y., as soon as this work has been completed. "On the Back Lot" is a pleasing story of a typical American town and it is a picture which will have its widest appeal in the home circle.

Scenes Are Striking

It contains some unusually beautiful and striking exteriors and offers many novelties in the way the story is developed.

Miss Getwell is supported by a well-selected cast, including Vincent Coleman, Henry Pemberton, Jules Cowles and little Jerry De Vine and Ruth Sullivan.

While no official announcement of the distribution arrangements for "On the Back Lot" has been made, it is understood that these have practically been completed and that the picture will be distributed by one of the leading independent companies.

Universal Handles Tarzan Serial in Latin Countries

"Adventures of Tarzan" Serial Sales Corporation announces the sale of further foreign territory for "Adventures of Tarzan," the new serial starring Elmo Lincoln.

The serial has been acquired by Universal Film Manufacturing Company for the following territory: South America, Mexico, Central America, Panama, Cuba, Porto Rico, and the West Indies. This deal was closed by Louis Weiss of the Sales corporation.

Declare Regular Dividends

The board of directors of the Famous Players-Lasky Corporation, Monday afternoon, declared the regular quarterly dividend of $2 per share on preferred stock, payable August 1 to stockholders of record at the close of business July 15.
EXHIBITORS HERALD

Doctor Specializes In Facial Surgery
Many Defects and Blemishes Are Corrected by Dr. Balsinger

People in public life, actors, actresses and others whose looks are in a great measure a business asset, frequently have occasion to correct some slight facial blemish or defect. This work now is being done by reliable, experienced surgeons in various parts of the country and the results are remarkably satisfactory.

One of these, Dr. W. E. Balsinger of Chicago, has as his patients many members of the film colony of Los Angeles and during his twelve years practice he has performed numerous operations for the correction of baggy eyelids, sagging wrinkly cheeks, double chins as well as many deformities that leave no trace of the operations. Bleaching, peeling and refining the skin is accomplished through proper treatment.

Dr. Balsinger served in France during the war, which did more to popularize facial surgery for reconstruction work than all the years previous had done, and upon his return he opened offices in the State-Lake building, Chicago, making frequent trips to Los Angeles. He has one of the largest practices in America and numbers many wealthy Chicagoans among his patients.

Anita Stewart's Contract

Has Three Months to Run

Contrary to reports recently circulated in film circles, Anita Stewart's contract with Louis B. Mayer does not terminate with her present picture, but has three months more to run after its completion, according to statements made by Rudolph W. Cameron, Miss Stewart's manager and personal representative.

Concerning Miss Stewart's future plans, Mr. Cameron would make no announcement at the present time. Miss Stewart is now working under Edwin Carewe's direction in "A Question of Honor" at the Mayer Studio. She will not start on her next production until after her contemplated vacation in the East.

Ray and Hammerstein

Win Popularity Contest

The senior class of Wesleyan University, at Middletown, Conn., on the eve of its graduation voted Charles Ray the most popular picture actor and Elaine Hammerstein its favorite film actress. Both winners had votes to spare, though the contest was open to the entire field of stars. Each of these players has been in particular favor in Middletown during the last year.

Famous Players Publications for Next Season Near Hundred Mark

Kent Announces That Reports Show That Pictures Must Be Better Than Ever to Meet Industrial Requirements

From ninety to ninety-five Paramount pictures will be published next season, it was announced this week by S. R. Kent, general manager of distribution for Famous Players-Lasky Corporation.

"Reports from our district managers, assembled in their annual convention in

S. R. KENT
General manager of distribution for Paramount, announces department's plans for the new season.

New York," said Mr. Kent, "show that exhibitors next season will need a continuous supply of big productions for their screens. But these reports also show that these productions, because of general industrial conditions, must be of an unusually strong box-office power.

Period of Readjustment

"The motion picture industry, in common with other big businesses has been going through a most salutary period of readjustment, of charge. There has been a general shaking-down, a tightening up all along the line. To every branch of the industry—production, distribution and exhibition—there has come the call for better service, for greater efficiency. In production, general depression has

...
WARREN'S BRANCH MANAGERS: Top row (left to right)—William H. Jenner, vice-president and Western district manager; Marc S. Nathan, New York resident manager; Edgar Moss, vice-president and district manager, Philadelphia; Sidney J. Goldman, vice-president and Mid-Western manager. 2nd row—Irving P. Arnold, resident manager, Denver; C. D. Hill, resident manager, St. Louis; J. J. Miltien, resident manager, Detroit. 3rd row—Irving Hanower, resident manager, Cincinnati; Rudolph Berger, resident manager, Washington; Ben T. Bloch, resident manager Kansas City; Alexander Weissman, resident manager, Boston. Bottom row—Louis Amacher, resident manager, Seattle; Daff Roberts, resident manager, Dallas; Thomas W. Brady, resident manager, Buffalo, and John C. Shannon, resident manager, Atlanta, for F. B. Warren Corporation.
“What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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You are especially invited to contribute regularly to this department. It is a co-operative service FOR THE BENEFIT OF EXHIBITORS. TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address “What The Picture Did For Me,” EXHIBITORS HERALD, 417 S. Dearborn St. Chicago.

Associated Exhibitors

The Devil, with George Arliss.—Did wonderful business. Acting created comment. Put on special prologue with original material. Used only newspaper space.—William Jacobs, Criterion theatre, Oklahoma City, Okla.—Transient patronage.

The Devil, with George Arliss.—Very elaborate. Good business, but seemed to go over their heads.—Clifton Pierce, Liberty theatre, Brigham, Utah.—Neighborhood patronage.

Associated Producers

Mother O’ Mine, a Thomas H. face production.—Pleased immensely and got over 3-a-day at D. F. & R. Ent. Inc., Olympic theatre, Wichita Falls, Texas.—Transient patronage.

A Small Town Idol, a Mack Sennett production.—A scream and drew big business for extremely hot weather. Book it by all means and exploit it to the limit.—D. F. Thumborn, Paramount theatre, Nashville, Tenn.—Transient patronage.

A Thousand to One, a J. Parker Read, Jr., production.—Don’t see how anyone could help liking this picture.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

The Last of the Mohicans, a Maurice Tourneur production.—A great picture in every sense of the word. Barbara Bedford, Lilian Hall and Albert Rosco won favor with audience.—W. R. Champion, Opera House, Hazel Green, Wis.—General patronage.

A Small Town Idol, a Mack Sennett production.—Played in four houses for five days each and lost $1,000. Let it alone unless you want to lose money. We did heavy advertising but picture has no word-of-mouth advertising.—Ed. Fay, Columbus, Colonial, Ideal, Rialto, and Blue Bird theatres, Dallas, Texas.—Neighborhood patronage.

First National

Peck’s Bad Boy, with Jackie Coogan.—One week to capacity business with an extra show for school children Saturday a.m. Excellent production and the above business was put over without extra advertising. Regular prices.—Harry Crandall, Metropolitan theatre, Washington, D. C.—Transient patronage.


The Old Swimmin’ Hole, with Charles Ray.—A novel picture that proved an excellent drawing card. A little draggy though.—Bert Norton, Kozy theatre, Eureka, Ill.

Yes or No, with Norma Talmadge.—Patrons said too much posing. Lost money on two days run.—Harry Wood, Woodies theatre, Apollo, Pa.—Neighborhood patronage.

The Kid, with Charlie Chaplin.—If you can’t make money with this picture you are in the wrong business. It is the best drawing card on the screen today and gives good satisfaction.—C. A. Jordan, Opera House, Cogswell, N. D.—Small town patronage.

The Passion Flower, with Norma Talmadge.—My patrons did not like this one and did not fail to tell me so. Poor business.—Ernest G. Weldon, Jewel theatre, Rusk, Tex.—Small town patronage.

The Kid, with Charlie Chaplin.—Packed them in two nights. The biggest crowds that ever came to the movies in this burg. Pleased most everybody—L. G. Alby, Strand theatre, Waterford, Wis.—Neighborhood patronage.

The Kid, with Charlie Chaplin.—Hesitated to book this. Finally did so and am more than glad, as I made money and the picture caused more talk than any picture I have played in the eight years I have been here.—E. N. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

A Daughter of Two Worlds, with Norma Talmadge.—Rather old but fair picture.—E. A. Baraded, Palace theatre, McGehee, Ark.—Small town patronage.

The Woman Gives, with Norma Talmadge.—A good picture. My lady patrons were delighted with it.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

What Women Love, with Annette Kellerman.—Only pleased fairly well.—Giacona Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Not Guilty, with Sylvia Breamer.—Not much business.—Charles Holtz, Princess picture.—Bert Norton, Kozy theatre, Eureka, Ill.

The Kid, with Charlie Chaplin.—This picture is not much business. It took me ever made money on since the old General days.—R. H. Murray, Hiawatha theatre, Washington, D. C.—Neighborhood patronage.

Dangerous Business, with Constance Talmadge.—Great. Give us some more like it.—Paco Betancourt, Queen theatre, Brownsville, Tex.—Transient patronage.

The Branded Woman, with Norma Talmadge.—This is a fine production from every angle. Many favorable comments.—A. Jordan, Opera House, Cogswell, N. D.—Small town patronage.

Go and Get It, a Marshall Neilan production.—Good picture. Will please them all.—A. G. Miller, Miller theatre, Atkinson, Neb.—Neighborhood patronage.

The Kid, with Charlie Chaplin.—You can hear people talk that they don’t care about seeing Chaplin, but they all came to see this picture, and they all liked it. The kid, Coogan, drew more laughs than Chaplin, and it’s a big money getter.—Charles Blaine, Bowman theatre, Henryetta, Okla.—General patronage.

The Kid, with Charlie Chaplin.—Played two days to big business. Best Chaplin ever made.—Harry Gray, Empire theatre, Washington, D. C.—Neighborhood patronage.

A Virtuous Vamp, with Constance Talmadge.—All I can say about A Virtuous Vamp is, it’s excellent. It pleased all. If you play it and your audience doesn’t like it, you’ve got a hopeless job on your hands.—Charles Holtz, Princess theatre, Dandith, Me.—Small town patronage.

Go and Get It, a Marshall Neilan production.—Played two days. First day Monday and second day capacity. Patrons more than pleased.—Mrs. D. J. Stephenson, Marion theatre, Marion, Va.—Neighborhood patronage.

The Promenads of the North, with a special cast.—Biggest drawing card in my house.—A. L. Force, Happy Hour theatre, Two Harbors, Minn.

The Yellow Typhoon, with Anita Stewart.—A dandy story well produced. It pleased.—C. F. Hancock, Lyric theatre, Stuart, Fla.—Small town patronage.

The Ten That Made the Most Money for Me

1. The Heart of Humanity.
2. The Shepherd of the Hills.
3. Riders of the Purple Sage.
4. The Rainbow Trail.
5. Desert Gold.
6. The Westerners.
7. Scratch My Back.
8. The Texan.
9. Mrs. Leffingwell’s Boots.
10. Up in Mary’s Attic.

These pictures not only made the most money but all of them sent the crowd away pleased.

E. E. Harman,
Opera House,
Elgin, Ore.
Ten Plays My Patrons Liked Best

1. In Old Kentucky.
2. Pollyanna.
3. 23½ Hours Leave.
4. The Love Burglar.
5. Evangeline.
7. Male and Female.
8. The Poor Sinp.
9. An Innocent Adventure.
10. Up the Road With Sallie.

Ray E. Simmons, Idle Hour Theatre, Wellsville, Kan.

Just Pals, with Buck Jones.—A very good picture that pleased most of my patrons.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

From Now On, with George Walsh.—A fine drama picture. A little too long.—W. L. Beebe, Opera House, Mabton, Ill.—Small town patronage.

Untamed, with Tom Mix.—Wonderful picture. Mix never plays in a poor one.—W. R. C. Mckay, Unique theatre, Devils Lake, N. D.—Small town patronage.

The Scuttlers, with William Farnum.—A fine picture. One that should please anywhere.—Joe Williams, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

The Mountain Woman, with Pearl White.—Here we have the old Perils of Pauline serial in six reels. Sure a joke. The cast includes features of A. S. Bird, Opera House, Arlington, Va.—Neighborhood patronage.

Desert Love, with Tom Mix.—All fighting and shooting. Poor story. Can’t recommend.—E. Sabin, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

His Greatest Sacrifice, with William Farnum.—This picture got so many kudos, both from exhibitors and from the reviewers in these columns and from the reviewers in various trade journals, that we only billed it in a half hearted sort of way. But book it and put over extra strongly and the second day’s box office report proved it to be a winner. Even the fellows who prefer Farnum as a grand character player and said this was a wonderful picture.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

A Ridin’ Romeo, with Tom Mix.—Best Mix picture so far. Three days to good business and well liked.—D. F. & R. Ent., Inc., Majestic theatre, Wichita Falls, Tex.—Transient patronage.

The Mother Heart, with Shirley Mason.—Very good picture and pleased the majority of my patrons.—E. H. Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

The Big Punch, with Buck Jones.—This one did not come to please as well as former releases of this star.—Peter Kranth, Opera House, Denison, Ia.

The Girl of My Heart, with Shirley Mason.—A very charming picture. Shirley Mason is very good in all her pictures.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

Two Moons, with Buck Jones.—A good Western with plenty of action and a star who is gaining followers every day.—E. H. Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

The One Man Trail, with Buck Jones.—Originally we bought Buck Jones for one day, but the fact that he lined up such a tremendous following in our city prompted us to get an extension to two days run. As a Western dare-devil he is certainly stirring with the big league vehicles as much as Mix and William Farnum. Next year we expect to see Buck rated up with the major leaguers.—Harry M. Palmer, Liberty theatre, Wash.—Small town patronage.

The Road Demon, with Tom Mix.—If there is such a thing as a 100% star for a small town, Mix is surely that. We have shown him in pictures without one failure. This we consider his best to date. Excellent auto race in story.—Ernest G. Weldon, Jewel theatre, Sask.—Neighborhood patronage.

The Big Punch, with Buck Jones.—Too tame for Buck. Want him in real Westerns.—A. R. Bird, Opera House, Arlington, Ia.—Neighborhood patronage.

Sunset Sprague, with Buck Jones.—A very good picture. Boost it.—Russ Bros., Empress theatre, Rockwell City, Ia.—Neighborhood patronage.

Greeley, Nebr.—General patronage.

Goldwyn

Snowblind, with a special cast.—Excellent picture. A good story with plenty of beautiful scenery. Business only fair.—Ernest G. Weldon, Jewel theatre, Rusk, Tex.—Small town patronage.

Hold Your Horses, with Tom Moore.—A great picture. Tom Moore one of the best driving stars on the screen. Don’t fail to play this.—J. R. Pratt, Gem theatre, Fulton, Mo.—Neighborhood patronage.

Going Some, with a special cast.—Good picture. Please your patrons. Pictures like this will stop censorship.—W. D. Van Derburg, Broadway theatre, Statesville, N. C.—Small town patronage.

Jubilo, with Will Rogers.—Good picture.—W. Burr, Orpheum theatre, Lancaster, Wis.—Neighborhood patronage.

Don’t Neglect Your Wife, with a special cast.—Did not pull. Very light business for three days. In fact, lightest business in several months.—D. F. & R. Enterprises, Inc., Olympic theatre, Wichita Falls, Tex.—Transient patronage.

Madame X, with Pauline Frederick.—By far the best picture I ever played. Words cannot express the wonderful satisfaction it gave here. Book it, then paint an x in front of every house in town out of whining and watch them pile in.—A. G. Miller, Goode theatre, Atkinson, Neb.—Neighborhood patronage.

Jes’ Call Me Jim, with Will Rogers.—Good program picture. Pleased. Will Rogers can’t be depended upon. Poor business, but not fault of picture.—M. C. Davis, Wigwam theatre, Kingston, Okla.—Neighborhood patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—Cleaned up on this one. You can’t go wrong when you book it. I am getting return date
Hodkinson

The U. P. Trail, with a special cast.—Good picture and good drawing card. Kathryn Williams does some wonderful acting in this.—A. P. Schaefer, Academy theatre, Ironton, Mo.—Small town patronage.

East Lynne, a Hugo Ballin production. Two days to fair business with two tent shows against me. Patrons said it was fair.—A. H. Wygal, Elks theatre, Pulaski, Va.—Neighborhood patronage.

The U. P. Trail, with Roy Stewart.—Not as good as expected. Business poor.—Mart Cole, Cole’s theatre, Rosenberg, Tex.—Neighborhood patronage.

Down Home, an Irvin Willatt production.—One of the best kinds of pictures that always please our patrons.—E. Saunders. Palace theatre, Harvard, Ill.—General patronage.

Cynthia of the Minue, with Leah Baird.—Not much of a picture. Leah Baird not liked.—F. Hejtmenek, Opera House, Clarkson, Neb.—Small town patronage.

Metro

A Message From Mars, with Bert Lytell.—Not the kind of a picture that gets over with the masses as it does not furnish the popular kind of entertainment they are looking for. However, this subject is one of the few pictures in production, but Lytell’s characterization is fine. Also excellent support. Would say this is a first-class picture in every way and should be shown by all exhibitors.—Will H. Brenner, Cozy theatre, Winchester, Ind.

The Marriage of William Ashe, with May Allison.—Did not please my patrons. A little long, but His no fault in the first place. Why can’t producers produce some titles that will get people’s attention long enough for them to read them?—C. L. Kirby, Elk theatre, Longview, Tex.—Small town patronage.

A Message From Mars, with Bert Lytell.—A fine picture, but Lytell does not do so much for it.—Arthur Bandy, Paramount theatre, Nebraska City, Neb.—Neighborhood patronage.

The Saphead, with Buster Keaton.—Not up to two reel comedy standard. Died in box.—W. L. Beebe, Opera House, Manito, Ill.—Small town patronage.

The Misfit Wife, with Alice Lake.—A fine picture. Book it. Will please.—Joe Williams, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

Home Stuff, with Viola Dana.—Well received and pleased.—D. F. & R. Ent. Inc., Empress theatre, Wichita Falls, Tex.—Transient patronage.

Love, Honor and Obey, with a special cast.—Very poor. Metro sure can put out some of the poorest pictures made.—M. J. Lakie, Bijou theatre, Barnesville, Minn.—Neighborhood patronage.

DANGEROUS TO MEN, with Viola Dana. Very clever picture with a well liked star. The kind they like. Play it if you haven’t. Eleven and twenty-two cents.—Chancellor Bros., Dreamland theatre, Arcanum, Ohio.—Neighborhood patronage.

Cinderella’s Twin, with Viola Dana.—Failed to get over. Play did not come up to expectations.—Gaicoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Blackmail, with Viola Dana.—As usual a real picture. Miss Dana has them all beat for this kind of a picture.—R. Ross Riley, Wigwam ‘theatre, Oberlin, Kans.—Small town patronage.

Madame Peacock, with Nazimova.—After it was all over the audience wanted to know what it was about. Use your own judgment in putting this one over.—A. L. Picker, Rex theatre, Ironwood, Mich.—Neighborhood patronage.

Uncharted Seas, with Alice Lake.—Very good picture. Some wonderful scenery in sixth reel. Boost it. This little girl is coming as fast as opportunity permits. Never have played a bad Lake picture.—C. L. Kirby, Elk theatre, Longview, Tex.—Small town patronage.

Extravagance, with May Allison.—Just fair.—M. J. Lakie, Bijou theatre, Barnesville, Minn.—Neighborhood patronage.

The Price of Redemption, with Bert Lytell.—Lytell has sure a home in the hearts of the fans here. This one was a dandy.—W. L. Beebe, Opera House, Manito, Ill.—Small town patronage.

The Misleading Lady, with Bert Lytell.—Very good for first class houses. Went over fair for me on Sunday to a mixed audience.—A. L. Picker, Rex theatre, Ironwood, Mich.—Neighborhood patronage.

Madame Peacock, with Nazimova.—People who know life of old time speaking stars highly appreciate Nazimova in this, but others did not get the point at all.—Gaicoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Billions, with Nazimova.—The kind the people like, although not much business. A clever picture with sort of comedy. Can’t go wrong on this one.—G. G. Bandy, Rex theatre, Hutchinson, Minn.—Small town patronage.

The Great Redeemer, with a special cast.—One of the best made. Give your preacher and any kickers you have special invitations to this picture. It will go over big any place. Book it. Boost it. You can’t go wrong.—W. H. Harris, Electric theatre, Danbury, Neb.—Neighborhood patronage.

Billions, with Nazimova.—A fair program picture. Cannot see where her pictures rate as specials.—M. J. Lakie, Bijou theatre, Barnesville, Minn.—Neighborhood patronage.

Paramount

The Traveling Salesman, with Roscoe Arbuckle.—Best Arbuckle picture to date. Played three days to increased receipts each day. Line waiting to get in every evening.—D. R. & R. Ent. Inc., Olympic theatre, Wichita Falls, Tex.—Transient patronage.

Deception, with a special cast.—Stay away from it. It did not go over. Lost about $100.—D. F. Thomby, Paramount theatre, Nebraska City, Neb.—Neighborhood patronage.
The Inside of the Cup, with a special cast.—Book this picture and boost it. You can't go wrong. Played to good houses—Rex Bros., Opera House, Warrenton, N. C.—Neighborhood patronage.

A Dollar a Year Man, with Roscoe Arbuckle.—It's a good picture to be appreciated in big towns, but my town patrons want to see "Fatty" in slapstick like The Garage and other short pictures he used to make.—Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

The Dark Mirror, with Dorothy Dalton.—Patrons did not care for this one. Business particularly bad in Reid Bros., R. Wolf, Woodies theatre, Apolló, Pa.—Neighborhood patronage.

The Witness for the Defense, with Erle Ferguson.—Failed to please my patrons. Might satisfy an Englishman's viewpoint.—F. E. Sabine, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

Sentimental Tommy, with a special cast.—Failed to draw. Business light for all three days.—F. D. & R. Ent., Inc., Olympic theatre, Wichita Falls, Tex.—Transient patronage.

The Passionate Pilgrim, with a special cast.—Failed to draw. Business lighter in spite of hard times this picture went over good. It is one that a clean comedy drama and one that you can boost.—Joe Williams, Cozy theatre, Clearwater, Okla.—Neighborhood patronage.

Forbidden Fruit, a Cecil B. DeMille production.—Great picture. Just grand, but poor business.—D. F. Thomby, Paramount theatre, Nebraska City, Neb.—Neighborhood patronage.

Brewster's Millions, with Roscoe Arbuckle.—In spite of hard times this picture went over good. It is one that a clean comedy drama and one that you can boost.—Joe Williams, Cozy theatre, Clearwater, Okla.—Neighborhood patronage.

The Valley of the Giants, with Wallace Reid.—One of the best Reid's I ever ran. If you want a North Woods picture with timber atmosphere, book this one.—G. G. Bandy, Rex theatre, Hutchinson, Minn.—Small town patronage.

Deception, with a special cast.—Did not pull as expected. Pleased only about fifty per cent. Played three days to light business each day.—D. F. & R.

Enterprises, Inc., Olympic theatre, Wichita Falls, Tex.—Transient patronage.

Paris Green, with Charles Ray.—This produced more laughter than any comedy-drama since last fall, when we put on What's Your Husband Doing? It goes off with a bang from the very start and holds interest all the way. The barn dance and the comical country farmer give humorous touches. It is a good, compact, logical, human, laughable comedy-drama to date. Good average for any theatre on any night. Book it and boost it. We played up in the papers the week before having 45 minutes in which to see Paris, learn French and meet a girl. It brought out the service men. Be sure and try your musicians to play "Fur Elise in the Straw" for the barn dance. It will make a hit.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Brewster's Millions, with Roscoe Arbuckle.—Fine picture. Fair business.—D. F. Thomby, Paramount theatre, Nebraska City, Neb.—Neighborhood patronage.

A Girl Named Mary, with Margarette Clark.—Good drama, good star here.—W. Burr, Orpheum theatre, Lancaster, Wis.—Neighborhood patronage.

What's Your Hurry? with Wallace Reid.—Went over big. The audience here seems to like anything Reid shows in.—Gaicoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Paris Green, with Charles Ray.—This kind of a picture made Ray. He should stay in his own line. Please everybody.—A. L. Picker, Rex theatre, Ironwood, Mich.—Neighborhood patronage.

The Teets of the Tiger, with a special cast.—Had to do this one in good style. Book it.—D. B. Follett, Star theatre, Gibsonburg, O.—Neighborhood patronage.

Let's Be Fashionable, with Douglas MacLean and Doris May.—Please little comedy, nothing offensive. Not much for the box office, but a good little playlet for the season.—McFarlin & Mellor, Bijou theatre, Ray, N. D.—Neighborhood patronage.

Treasure Island, with a special cast.—Like all famous novels put in pictures, it drew well and also brought out lots of people who are not regular fans. E. N. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

The Ghost in the Garret, with Dorothy Gish.—Great picture. The ghost scene was funnier than some of the best comedies, even brought out more hilarity than High and Dizzy, and the star has certainly perked up up the dead ones here as the Gishes have been weak with us heretofore. The second night was better than the first. This is a great picture, and you may go the limit on advertising it.—S. I. Goodwin, Royal theatre, Lehi, Utah.

Held by the Enemy, with a special cast.—Good picture and pleased 70 per cent of our patrons. Business only fair. War plays don't go over here.—A. I. Latts, Majestic theatre, Ashland, Wis.—Neighborhood patronage.

Held by the Enemy, with a special cast.—Fairly good. Civil war story. Played small house. Those that saw it enjoyed it.—Rex Bros., Opera House, Warrenton, N. C.—Neighborhood patronage.

A Full House, with Bryant Washburn.—A Full House advertised, but an empty one inside. Picture fair.—Paco Betancourt, Queen theatre, Brownsville, Tex.—Transient patronage.

Ten Plays My Patrons Liked Best

1. Dinty
2. Humoresque
3. Go and Get It
4. Madame X
5. Fickle Women
6. The Penalty
7. The River's End
8. Outside the Law
9. Passion's Playground
10. Forty-Five Minutes from Broadway

J. Earl Kennedy, Empire Theatre, Aledo, Ill.

Ten Plays
My Patrons
Liked Best

1. The Miracle Man
2. Humoresque
3. The Mark of Zorro
4. The Copperhead
5. Homespun Folks
6. Earthbound
7. The Love Light
8. That Something
9. The Love Flower
10. Jubilo

L. D. Kenworthy, Green Lake Theatre, Seattle, Wash.

The Cinema Murder, with Marion Davies.—A good comedy-drama, but a little star.—Horn & Morgan, Star theatre, Hay Springs, Nebraska.—Small town patronage.

Remodeling a Husband, with Dorothy Gish.—Dorothy Gish is our big, good star and a little actress who is gradually beginning to draw for us. We did not lose as much as usual. Play fair.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Jack Straw, with Robert Warwick.—A fine comedy-drama that will please any audience.—C. A. Jordan, Opera House, Cooperville, N. D.—Good patronage.

Let's Be Fashionable, with Douglas MacLean and Doris May.—A sad disappointment after the previous effort of these stars.—Bert Norton, Kozy theatre, Eureka, Ill.

Dr. Jekyll and Mr. Hyde, with John Barrymore.—Good for selected clientele. Not a picture for the masses. Acting of Barrymore great.—A. L. Picker, Rex theatre, Ironwood, Mich.—Neighborhood patronage.

Pathé

The Killer, with a special cast.—A success from every angle. This is sure a wonderful picture. Book it and advertise it big. You cannot go wrong. Will stand a raise if you see fit. You cannot boost it too strongly.—W. H. Harris, Electric theatre, Danbury, Nehr.—Neighborhood patronage.

The Sage Hen, an Edgar Lewis production.—They sure liked this one. Book it exhibitors. Gladys Broekwell is very well liked by patrons. Some actress.—W. R. Champion, Opera House, Hazel Green, Wis.—General patronage.

One Hour Before Dawn, with H. B. Warner.—A dandy. Do something to get them in your theatre to see this one. They'll thank you for it.—L. B. Beebe, Opera House Manito, Ill.—Small town patronage.

The House of the Ticking Bell, with a special cast.—Good program picture.—F. Hejtmanek, Opera House, Clarkson, Nebr.—Small town patronage.

The Bishop's Emeralds, with Virginia Pearson.—A very exceptional picture of high class. Virginia is always a favorite here.—W. R. Champion, Opera House, Hazel Green, Wis.—General patronage.
EXHIBITORS HERALD —

THE MOST INTERESTING PAPER IN THE FIELD

GUARANTEES MAXIMUM ADVERTISING RESULTS

EXHIBITORS

REALART


THE MAGIC CUP, with Constance Binney. — A very good little program picture holding the interest to the end. Miss Binney fine in the stellar role. — Horn & Morgan, Star theatre, Hay Springs, Neb. — Small town patronage.


BLACKBIRDS, with Justine Johnston. — Good program picture. Good story and interesting to the last. — W. Burr, Orpheum theatre, Lancaster, Wis. — Neighborhood patronage.

THE SNOB, with Wanda Hawley. — Right up to Realart's high standard. Pleased 100 per cent. — F. E. Sabin, Majestic theatre, Eureka, Mont. — Neighborhood patronage.

THE HOUSE THAT JAZZ BUILT, with Wanda Hawley. — Wanda Hawley proves again that she is one of the real screen entertainers. This one pleases almost all classes and Wanda makes them like her. — Will H. Brenner, Cozy theatre, Winchester, Ind.

THE SOUL OF YOUTH, with a special cast. — Ideal for all classes and ages. Tied up with high school. — W. D. Van Derburgh, Broadway theatre, Stateville, N. C. — Small town patronage.

Ducks and Drakes, with Bebe Daniels. — Large business. This star is becoming more popular every day. Sure to please. — J. R. Pratt, Gem theatre, Fulton, Mo. — Neighborhood patronage.

THE NEW YORK IDEA, with Alice Brady. — Swell picture. Realart has a good clean program and stars are not worn out. — C. S. Bovee, Florence theatre, Elk Point, S. D. — Small town patronage.

THE LITTLE TOWN, with Mary Miles Minter. — A very good offering. Minter's sweet voice and while story was not very convincing it seemed to please. Jack Mulhall is extra good lead for this star. Average to poor business two days. — Will H. Brenner, New Cozy theatre, Winchester, Ind.

OUT OF THE CHORUS, with Alice Brady. — They liked this better than the other Brady pictures. This star is well liked here, but they don't like the stuff she usually plays in. — A. F. Schaefer, Academy theatre, Ironton, Mo. — Neighborhood patronage.

JENNY BE GOOD, with Mary Miles Minter. — Very good picture. Did not have any kicks. — D. B. Follett, Star theatre, Girard, O. — Neighborhood patronage.

OUT OF THE CHORUS, with Alice Brady. — Patrons remarked this was the best picture the star has ever made. Did a fine business. Best record for a Brady subject. — A. Moore, Carolina theatre, Washington, D. C. — Neighborhood patronage.

ALL SOULS' EVE, with Mary Miles Minter. — One of her best. A fine picture which should appeal to discriminating patrons. Very fine double and triple exposures. — F. J. Rening, Star theatre, Brackettville, Tex.

THE FEAR MARKET, with Alice Brady. — Went over good as a regular program picture. — Giacoma Bros., Crystal theatre, Tombstone, Ariz. — General patronage.

SOLDIERS OF FORTUNE, with a special cast. — Proved to be a very good picture along the war theme. Patrons told me they liked it better than THE KID, which I played night before. Small crowd. — G. F. Rediske, Star theatre, Ryegate, Mont. — Small town patronage.

THE SOUL OF YOUTH, with a special cast. — Best of its kind I ever saw. Should make a cracking picture. — Cowan Oldham, Dixie theatre, McMinnville, Tenn. — Neighborhood patronage.

THE LAW OF THE YUKON, with a special cast. — Some better than regular program picture and was well liked by our patrons. Story jumpers around some which is confusing. Part of Barney McCool, played by Thomas O'Malley to perfection. — Horn & Morgan, Star theatre, Hay Springs, Neb. — Small town patronage.

NURSE MARJORIE, with Mary Miles Minter. — One of the best I have had in some time. Clean picture and will please any patrons. — O. F. Wilden, Star theatre, Candlewood, Va. — Neighborhood patronage.

ROBERTSON-COLE

SEVEN YEARS BAD LUCK, with Max Linder. — A real five-reel comedy. There are not many five-reel comedies or farce comedies to beat this. Max sure pulls some clever gags in this. — J. E. Stocker, Myrtle theatre, Detroit, Mich. — Neighborhood patronage.

GOOD WOMEN, with Rosemary Thebe. — An excellent picture. Had many voluntary favorable comments. — Poy's theatres, Dallas, Tex. — Neighborhood patronage.

THE STEALERS, with a special cast. — An excellent story, well produced, that pleased everyone. — Bert Norton, Kozy theatre, Eureka, Ill.


BIG HAPPINESS, with Dustin Farnum. — A better than the average program picture. — Bert Norton, Kozy theatre, Eureka, Ill.

Kismet, with Otis Skinner. — A fine picture and lots of compliments. No knock but plenty of boosts. The picture played to pleased capacity business for a week and could easily stand an early return date. — William Noble, Criterion theatre, Oklahoma City, Okla. — General patronage.

SELZNICK

POOR DEAR MARGARET KIRBY, with Elaine Hammerstein. — Played this for a benefit and it sure pleased them all. — E. Saunders, Palace theatre, Harvard, Ill. — General patronage.


WORLDS APART, with Eugene O'Brien. — Very poor production for Eugene O'Brien, who is usually a good draw for us. Failed to please patrons. Fair business, only and lost money on this one. — A. H. Thost, Gem theatre, Fredericktown, Mo. — Neighborhood patronage.

THE CHICKEN IN THE CASE, with Owen Moore. — This is a very good farce comedy. They will sure laugh at this one. — J. E. Stocker, Myrtle theatre, Detroit, Mich. — Neighborhood patronage.


BROADWAY AND HOME, with Eugene O'Brien. — Toledoans like Eugene O'Brien. Therefore they liked this one. It will,
Ten Plays My Patrons Liked Best

1. Go and Get It.
2. In Old Kentucky.
3. Her Kingdom of Dreams.
4. Once to Every Woman.
5. 813.
6. Tarzan of the Apes.
7. The Thunderbolt.
8. The Last of the Mohicans.
9. 23½ Hours Leave.

W. R. Champion, Opera House, Hazel Green, Wis.

however, leave a bad taste in their mouths, as it has an unhappy ending. If your patronage (not particularly keen for O'Brien, put your money on something else. It's too heavy for the most of them.—Harold F. Wendt, Rivoli theatre, Toledo, O.—Don't waste a moment to see this picture.


The Servant Question, with Willie Collier.—Not much to it. A rather poor subject.—D. B. Follett, Star theatre, Gibsonburg, 0.—Neighborhood patronage.

The Greatest Love, with Vera Gordon.—Comments from my patrons much better than with Humoresque.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

The Girl Who Dared, with Edythe Sterling.—My patrons liked this one. K. Kronau is a good Western picture. —Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

Youthful Folly, with Olive Thomas.—Very good picture. Comedy-drama. The kind that pleases.—W. Burr, Orpheum Theatre, Lancaster, Wis.—Neighborhood patronage.

Poor Dear Margaret Kirby, with Elaine Hammerstein.—Uninteresting story, without any high spots and without a doubt as poor support as could be gotten. However, Elaine Hammerstein was sweet through it all. Went through the thing just like it was a sure enough entertainment.—W. H. Hinckle, New Cozy theatre, Winchester, Ind.

Broadway and Home, with Eugene O'Brien. Clara Hamon Smith productions couldn't be any worse. Bad theme. As one of such pictures are produced we will have to continue fighting censorship. Too bad to put such a good drawing card in a bad play. Small town exhibitors leave this one alone.—A. H. Thost, Gem theatre, Fredericktown, Mo.

Broadway and Home, with Eugene O'Brien.—We think his pictures are getting better all the time.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

The Chicken in the Case, with Owen Moore.—You don't need to be afraid of this one. Will please 99 per cent.—D. B. Follett, Star theatre, Gibsonburg, 0.—Neighborhood patronage.

The Invisible Divorce, with a special cast.—A story of a good lesson and advice. Very few humans but what could learn something from this play.—A. H. Thost, Gen theatre, Fredericktown, Mo.—Neighborhood patronage.

Worlds Apart, with Eugene O'Brien.—Very good picture. Exceptional cast. Well directed and good story that sustains interest throughout. With this sort of picture Schneck will soon be in the front ranks, where they belong.—Will H. Brenner, New Cozy theatre, Winchester, Ind.

The Chicken in the Case, with Owen Moore.—Sold reports on this picture. Amen to them all.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

United Artists

The Nut, with Douglas Fairbanks.—Better than The Mark of Zorro, and it was fine. Could hardly run the kids out. Went over big.—Harry Gray, Empire theatre, Washington, D. C.—Neighborhood patronage.

The Love Flower, a D. W. Griffith production.—This is a real 100 per cent picture. Has all one can ask for in a picture—good acting, suspense, romance, wonderful scenes and photography. Go the limit with this. Exploit it to the fullest possible extent.—J. E. Stocker, Myrtle Theatre, Detroit, Mich.—Neighborhood patronage.

Pollyanna, with Mary Pickford.—One of stars best pictures. Patrons all pleased. Played by William Delke. Strand theatre, Strasburg, Va.—Small town patronage.

The Nut, with Douglas Fairbanks.—Personally, I did not like it as well as The Mark of Zorro, but the crowd did. Was sure a scream from start to finish. Doug still gets the money.—R. Ross Riley, Palace theatre, Oberlin, Kans.—Small town patronage.

Pollyanna, with Mary Pickford.—Good picture and got the business in spite of two rivals playing on.—A. T. Schaefer, Academy theatre, Ironton, Mo.—Small town patronage.

The Mark of Zorro, with Douglas Fairbanks.—Played two days. Good attendance. Pleased 100 per cent.—Albert Warren, Acme, theatre, Arkansas Pass, Tex.—Small town patronage.

Universal

Reputation, with Priscilla Dean.—This is a great picture and will make Dean very popular. She is sure good in this picture.—D. F. Thomby, Paramount theatre, Storrs, Conn.—General patronage.

Beautifully Trimmer, with Carmel Myers.—A good picture.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

The Beautiful Gambler, with Grace Darmond.—A brand new release. First Universal with Grace Darmond and a Colonel sand. A good picture. Here's hoping for more of her pictures like it.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Outside the Law, with Priscilla Dean.—Not as good as her previous picture. Lost money on it. Ran two days.—Harry Wood, Woodies theatre, Apollo, Pa.—Neighborhood patronage.

Ten Plays My Patrons Liked Best

1. Once to Every Woman.
2. Madame X.
3. Isabel.
4. The Mark of Zorro.
5. The Virgin of Stamboul.
6. The Mollycoddle.
7. Pollyanna.
8. The Soul of Youth.

W. J. Powell, Lonet Theatre, Wellington, O.

In Polly's Trail, with Carmel Myers. —A decided disappointment. No business second night. —F. E. Sabin, Majestic theatre, Eureka, Mont. —Neighborhood patronage.


Under Northern Lights, with a special cast. —Nothing to it. The poorest I have had for six months. —D. B. Follett, Star theatre, Elmo, O. —Neighborhood patronage.


If Only Jim, with Harry Carey. —Poor for Carey. No business the second night. —D. F. Thomby, Paramount theatre, Nebraska City, Neb. —Neighborhood patronage.


Hitchin' Posts, with Frank Mayo. —Mayo is a real star and is in a real picture. —Mark Frisbee, Croxton theatre, Angola, Ind. —General patronage.

Under Crimson Skies, with Elmo Lincoln. —This is a splendid sea story. Full of action and one usually liked in the West. However, it did not make any money. Played to small house two nights. —Mrs. Lower Webb, Cozy theatre, Union, Ore. —Small town patronage.


The Devil's Pass-Key, an Eric Von Stroheim production. —Very good. Will please about 75 per cent. —R. C. McKay, Unique theatre, Devils Lake, N. D. —General patronage.

Once to Every Woman, with Dorothy Phillips. —Good picture but why do they call a special? Don't raise admissions; it will stand up. —Majestic theatre, Reedsburg, Wis.

Once to Every Woman, with Dorothy Phillips. —I used a singer with this one and got favorable comments on it. —E. L. Hunter, Art theatre, Boswell, Okla. —Small town patronage.


“ARE YOU TALKING TO YOUR WIFE?”

Scene from "The Foolish Matrons" a Maurice Tourneur production published through Associated Producers, Inc.

Vitagraph

Black Beauty, with Jean Paige. —Great neighborhood or small town picture. When you get this one, step! Business fair considering today's depression. —A. L. Picker, Rex theatre, Ironwood, Mich.

Cousin Kate, with Alice Joyce. —Fifteen company wasted five thousand feet of perfectly good Eastman stock. Don't play it. —Dwight Baker, Circle theatre, Ottumwa, Ia.

Black Beauty, with Jean Paige. —As a drawing card during the hot wave in early May this attraction drew exceptionally well, and not a soul saw it but said it was truly a masterful production. We worked a tie-up with the schools that increased the attendance considerably. —Harry M. Palmer, Liberty theatre, Washington, Ind.


The Courage of Marge O'Doone, with Jean Paige. —A very good picture. One that should please anywhere. —Adolph Kohn, Pastime theatre, Granville, N. Y. —Small town patronage.


The Courage of Marge O'Doone, with a special cast. —Picture that will please all. Just say Curwood and you will get money if your town hasn't died like mine. —A. L. Picker, Rex theatre, Ironwood, Mich. —Neighborhood patronage.

The Fortune Hunter, with Earle Williams. —This picture is exceptionally good and will please the big majority. —Adolph Kohn, Pastime theatre, Granville, N. Y. —Small town patronage.

Specials

Honeymoon Ranch (Lubin), with a special cast. —One of the better class of Westerns. —E. Saunders, Palace theatre, Harvard, Ill. —General patronage.

Fighting Bill (W. S. P. C.), with William Fairbanks. —Patrons are well pleased with this series and star. Looks like they were going over big. —J. J. Hartlove, Fairyland theatre, Baltimore, Md. —Neighborhood patronage.

Mid-Channel (Equity), with Clara Kimball Young. —Clara better start coming back soon. This is nothing to rave over. —A. L. Picker, Rex theatre, Ironwood, Mich. —Neighborhood patronage.


When Dawn Came, (Dierker), with a special cast. —For genuine appeal and dramatic force, we surely award this the blue ribbon. It is one of the best independent features we have ever played, and our patrons back up this statement. If you live in a Catholic community it will pay you to secure it. As a K. C. benefit with us it proved a tremendous success and was publicly endorsed from the pulpit. —Harry M. Palmer, Liberty theatre, Washington, Ind. —General patronage.

Smiling All the Way, (D. N. Schwab) with David Butler. —A clean little comedy drama. Don't be afraid of Butler. He will please all. A very good story well acted. The right kind of stuff. Learns to use means at our disposal and not wait for a cinch. —G. L. Kirby, Elk theatre, Longview, Tex. —Small town patronage.

Fighting Bill, (W. S. P. C.) with William Fairbanks. —First one of the series
Title: Use This Blank

Box Office Reports Tell the Whole Story.

Join in This Co-operative Service Report Regularly on Pictures You Exhibit And Read in The Herald Every Week What Pictures Are Doing for Other Exhibitors

Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.

<table>
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<th>Title</th>
<th>Star</th>
<th>Producer</th>
<th>Remarks</th>
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<tr>
<td>Daredfell Jack, (Pathe)</td>
<td>with Jack Dempsey.—Am sorry these were not 25 episodes instead of 15.—W. C. MacNaughton, Virginia theatre, Washington, D. C. —Transient patronage.</td>
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<td>Miracles of the Jungle, (Selig)</td>
<td>with a special cast.—I ran the first episode Saturday, and it has improved my receipts 100 per cent.—B. Feldman, Wyeckoff theatre, Brooklyn, N. Y. —Neighborhood patronage.</td>
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<td>The Son of Tarzan, (National)</td>
<td>with a special cast.—Started off fine, but business has fallen off 30 per cent.—Joe Willians, Cozy theatre, Checotah Okla. —Neighborhood patronage.</td>
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<tr>
<td>The Lost City, (Warner Bros.)</td>
<td>with Juanita Hansen.—On episode 12 and has fallen off 50 per cent. Nothing to it. When I put it on after the feature half of the patrons get up and leave. I started off good, but.—A. G. Miller, Miller theatre, Atkinson, Neb. —Neighborhood patronage.</td>
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<td>The Third Eye, (Pathe) with Warner Oland.—Did not draw for me. No one seemed to like it.—D. B. Follett, Star theatre, Gibsburg, O. —Neighborhood patronage.</td>
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<td>King of the Circus, (Universal), with Eddie Polo.—Holding up fairly good. Some episodes pull 'em back for more. Others tame.—F. E. Sabin, Majestic theatre, Eureka, Mont. —Neighborhood patronage.</td>
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<td>The Son of Tarzan, (National), with a special cast.—Playing the fifth and holding up good. Patrons like this one. A box office attraction for any theatre.—S. K. Hendricks, Dixie theatre, Glade Springs, Tenn. —Neighborhood patronage.</td>
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<tr>
<td>King of the Circus, (Universal), with Eddie Polo.—On the tenth episode it is sure to be a money getter. One of the best I ever ran.—J. F. Sanderson, Strand theatre, Wineheister, Va. —Transient patronage.</td>
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<td>The Son of Tarzan, (National), with a special cast.—On second episode and doing fine business. Very good subject.—E. J. Walton, Rivoli theatre, Ybor City Fla. —Neighborhood patronage.</td>
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EXHIBITORS HERALD July 2, 1921

USE THIS BLANK

Box Office Reports Tell the Whole Story.

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Join in This Co-operative Service Report Regularly on Pictures You Exhibit And Read in The Herald Every Week What Pictures Are Doing for Other Exhibitors

Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.
Announcing a New Eastman Product

Eastman Positive Film

WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

And there is no advance in price over regular Eastman Positive Film.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.
PROGRESS

A REVOLUTIONARY IMPROVEMENT

POWER'S G. E.
HIGH INTENSITY ARC LAMP

NOW IN PRACTICAL OPERATION AT THE
CENTRAL THEATRE, BROADWAY, 47th ST., NEW YORK

ON EXHIBITION

Room 507, Produce Exchange Building

MINNEAPOLIS :: JUNE 27-29, 1921

AN ASTONISHING INCREASE IN LIGHT—
A REMARKABLE DECREASE IN CURRENT COSTS—
AND A PRACTICAL PROJECTION IMPROVEMENT—

SECURED THROUGH USING

POWER'S G. E.
HIGH INTENSITY ARC LAMP

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.
Twenty Five Manufacturers in New York Ventilation Exhibit

Show Is Open to Public and Will Be Under Way All This Week—Various Types of Fans on Display and in Operation

Twenty-five of the leading manufacturers of ventilating equipment are taking part in the ventilation show which opened this week at the Irving Place showroom of the New York Edison company. Practically every type of air conditioning apparatus is on exhibit and all the equipment is shown in operation.

It is considered by those back of the project that the exhibit will go a long way toward familiarizing the public with the possibilities of proper ventilation and at the same time acquaint theatre-goers with the efforts the exhibitors are making toward their comfort.

Big Attendance Pleases

Early attendance at the function is indicative of the public's interest in this sort of thing and a number of the companies placing exhibits, it is said, have indicated their belief that similar exhibits in the larger cities of the country would be of distinct benefit.

No admission is charged. The public is admitted free during the hours the exhibition is open—from 9 a.m. to 6 p.m.

In point of ventilation the motion picture industry is far ahead of the theatre which houses the spoken drama. This is due, it is pointed out, to the fact that many of the picture houses keep open the year around and in order to retain their summer business it was found absolutely essential to have proper ventilation.

In addition to this, ventilation has always been a prominent feature of the motion picture theatre. In many instances it has formed an integral part of the exhibitor's advertising campaign to attract patrons to his house.

Representatives on Hand

Representatives of the various fan and ventilating companies were on hand to explain in detail the various types of equipment and the uses for which they were designed.

Fans of various types make up a large part of the display, and one of them, twelve feet in diameter, is the largest ever operated in New York. This huge fan, is intended for theatre or restaurant use. It is equipped with thirty two blades, weighs 2360 pounds without the motor, and is driven at the rate of 125 revolutions per minute by a fifteen horsepower motor, displacing 150,000 cubic feet of air per minute. In contrast with this creator of a miniature typhoon, is an eight-inch fan for home use.

Many Types Shown

Fans for removing acids, fumes in laboratories, industrial dust and dirt in factories, stale air in offices, gasoline fumes in garages, and cooking odors in the home will also be shown. Air conditioning machines for maintaining the right percentage of humidity will also be in operation.

The exposition will be under way all this week and from early indications it will be the success its sponsors hoped for it.

Accept as Directors Of Music Association

(Special to Exhibitors Herald)

NEW YORK CITY.—Following are those who have accepted as members of the board of directors of the Association of Motion Picture Musical Interests:


SUN-LIGHT ANNOUNCES MODEL 24 PRICE LOWER

The Sun-Light Arc Company announces a cut in price on its 24-inch Studio Model and in addition state that the new models now being built will be turned out at a bed rock minimum. The new price affects the United States only.

"Because of the huge world demand and the present market and labor conditions," the statement reads, "coupled with the increased production facilities afforded us in the operation of our new factory. Sun-Light Arc lamps, 24 inch Studio Model can now be obtained at the new list price.

"Furthermore, because of these conditions, the new models now being built will be turned out at a bed rock minimum of cost, and the new units of the various models will be placed on the market at exceedingly attractive prices. Complete announcement concerning these will be made at an early date."
Display Arc Lamp at Meeting

Power Markets Apparatus for Accurately Controlling the Speed of the Projector

A. V. Birkholm, sales manager of Nicholas Power Company, will give the first national demonstration of the Power’s G. E. High Intensity Arc Lamp during the convention of the Motion Picture Theatre Owners of America at Minneapolis and also will give the first national demonstration of the new Power’s Governor Type Mechanical Speed Control.

The Company admits that it has not been satisfied for some time with the speed control in use and now takes great satisfaction in putting in the hands of the projectionist a piece of controlling apparatus by means of which he may control accurately the speed of the projector. By a slight adjustment of the control lever he may reduce or increase the mechanism speed to any predetermined time within the limits of 40 crank turns to 160 crank turns per minute.

Accuracy Is Claimed

Nicholas Power Company claims for the new governor type speed control absolute accuracy in adjustment so that it is possible to vary the crank speed by any fraction of one revolution per minute within the limits already mentioned.

Projectionists and managers will agree that a device of this kind is a necessity where a predetermined schedule must be accurately followed in the projection room. By the use of Power’s Speed Indicator in connection with the new mechanical control all difficulty regarding the proper timing of the picture is eliminated.

By referring to the dial of the indicator and making the necessary adjustments to the regulator of the control the picture may be projected at exactly so many feet a minute and a given number of minutes for 1,000 feet to be consumed.

Construction Is Simple

The new device is simple in construction and all moving parts revolve upon one common shaft. This shaft in turn is free to rotate in its bearings so that the least possible amount of friction is present in any part of the apparatus. The control is operated between three Norma thrust bearings, each having a thrust capacity of 200 pounds a square inch. These bearings were adopted in order to eliminate any possible danger of binding or breaking of the balls in the race.

The control is operated by a compression spring and governor, the spring acting to bring two discs in a fixed relation with each other, similar to that of an automobile clutch, while the governor balls tend to separate the discs and exert a counter-pressure upon the springs, allowing only that much speed in the control which may be transmitted by the difference between the spring pressure and the governor weights.

Reaches Speed Immediately

By the use of this design it is possible to set the control lever at any given point, say 79 or 80 cranks a minute, and by simply throwing in the motor switch the machine will practically instantly reach the speed for which the control is set.

Another fact which will prove of interest to communities troubled with fluctuating voltage is that this new Power’s Speed Control is arranged so that a drop in voltage up to 40 volts does not affect the speed of the mechanism even though the motor would under these conditions slow down considerably. The figures given are for 110 volt service, but on 220 volt service a considerably larger drop in voltage can be accommodated without changing the speed of the mechanism.

Modern Organs Have Better Tonal Effect

INSTRUMENT ON MARKET TODAY HAS GREATER VARIETY AND NUMBER OF STOPs

With the making of better pictures, there is a noticeable improvement in the musical backgrounds and scenarios now being provided in the better class of motion picture houses. Particularly is this becoming evident in the installation of finer organs, containing a greater variety and number of stops, better architectural placing, and a decided improvement in the character of the music resulting from this combination.

Many of the earlier organs, like many of the earlier pictures were only temporary make-shifts, and had little to commend themselves, outside of the "effects" and "slap stick" innovations. Their days were necessarily limited. The American audience always demands progress, and a reflection of this awakening is clearly noticeable in a decided improvement in the music.

Wonderful, colorful pipe organs, with all their wealth of orchestral color, and the volume and grandeur of the giant cathedral instruments now are displacing the cruder, less responsive units. These new installations, infinitely superior, because of their numerous true voices, stops that represent not the counterfeit tones or combination of horns, clarinets, strings and harps, but the real quality and tonal purity of the instruments themselves, place at the disposal of the organist a perfect medium with which he may paint with exact harmony the varying emotional backgrounds that modern pictorial portrayal requires. Box office receipts are showing that these investments in better music are profitable.

“A VACANT SEAT FOR EVERY LIGHT THAT SHINES”

Hansen Indicators replace part or all ushers. Gives better service at less cost and locates the vacant seats. It will make you a decided profit.

Inquire, HANSEN VACANT SEAT INDICATOR CO. 336 Central Building, Seattle, Washington

Efficiency that costs nothing. Installed without closing.
There is no projection machine made that is better in material and workmanship than the American Projectoscope. It is not a toy or a make-shift, but a genuine projecting machine made to meet the demands of business.

Hand drive or motor drive. Can be reversed to repeat any portion of the film without rewinding entire reel. Any frame can be shown as a still without injury to film or danger of fire.

Directed by the Officers of the pioneer in motion picture making.—

The American Film Co.

Proved a Success by the Studio Test

The real test of a Portable Projector is in the Studio, where it is used for cutting negatives, editing titles and reviewing complete prints. For this work the Projector must equal or beat the work of the big machines used by exhibitors—must show clear, sharp, flickerless pictures.

For this work—showing its supreme merit—no other Portable Projector is so popular in studios as

The American Projectoscope

"The Portable Motion Picture Projecting Machine Without an Apology"

Some Studio Users

Universal Film Manufacturing Co.
Fox Studios
Metro Studios
American Film Co., Inc.
Art Film Studios
Rothacker Film Mfg. Co.
Christie Film Corp.
Camel Film Co.
Jack MacCullough Film Studios
Eagle Film Corporation
Cine-Art Motion Picture Producers
Pioneer Film Co.
Pyramid Film Co.
Industrial & Domestic Film Co.
Romell Motion Picture Co.
Eastman Kodak Company

American Projecting Company

Samuel S. Hutchinson, President
6271 Broadway
Chicago
NEW YORK

EXHIBITORS

July 2, 1921

NEWMAN GETS CONTRACT FOR MACOMB PLAYHOUSE

Company Also Will Install Brass Work in Ohio, Kansas and Florida Theatres

Newman Manufacturing Company of Cincinnati, O., has been awarded the contract for the brass work on the Macomb theatre at Mt. Clemens, Mich. Schott Brothers and Weber are building the house.

In the contract are included the velour covered ropes for the lobby, all necessary brass door hardware and four special poster frames.

The popular statutory bronze finish has been specified for the frame and brass work.

Other contracts awarded to the Newman company follow: Newk's theatre, Burlington, Kan., sidewalk canopy, collapsible gates and box office grille work; Royal theatre, St. Marys, O., brass poster frames; New Fricke theatre, Jacksonville, Fla., brass ticket office railing; Empire theatre, Mobile, Ala., complete installation of brass railings, and Wilkerson-Lyons Enterprises, Vincennes, Ind., brass one-sheet frames and ticket office railing.

EDWARD EARLE NOW WITH AFRICAN FILM COMPANY

That the superiority of the American cameraman is world-famed is again evidenced by the engagement of Edward Earle, pioneer cinematographer, by the African Film Corporation, Johannesburg, South Africa.

Mr. Earle is in supervision of the lightings, sets and camera work for the extensive production in which the corporation with which he is allied is now engaged.

Beginning his enviable record as an expert cinematographer more than fifteen years ago with the Lubin Manufacturing Company, Mr. Earle has successively added to his record of camera successes with the productions of the "Barrier," "Bar Sinister," "Sign Invisible," "Calibre 38," "Troop Train," "Beggar in Purple," "Lohoma" and "Sherry," which was the last production which he made before his departure for South Africa.

Mr. Earle advises from his far-away station that he has just completed work on the first African Film Corporation production of Sir Rider Haggard's work, "Swallow." His numerous friends in the industry are anxiously awaiting the showing of his latest production and are free to predict that it will add more fame to that which has already been enjoyed by Mr. Earle.

NEW THEATRES

Fort Madison, Ia.—A new theatre, the management of which has been offered to Waldo Ebinger of the Orpheum, is to be erected here.

Hudson Falls, N. Y.—Cohoes Amusement Company will build a theatre in Park place.

Cedarhurst, N. Y.—A company headed by Lloyd Craft will erect a theatre at Central and Columbia avenues.

REMODELING

Stratford, III.—Work of remodeling the Majestic theatre is under way. A new organ, seats and ventilating system will be installed. It is estimated that the cost of remodeling will reach $80,000.

Macon, Ga.—Criterion Company is remodeling a building at 414 Cherry street for use as a motion picture theatre. J. A. Flourney, a member of the company, announces that the theatre will be opened in the autumn.

Valparaiso, Ind.—The Lightcap building is being converted into a motion picture theatre.

Adrian, Mich.—The Crosswell theatre is to be remodeled at a cost of $65,000.

Sioux City, Ia.—A new ventilating system will be installed in the Model theatre during the time it is being remodeled.

Norborne, Mo.—Mrs. H. M. Goodson has installed a new ventilating system in the Royal theatre.

Chicago Houses Install Peerless Arc Controls

Peerless Automatic Arc Controls have been installed in virtually every new theatre opened in Chicago in the past eighteen months, according to J. E. McAuley Manufacturing Company, 34 North Jefferson street, Chicago, manufacturers of the control.

The company also reports that many of the larger theatres throughout the country and in Canada have installed these devices to insure perfect projection. A shipment of twenty-eight Peerless Arc Controls to Cuba is reported.

SKINNER-STEERE MERGE

Increased Business in Organ Field Necessitated Combination of Two Companies

Theatre managers and organizers are advised that Skinner Organ Company of Boston, Mass., has purchased and consolidated with it Steere Organ Company of Westfield, Mass. Although both of these companies have for a number of years produced a high class product, the business of Skinner Organ Company increased to such an extent that expansion was necessary.

The Steere plant will operate at capacity as a unit of Skinner Organ Company, the entire personnel continuing with the same responsibilities as before.

DAN BARTON TO ATTEND MINNEAPOLIS MEETING

Dan Barton of the Barton Musical Instrument Company, who has been spending a few days at the factory in Ososhish, Wis., will be an interested visitor in Minneapolis during the convention of the Motion Picture Theatre Owners. Mr. Barton will motor to the Minnesota city in his new Stutz.

No let-up in business for his company is reported by Mr. Barton, who declared that he would not take the time off except for a gathering of exhibitors.

It is possible that a number of Barton representatives will accompany Mr. Barton and remain in Minneapolis during the time the convention is in session.

RIVIERA'S NEW POLICY

The Riviera Music Company of Chicago, in a recent announcement, state that in the future they will specialize in numbers semi-classic, and high-class ballads.

"We believe in the future," said Mr. Tenney, president of the Riviera Music company, "that songs of the better type, containing real sentiment and high-class music will appeal to the public. It is our intention to publish selections of this type during the coming season and our members are to be extensively pushed through trade paper and special newspaper campaigns in the nineteen principal cities."

The Riviera company does not collect the music tax.

Stratford, III.—R. C. Williams will build the new Park theatre in North Vermillion street. Construction will begin on July 15.

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THE NEWMAN MANUFACTURING CO.
SYCAMORE NEAR EIGHTH  CINCINNATI, OHIO
Mid-West Branch—63 W. Washington St., Chicago, Ill.
Synchronized for Mastbaum

Big Philadelphia Circuit to Use Score in All Houses—"Dream Street" First Feature.

Prominent among the many contracts received by the Synchronized Scenario Music Co. of 44 East Jackson Blvd., Chicago, during the past week for Synchronized Music Service is one from the Stanley Mastbaum circuit, rated among America's leading exhibitors. Both the Victoria and Imperial theatres of their Philadelphia chain are using Synchronized Music Scores for D. W. Griffith's latest production, "Dream Street" for which a score has been prepared for regular release to all users of these popular scores.

"Music is a moral law. It gives wings to the mind and flight to the imagination," said M. J. Martin, sales manager in addressing a gathering of exhibitors. "When it is properly synchronized with action on the screen, it even gives a charm to sadness. The orchestra has become indispensable in the motion picture theatre. Wise exhibitors know this. Others stand in their own light. Just as surely as an audience looks for quality in the film offering, so do they also seek the highest type of entertainment from the musical end of the program.

What Service Means

"Synchronized music scores, a development in motion picture musical accompaniments, are destined to take their rightful place on the programs of many of the country's greatest theatres.

"You gentlemen should be glad to avail yourselves of the opportunity to secure such a service as our branch exchanges in 16 key cities of the United States are now able to offer you. It was inevitable that it should come. With a staff of scorers prominent among whom are Carl Edouard, Ennio Rapi, Hugo Reisenfeld, James C. Bradford, and Joseph Carl Breil, the very best scores will be a certainty as surely these men who are the world's premier presentation artists, many of them guiding as they do the musical destinies of great temples of the motion picture, are capable of turning out a brand of scores not often used in your houses. And I do not say this with injustice to your own leaders.

"Your leaders should welcome the coming of synchronized scores. They do not rob the leader of this individuality. On the contrary they lend a greater dignity to his work and make him more contented with it. Through the use of these scores the leader is able to devote his entire time to playing and conducting. After all that is his particular calling. That is his art and Synchronized Music Scores makes it possible for him to devote the major part of his time to his work.

"Our library is so comprehensive that melodies once used need not be repeated for many, many months unless they absolutely fit a certain scene in a picture."

EOUPS EVANSVILLE HOUSE

The Indianapolis office of the Exhibitors Supply company reports the sale of complete equipment to the new Liberty theatre at Evansville, Ind. Included in the list of equipment is a brace of Simplex machines, a double 70 G. E. motor generator set, crystal head screen, 2-3 unit ticket selling machines, one million printed tickets, two ticket choppers.

MORE PIPES INCREASE ORGAN'S EFFECTIVENESS

Musical directors of motion picture theatres point out that the "let-down" in the musical continuity of a performance, which results at the time the orchestra ceases to play, and the organ takes up the theme, results from the lack of stop resources from which the small motion picture pipe organ suffers. The remedy for this, say those managers who are cutting their musical overhead by a wider use of the pipe organ, is the installation of a more resourceful instrument, one containing a larger number of pipes of greater variety and volume, thereby giving to the organist the opportunity of dovetailing his music with that of the symphony orchestra in such a way that when the latter ceases there will be no noticeable diminution in the volume, quality or grandeur of the rendition.

HUB ELECTRIC AT PAGEANT

The Hub Electric company well known to theatres of the middle west because of its electric sign installations and other equipment, will have charge of all the electric work done on the Municipal Pier, Chicago, in preparation for that city's Pageant of Progress Exposition.

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Serves The Best Exhibitors in Cuba
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The Peerless
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Today—in the projection rooms of most of America's finest theatres, Peerless Automatic arc controls are used exclusively. They maintain the kind of screen illumination you have ALWAYS wanted—ALWAYS the time. That's another reason why there are more Peerless Arc Controls in daily use than all other makes combined.

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You will find our equipment in all high-grade theatres

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Dealers' Attention

We are pleased to announce that we are now receiving daily shipments of Esco Wite Lite Condensers, which are especially ground for us in France.

Through national and direct-by-mail advertising, it is our intention to make Esco Wite Lite Condensers the most popular on the market.

Before long, you no doubt will receive numerous inquiries for Esco Wite Lite Condensers and it will be a decided advantage to you to be the first in your territory to have these Condensers in stock.

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A heavily nickel plated pressed steel oil pan, will fit any Powers Projector Head. Lengthens the life of the machine. Keeps the magazine, film, stand and floor free from oil. Eliminates motor and speed control troubles. A necessity in every properly equipped operating room. PRICE $3.00 each.

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WITH the opening of our TWO new projection rooms we are furnishing to the film trade of Chicago the most modern, the best equipped and the most comfortable projection rooms in the United States.

OUR equipment is the finest and the latest type of Powers Cameragraphs and our projection is a credit to the pictures you are showing.

Two projection rooms—showings when you want them and how you want them.

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Starting July 1st we will distribute in Ill., Ind., Eastern Mo., and Ky.

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WILL FIND US IN OUR NEW AND COMMODIOUS OFFICES FULLY EQUIPPED TO CARE FOR YOUR EVERY WANT

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30 East Eighth St.
No denying—
the carbon arc is best for moving-picture projection, and
Columbia Projector Carbons—
lead the field because of their
bright white light,
steadiness and lack of noise at the arc

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SPENCER STEEL ORGOBLO,
the most dependable organ blower,
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Winners of highest awards at Jamestown and Panama-Pacific Expositions.

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COMPLETE AND FULL LINE OF UP-TO-DATE SUPPLIES AT ALL TIMES.

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Telephone
Harrison 8157-8158
Schaffer's Projection Room Well Equipped
New Addition to Chicago's Film Rialto Is Credit to Business

With the opening of the S. E. Schaffer and Company's double projection room at 24 East Eighth street, which took place June 13, Chicago has one of the finest, best equipped and most comfortable show rooms in America.

The Schaffer projection room is provided with two fire-proof projection booths and two Gold Fibre screens, 110 leather upholstered chairs and is cool and well ventilated. A battery of the latest Powers projection machines is used, Mr. Schaffer having recently been made exclusive distributor for this popular make of projectors in this territory. Schaffer & Company also handle the Gold Fibre screens. The projection booths are said to be the most complete and up-to-date in the country and would do credit to any theatre large or small.

Besides maintaining a public projection room where pictures can be shown at any hour, Schaffer & Company has opened a new theatre supply department and is prepared to supply the film trade with everything in the line of theatre equipment, from chairs to carbons.

A separate department will be maintained, managed by a competent mechanic, to handle the service end of the Powers projectors in this territory.

Mr. Schaffer is a well known figure in Chicago film circles, having had many years experience as an operator both in Pittsburgh and Chicago. He opened the first projection room for Vitagraph in the College building in 1908 and conducted it up to the time he was forced to move from the down-town district a few months ago, along with the other film concerns.

His new double storeroom on Eighth street was visited by hundreds of exhibitors and exchange men during the opening week. He has expended $10,000 in remodeling and equipping his new quarters and is now prepared to meet the demands of theatre men to the smallest detail.

Greiver Announces New List of Features Which His Company Will Offer

Si Greiver, head of Greiver Productions, which is distributing feature productions in Illinois and Indiana, has announced a number of new features will soon be offered to exhibitors. At the present time, the sale force is concentrating on "Headin' Home," starring Babe Ruth.


"Hy" Smith Promoted by Scenario Music Company

"Hy" Smith, who as salesmen for the Bushminton company secured more than fifty contracts for Synchronized Music scores from some of the most prominent Illinois exhibitors, has been named regional supervisor of sales for the middle west district. He will make his offices with the home office of the Synchronized Scenario Music company in the Lyon and Healy building, Chicago.

The Bushminton company has changed its name to the Synchronized Music Company to more clearly tell the tale of its service.

Chicago News Reel Meets Wide Demand

Celebrated Players Please Theatres With Local Events Service

Chicago theatre goers signified by applause and comment their welcome to the Celebrated Players Screen News upon its initial exhibition in theatres throughout the city last week. Demonstrations observed in many theatres substantiate the claim that there is a wide demand for an exclusive city screen news.

Mayor Thompson's letter of endorsement and Chief of Police Fitzmaurice's inspection of the new police band were applauded with great enthusiasm. Bryant Washburn's visit to the school where he was educated as a boy and the instruction and applicants for selection as Pageant of Progress Queens were also popular subjects.

Comment was general to the effect that a worthy innovation had been made by the exhibitors using the reel, many patrons expressing their approval of the new program feature.

Friedman Buys Rights to "The Black Panther's Cub"

J. L. Friedman, president of the Celebrated Players Film Corporation, has purchased the northern Indiana, Illinois and Wisconsin rights to "The Black Panther's Cub," the spectacular W. K. Ziegfeld production distributed by Equity.

The cast in the picture is headed by Florence Reed. Unusual posters, advertising aids, accessories and press matter will accompany the picture.
THE HOME OF FAVORITES

EXHIBITORS:

The Chicago office of Favorite Players Film Corporation is now permanently established at 726-732 South Wabash Ave. in new and commodious quarters equipped with the most modern devices obtainable to promote the efficiency of our service to customers.

You are cordially invited to visit us at your earliest convenience

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Dorothy Gish
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Clara Kimball Young Productions
Rubye de Remer in
“The Way Women Love”
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Montagu Love and Olive Tell in
“The Wrong Woman”

Holbrook Blinn in
“Power”

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Francis Ford and Rosemary Theby

Premier Stars of All Serials
Gives to the Exhibitors of
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15 Weeks of Sure Profit

With the Dominant Pulsating
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Greatest and Latest Offering

The Mystery of “13”

Every Episode Abounds in Thrilling Mystery--Heroic Deeds--Dare-Devil Stunts--with the Most Unusual Love Story Ever Filmed.

A Serial You Can Advertise
ARRANGE DATES NOW

Unity Photoplays Co.
FRANK ZAMBRENO, President
808 South Wabash Ave. Chicago, Illinois
All aboard! Step lively boys—that's it—we're on our way to the big exhibitor convention, Minneapolis bound. Here they come. LOUIS FRANK has Ad Powell, the publicist supreme, doing the hundred in ten flat. Yep, Ad is now giving his attention solely to the Schoenstadt theatre interests and has the gang of Chi. editors pleading for his "stuff."

HERBERT Belford, sales manager for Pinnacle productions, arrived in the city, June 13, and reports conditions throughout the east quite good. In fact the genial Herb closed several very valuable franchises for his company while east.

Another new car is now parking along East Seventh street with MAX LEVEY manager of Kilmax Pictures, holding the ignition keys. These Jordan's must be there, this makes Max's second.

JACK WILLES of Filmcraft trailer fame put a nice one over for the Masonic orphanage, La Grange, Ill., the other day, through the courtesy and cooperation of Fitzpatrick & McElroy. The trailers will enjoy the Ford Weeklies, every week for the next fifty-two weeks gratis.

GEORGE ARMSTRONG, resident manager of the Argus Enterprise, was royally entertained June 14, commemorating another birthday. Never mind—George is a mere boy as years register even though acknowledged a veteran in his particular line of business enterprise.

Rumors are about to the effect that another cinema palace is to burst forth on the "main drag" of Valparaiso, Ind., in the near future. G. G. Shauer Sons & Co. are responsible and promise to give the natives of this Hoosier metropolis a 1,500 seater, second to none. C'mon, ye film reps, get this lead on your calling list and stir things up.

L. A. ROZELLE, manager of the local Metro exchange, has returned from his home, Brentwood, Tenn., after attending the funeral of his beloved mother, June 15. Our sincere sympathy is with you in your sad loss, Logan.

With the arrival of the Monarch Theatre Supply on Film Row in the seven hundred block, looks from where we sit, that the Row has 'em all now. and take it from us, the Windy City has SOME film colony. Modestly understood, SECOND to none.

JACK WILLIAMS of the Mid-West Theatre Supply informs us that the new Adams theatre which opened June 18 was entirely and completely equipped by his concern. Makes another to Jack's long string of local installations.

GEORGE and HAROLD GOLLOS of Gollos & Gollos exchange expect big results from the Illinois, Indiana and Wisconsin exhibitors on their big pageant spectacle "The Wandering Jew," featuring the celebrated player, JOSEPH SCHILDKRAUT. This film has nothing to do with the writings of Eugene Sue, but has been adapted from the famous stage production of Belasco & Erlander and shows a tremendous cast of over ten thousand people.

Extra! Extra! Information leading to the apprehension of the miscreant who colluded with the glass-top atomizing the desk of BEN BEADELL, manager of the Associated Producer exchange, last week, will lift a considerable flock of worry from Ben. As yet, glass is selling at WAR prices. Can't even murrin, we arrived just after it occurred.

The affable assistant manager, AL GALLAS of the Selznick exchange, Beau Brummel of Film Row, is about to flare forth with another flock of satirical stirs, so keep your eyes on the stroll. Rajah silks, palm beach, and all that sort of tropical raiment.

CHARLIE PYLE and BOB LUCAS are a pair of busy bunche these days. Both are doing a road duel, covering a five-mile hike each morning before breakfast. Keep it up, men. On or about October you both should weigh in about one hundred and ninety. Why not try golf? Plenty of opportunity to take your minds off that five mile. Will Bob please arrive and announce, how much longer the last mile is than the first?

Gosh, most forgot! Have you all been up to visit IKR Vay Roxara in his new suite at 732-734 South Wabash avenue. The Favorite Players have one of the most commodious offices on the Row and when the final touch has been effected, will be one of filmdom's show places.

Philadelphia, Pa.—William STEELE & Sons have been given a permit to erect a theatre at Nineteenth and Chestnut streets for Felt Brothers.

Is There Anything New in Serials?

There is!

And Jack MacCullough will give you the answer soon in a forceful, interest-holding chapter play, based on a novel which attracted international attention, featuring

HERMINA FRANCE and STANLEY WHEYMAN

Now in course of production by

Jack MacCullough Studios

Producers of the Famous One-Reel Juveniles

(Studio Facilities for Rent)

1825-1831 Warren Avenue, Chicago
IN the pages following EXHIBITORS HERALD offers its customary annual recognition of the efforts and ambitions of the men and women who comprise the personnel of the American Studios. Whatever may be a person's connection with the business his interest is keen and vital in all that concerns the Studio—the mainspring of the industry.
Pathé
is proud to present
Rudyard Kipling's
world read story
Without Benefit of Clergy

Directed by James Young  Produced by Robert Brunton
Supervised for Mr. Kipling by Randolph Lewis

A picture that will grip
the hearts of all humanity;
a perfect story perfectly done.
Two souls listen to the drum beat of destiny; two souls hear the call of the East in the night.

What did the drum beat, throbbing like their own hearts, mean?

Everything or nothing!
If Kipling had never written any other story than this, he would still be one of the great authors of the world.

If James Young never directed another picture, "Without Benefit of Clergy" would proclaim him a master.

If everyone of the greatest features that have ever been made were wiped out, "Without Benefit of Clergy" would, in itself, proclaim the greatness of the art to future generations.

In its revelation of a wonderful love, in its amazing power to move the human heart, in its intensity of emotion, in its superb acting, its mysticism and its colorful and perfect presentation, "Without Benefit of Clergy" stands alone.

It is the screen's greatest triumph.
To every exhibitor

PATHÉ presents the superlative offering of the year. Rudyard Kipling is the world’s greatest living author, a man whose works every school child knows, who is read by everyone who reads.

"Without Benefit of Clergy" is one of the most wonderfully appealing love stories the world has ever seen; it is the story of two persons who were as far apart in birth and training as the North and South poles—a white man and a beautiful young Hindu girl, yet who loved one another with a perfect love.

In every detail of story, direction, acting, production and universal appeal the picture is perfect. In itself it is a perfect answer to every critic the screen has ever had.

It will play upon the heart strings of your audiences; it will move them as no picture has ever moved them before; it will bring them back again and again to see it; it will establish your house as the very temple of motion picture art.

With the presentation and exploitation which it deserves, and for which it presents unparalleled opportunities, it will certainly surpass in receipts any picture you have ever had in your house. That is our honest belief.
MACK SENNETT presents
BEN TURPIN
in a two-part comedy classic
"LOVE'S OUTCAST"
His initial starring vehicle
ASSOCIATED PRODUCERS INC.
H.O. OFFICE: 726 SEVENTH AVE., NEW YORK CITY
Carl Laemmle presents

the Screen's most Magnificent Actress

PRISCILLA DEAN

in what MayTinée of the
Chicago Tribune says

"A production you will not soon forget"

"In 'REPUTATION,' to my way of thinking, PRISCILLA DEAN makes her debut as a great emotional actress. She shows flashes of real genius as a brilliant mother gone to the dogs, and as that mother's clean, clever and beautiful daughter. Nobody ever made a dual role more 'dual.' The picture is well done from every angle—dominated as it is from start to finish by the peculiar and sometimes uncanny personality of the Star, it is a production that you will not soon forget."

Stuart Paton's great

UNIVERSAL
JEWEL

Adapted by Lucien Hubbard
from Edwin Levin's Novel

REPUTATION
The Most Wonderful Animal in the World

BROWNIE

There never was anything surer than the overwhelming national popularity of this marvelously clever dog. Featured always in clean, bright, snappy comedies that suit every audience, BROWNIE, the CENTURY WONDER-DOG has come to be one of the sure-fire attractions of the screen. It is of this wonderful little pup that TURNER & DAHNKEN say through Manager Castelle of San Francisco: "BROWNIE is the best animal comedian in pictures."

See him—show him in "PLAYMATES" and "PALS" with BABY PEGGY MONTGOMERY, both recent releases. Play him in his latest release "SOCIETY DOGS," of which M. P. World says: "An exhibitor showing this picture will be performing a service to his patrons." Watch for "THREE WISE BOOBS," soon to be released. The biggest house in the land can't do any better than to show these Century Comedies featuring BROWNIE, the Wonder-dog—a whole show in himself.

RELEASED THROUGH UNIVERSAL
Famous Players - Lasky British Producers Ltd.
present

"A DONALD CRISP PRODUCTION"

"Appearances"

HERE'S a picture of such dramatic force and power that it will strike home to everyone in your community. It's the strongest kind of drama, because it's built out of the real concerns of life.

The notable cast is headed by David Powell and Mary Glynne.

A Paramount Picture

By Edward Kemble
Scenario by Margaret Turnbull.
The vivid drama of a society girl with a gypsy's heart, and the romantic adventures into which her untamed nature led her.

Written especially by Elinor Glyn, and personally supervised by her.

Gorgeously and elaborately staged, as befits the first starring vehicle of the girl who won fame in Cecil B. DeMille's productions.

With a notable cast including Milton Sills.

Directed by Sam Wood
Scenario by Monte M. Katterjohn
GOLDWYN PRESENTS
for 1921 - 1922

GOLDWYN PICTURES
for the season of
1921 - 1922

TO start its Fifth Year, Goldwyn offers an advance list of Twenty-five Productions.

It is felt that among this number there are motion pictures which will take rank with the greatest contributions to screen art.

Taken as a group, Goldwyn believes that the pictures listed in this brochure have never been equalled by any producer at any time.

GOLDWYN Fifth Year productions will be offered for rental to the exhibitor under a flexible plan which is most simple and most equitable.

Individual pictures may be booked, or a group of pictures may be contracted for. And to provide the fullest measure of Protection to the individual exhibitor, a limited number of franchises for the season's output will be granted.

A Reginald Barker Production
THE OLD NEST
RUPERT HUGHES'
Heart-Gripping Story of the Home

A Frank Lloyd Production
THE INVISIBLE POWER
By Charles Kenyon
The Drama of Life's Hidden Force

Gouverneur Morris' ACE OF HEARTS
Directed by Wallace Worsley
The Gripping Tale of "The Man Who Lived Too Long"

TOM MOORE in BEATING THE GAME
By Charles Kenyon Directed by Victor Schertzinger
The Story of a Crook Who Became Mayor
A Frank Lloyd Production

BETTY COMPSON in FOR THOSE WE LOVE
By Perley Poore Sheehan Directed by Arthur Rosson
A Beautiful Story of a Great Devotion

RUPERT HUGHES' DANGEROUS CURVE AHEAD
Directed by E. Mason Hopper
The Picture They've All Been Waiting For

Leroy Scott's Story of an Underworld Passion Flower
THE NIGHT ROSE
Directed by Wallace Worsley

WILL ROGERS in DOUBLING FOR ROMEO
By Elmer Rice, Will Rogers and William Shakespeare (one of these boys was famous)
Directed by Clarence Badger

A Frank Lloyd Production
THE GRIM COMEDIAN
By Rita Weiman
A Dramatic Tale of the Irony of Fate

The Adventures of an Amateur Vamp
ALL'S FAIR IN LOVE
Adapted from the Stage Success, "The Bridal Path"
By Thompson Buchanan Directed by E. Mason Hopper

A Frank Lloyd Production
THE MAN FROM LOST RIVER
By Katharine Newlin Burt
A Strong Story by the Author of "The Branding Iron"

BETTY COMPSON in EVEN AS EVE
By Perley Poore Sheehan Directed by Arthur Rosson
A Glamorous Romance of the Ages
THE Goldwyn Franchises have been devised at the request of hundreds of theatre owners and managers who have felt that it would be a most desirable advantage for them to possess a corner on Goldwyn Service. The exhibitor is guaranteed a number of worthwhile productions at a price per picture that he can well afford to pay.

In order that the dramatic fibre of each production shall be the sole factor in the transaction, in each Goldwyn Exchange there will be immediate screenings. These will enable the exhibitor to see and appraise the product that he will receive under the Goldwyn 1921-1922 Franchise.

Starting with September, every magazine reader in the country will know Goldwyn's biggest photoplays.

Twenty-seven million people will be reached by the thirty national magazines which carry Goldwyn advertisements in double and single pages.

Each Goldwyn resident manager will explain further the unusual benefits of this unprecedented promotion program.

Goldwyn tenders its thanks to the exhibitors of the world for their ready acceptance of the past year's product which has been recognized in all territories as the industry's strongest.

With the unswerving conviction that here is the greatest of all Goldwyn presentations, we offer the 1921-1922 photoplays.

— Goldwyn Pictures Corporation

TOM MOORE in
FROM THE GROUND UP
By Rupert Hughes Directed by E. Mason Hopper
A Funnier Picture than "Hold Your Horses"

The Most Gigantic Spectacle of All Times
THEODORA
By Victorien Sardou

Mary Roberts Rinehart's
Story of Young Love and Laughter
THE GLORIOUS FOOL
Directed by E. Mason Hopper

Gabrielle D'Annunzio's
THE SHIP
Directed by His Son, Gabriellano
A Gigantic Spectacle of the Birth of a People

WILL ROGERS in
A POOR RELATION
By Edward E. Kidder Directed by Clarence Badger
From the Famous Sol Smith Russell Play

A Reginald Barker Production
THE POVERTY OF RICHES
By Leroy Scott
A Drama of Money and Marriage

A Great Drama of the Melting Pot
HUNGRY HEARTS
By Anzia Yezierska Directed by E. Mason Hopper

Hall Caine's
THE CHRISTIAN
One of the Greatest Stories Ever Told

The Story of a Crowd — A Study in Fear
THE SINNER
By Henning Berger Directed by Wallace Worsley

TOM MOORE in
THE MAN WITH TWO MOTHERS
By Alice Duer Miller Directed by Paul Bern

RUPERT HUGHES' Own Production
THE WALL FLOWER
Watch For It!
Personally directed by Rupert Hughes

A Powerful Drama of Marriage and Disillusion
GRAND LARCENY
By Albert Payson Terhune Directed by Wallace Worsley

Alice Duer Miller's
SHE GOT WHAT SHE WANTED
Directed by E. Mason Hopper
Adventures of Tarzan Serial Sales Co.
announces

ADVENTURE
15 Electrify
Starring
ELMO
for
The STATE IN

Independent Buyers!

You know from experience the tremendous drawing power of Tarzan!
You know Elmo Lincoln—the star of "Tarzan of the Apes", and "The Romance of Tarzan"!

Do you know what it means to have a Tarzan serial with Elmo Lincoln as the star—a serial jammed with wild animal thrills—with a climax to every episode that lifts you out of your seat?

It means your opportunity to become "Independent" in the real sense of the word.

Apply now to

ADVENTURES of TARZAN
Tel. Bryant 3271, Suite
Produced by Great Western Producing Co. for Numa Pictures Corp.
Picturized from the concluding chapters of "The Return of Tarzan" by Edgar Rice Burroughs.
In motion pictures men are as important as the pictures they sell to the nation's theatre-owners. We have placed out in the twenty odd exchange centres of the industry the kind of men you encounter in banks and the greater industrial organizations of the country. We haven't an average or common garden variety of "film man" in our entire organization and we don't expect to have any.

It is worth a thousand times the money we spend to advertise the character of the men selected by us as our face-to-face representatives with the exhibitors of the country. We have sent our men, without introduction or explanation, in to meet the bankers with whom we do business in our exchange centres and in every instance careful and observing bankers have written: "Your manager is a fine type of man."

Eugene Roth telegraphs from San Francisco, saying: "Your manager is very popular in this territory and a hundred per cent. square shooter." Hundreds of exhibitors writing or telegraphing "Good luck" have wound up by saying: "you'll have it here because of the man you have chosen in this territory."

Pictures are important and we will have good ones and big ones. But, even ahead of everything else, this organization is built and founded on men—strong, honest, powerful men who are proud and not ashamed of the business they are in; proud of the firm they work for; proud of the directors and producers whose pictures they sell; proud of the customers to whom they sell and proud of their own standing, as men, in the various territories.

F. B. Warren Corporation
1540 Broadway New York City
FOR the season 1921-22 Realart Pictures Corporation announces

May McAvoy
Wonder Girl

in a series of dramatic photoplays carefully selected to offer full scope to her brilliant emotional powers.
May McAvoy's distinction is that she can act; she has the quality of vitality, she is a histrionic vitamin, and yet her acting is restrained and definite. She gives an intensity to her emotional scenes that electrifies them. Above all, she is genuine. — was the way the New York Times put it on the morning after the Wonder Girl's triumph in a pre-release showing of "A Private Scandal" at the Rivoli Theatre, New York City.

Read what some of the others say:

"Again little May McAvoy won her public at the premiere of "A Private Scandal" at the Rivoli Theatre."
— New York Telegram.

"She has justified all expectations."
— New York Globe.

"It seems to me that May McAvoy belongs in a constellation all her own."
— New York News.

"Miss McAvoy is a fresh blossom on the tree of the season's young actresses."
— New York World.
THE day of a merely beautiful star is past. Ability plus beauty is the demand of the hour—ability to act—to portray character—to make people forget that they are only watching shadows upon a screen.

May McAvoi, Wonder Girl, embodies this truly exceptional combination of charm and talent. Her flame-like emotional acting is the sensation of the picture world.

Capable writers have been engaged to provide stories that will afford Miss McAvoi suitable vehicles for her great talent.

Hector Turnbull is supervising director of McAvoi productions. Frank O'Connor, formerly principal assistant to Cecil DeMille, is the Wonder Girl's director.

Miss McAvoi's first production for Real Art Star Franchise owners will be EVERYTHING FOR SALE, a thrilling story containing many tense emotional moments.

Then will follow:

Virginia Courtship
Too Much Wife
The Happy Ending

There is but one way to obtain Miss McAvoi's productions through the Real Art Star Franchise.

REAL ART PICTURES CORPORATION
30 Rockefeller Plaza, New York
SAM HARDING SAYS:

July 9, 1921

EXHIBITORS HERALD

MARY PICKFORD'S new picture

"THROUGH THE BACK DOOR"

Direction by Jack Pickford and Alfred E. Green
Scenario by Marion Fairfax - Photography by Charles Rosher

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT
An Exceptional Booking

DREAM STREET
Suggested by Characters of Thomas Burke

D. W. Griffith's

Masteryful Depiction of
The Love of Two Brothers
Each for the Other — and Their Love for the Same Girl
A Love That
Causes Them to Tear at Each Other's Throat for an Instant, Draw to Each Other's Body in Another

PALACE
1214 Market St.
ALL WEEK
NO ADVANCE IN PRICES

THE STANLEY COMPANY OF PHILADELPHIA SETS
ASIDE ITS USUAL POLICY AND PLAYS UNITED ARTISTS
CORPORATION'S NEWEST D. W. GRIFFITH SUCCESS
SIMULTANEOUSLY IN NINE OF ITS HOUSES IN AND AROUND
PHILADELPHIA AS ANNOUNCED IN THIS ADVERTISEMENT
CLIPPED FROM THE PHILA. PUBLIC LEDGER OF JUNE 17

EXHIBITORS HERALD
July 9, 1921
"Carnival"

With

Matheson Lang

Harley Knoles’ Big Production

With its tremendous melodrama, its lights and colors and swift moving action, offers an ideal opportunity for live wire exploitation and salesmanship. Stimulate your business with this sensational picture.

United Artists Corporation

Mary Pickford
Douglas Fairbanks

Charlie Chaplin
D. W. Griffith

Hiram Abrams, President
Again—

At a time when buyers of advertising are weighing values with extreme care in an effort to make every advertising dollar return full value, it is significant that—

Last week’s issue of Exhibitors Herald (July 2, 1921) printed a greater volume of paid advertising than any other motion picture trade paper of corresponding date.
Mack Sennett's Comedians

In his latest two-part "A.P." comedy feature—

"CALL A COP!"

Personally supervised by Mack Sennett—
A joyous trip to Happyland.

"Call A Cop!" is the fastest two-part comedy we have viewed in many a day. It's a riot of action—and then some! Marie Prevost, Eddie Gribbon, George O'Hara, Jack Richardson and a host of other fun-makers are in the cast.

Associated Producers Inc.

Hq: 729 Seventh Ave., New York City
AN "A. P." SPECIAL

Here is a production totally different from the average motion picture drama. It is a story of love and devotion and one that lends itself to elaborate picturization and exploitation. Incorporated in the production are scenes that afford special notice, including both the artistic and the highly dramatic incidents that round out an entertaining picture. The cast, headed by Hazel Dawn, is a notable one. "Devotion" is an Associated Producers special—one that you cannot afford to pass up.

To Be Released July 24th

Associated Producers Inc.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
"Devotion" is a big story with a big, vital, theme. Two sisters, one who marries for love—the other for wealth and position—furnish the basis upon which this unusual story is pictured. The episodes leading up to, and following, the marriage of the sisters, are replete with romance, dramatic action, and mystery. Hence, "Devotion" is a production that combines every element that is desired in a satisfying box-office attraction—one that will draw business and please audiences.

Contract for this Special Now!

Associated Producers Inc.

Home Offices: 729 Seventh Ave., New York City
ROBERTSON - COLE
Presents
WILLIAM CHRISTY CABANNE'S
Drama of the Hour
"LIVE AND LET LIVE"

A production with a well-balanced cast that presents a vital problem of today and teems with situations of keenest human interest.
Hal Roach presents

Harold Lloyd

in

Among Those Present

Directed by Fred Newmeyer

Produced by Rolin Film Co.
A STAR WHO IS SOLD 100% TO THE PUBLIC!

Harold Lloyd IS!

We know it. Anyone who is familiar with the facts has to admit it. Everyone who has ever seen a Lloyd feature comedy shown before a theatre audience knows it!

How many stars, feature or comedy, can you say that of? Mighty few. The fingers of one hand will enumerate them. And time and again, in competition with others of that chosen few, Harold Lloyd has proven the greater attraction!

"A whirlwind of laughter through to the finish," says the Cleveland Plain Dealer of one of the Lloyds; "clean, wholesome, genuine entertainment with laughs in rapid succession," says the Cleveland News of another; "in competition with first class opera in one house; a highly thought of feature in another, Harold Lloyd has packed my house at 8:30," says Wm. C. McIntyre of the Rose Theatre, Fayetteville, N. C.; "my patrons tell me that they had rather see Harold Lloyd than any other screen comedian and I am in business to give them what they want to see," says John Thornton of the Liberty Theatre, Electra, Texas; and we have told you frequently what the biggest exhibitors have said of his pulling power.

Forget the length of the Lloyd comedies. Rate Lloyd where he belongs, at the top of the topmost stars in the topmost features!
THE PHOTOPLAY YOU CAN'T FORGET

From MAX BRAND'S Startling Story
Direction of HENRY KOLKER
A MAGNIFICENT PRODUCTION

SELZNICK PICTURES
LEWIS J. SELZNICK presents:

WHO AM I?

Swift vengeance visited by a woman scorned!
## 36 Educational Branches

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<th>Location</th>
<th>Address</th>
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<td>ALBANY, N. Y.</td>
<td>398 Broadway</td>
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<tr>
<td>ATLANTA, GA.</td>
<td>61 Walton Street</td>
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<td>BOSTON, MASS.</td>
<td>10 Piedmont Street</td>
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<td>BUFFALO, N. Y.</td>
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<td>CALGARY, ALTA., CAN.</td>
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<td>CHICAGO, ILL.</td>
<td>829 S. Wabash Ave.</td>
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<td>CINCINNATI, OHIO</td>
<td>N. W. Cor. 7th &amp; Main Sts.</td>
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<tr>
<td>CLEVELAND, OHIO</td>
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<td>DALLAS, TEXAS</td>
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<td>DENVER, COLO.</td>
<td>1435 Champa Street</td>
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<td>DES MOINES, IOWA</td>
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<td>MILWAUKEE, WIS.</td>
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<td>MINNEAPOLIS, MINN.</td>
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<td>MONTREAL, QUE., CAN.</td>
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<td>NEW HAVEN, CONN.</td>
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<td>NEW ORLEANS, LA.</td>
<td>729 Seventh Avenue</td>
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<td>NEW YORK, N. Y.</td>
<td>1312½ Farnum Street</td>
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<td>1309 Vine Street</td>
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<td>PITTSBURGH, PA.</td>
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<td>ST. JOHN, N. B., CAN.</td>
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<td>ST. LOUIS, MO.</td>
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<td>SAN FRANCISCO, CAL.</td>
<td>168 Golden Gate Avenue</td>
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<td>SEATTLE, WASH.</td>
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<td>WASHINGTON, D. C.</td>
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<td>WINNIPEG, MAN., CAN.</td>
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<td>LONDON, ENG.</td>
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**EDUCATIONAL FILM EXCHANGES, Inc.**

E. W. HAMMONS, President

**EXECUTIVE OFFICES:** NEW YORK, N. Y.

Penn Terminal Building
370 Seventh Avenue
Educational has Kept Faith

EDUCATIONAL promised to have its own distribution in every key center within one year. That promise was made good in seven months. There are thirty-six Educational Exchanges operating today.

Educational promised Super Specials in terms sounding like the usual superlatives too familiar to exhibitors,—“The Race of the Age” was “an epoch-marking event in the motion picture industry.” “Lyman H. Howe’s Ride on a Runaway Train” just released is another example of Educational’s right to the term “special.”

Educational promised comedies of sustained high quality throughout a year’s releases!

Right now—exhibitors are selecting from six distinct types of Educational Comedies, each of which is the best of its kind. For their new year, Educational will offer more than twice as many, all equaling their high standard.

Educational didn’t have to promise the best scenics and travel pictures—its product in this short subject field has long been without rivals.

Educational now also releases the best News Weekly offered nationally to exhibitors. This news service started January 30th, enabling every exhibitor in America to make complete programs from Educational product—with the sole exception of features.

AND—Educational is a neutral distributing agency, organized for service to producer and exhibitor alike. Educational has always and will always keep faith.
249,000 People See This “Live One” In Nine New York Houses In One Week.

Why Play “Dead Ones”?

“The Wild Goose” the Great Divorce Problem Super Feature Lifted Nine Big New York City Theatres Out Of The Summer Slump This Week.

The Keith-Proctor-Moss Circuit has nine big New York City theatres to fill. When the summer slump sets in they have a real problem to solve. The exhibitor who has one house to think about has a “cinch” compared to this high priced big house circuit.

Because real hits always have and always will get the money, they staged

Cosmopolitan Production Week

in these nine big New York City theatres — June 20th to June 26th, featuring “The Wild Goose.”

It’s A Paramount Picture

Presented by Famous Players-Lasky Corporation
The Keith-Proctor-Moss office reports that more than 249,000 people have seen these Cosmopolitan Pictures in these theatres this week.

And remember "The Wild Goose" had previously drawn

$24,961.20

In New York, at the Rialto, a 1929 seat house, in one week—in summer weather, competing with baseball, bathing, amusement parks and other outdoor attractions.

Don't "throw up the sponge," if your business is off—don't say to yourself—"Well it's summer." Do what the big New York showmen—those who have a really big "house nut" to work against, do. Stage a Cosmopolitan Production Week. Play "Live Ones." Play

The Wild Goose

Directed by Albert Capellani, who directed "The Inside of the Cup."
Story by Gouverneur Morris—read by a million people in Hearst's Magazine.
Scenario by Donnah Darrell.
Scenery and settings by the famous Cosmopolitan Scenic Staff under the direction of Joseph Urban.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation
A Cosmopolitan Production

Why Play "Dead Ones"?

70,000 People in Less than 3 weeks


June 13, 1921.

Mr. Geo. B. Van Cleve,
c/o International Film Co.,
127th St., & 2nd Avenue,
New York City, N. Y.

Dear Sir:

It is my pleasure to notify you that for the first time since the Broadway Theatre began its policy of combining B. F. Keith vaudeville with a feature photoplay, a film is to be retained for a second week. The picture thus honored is your production, "The Woman God Changed," and the exceptional favor which it found with our audiences during the entire week of June 6th literally compels us to hold over this stirring drama.

I know it will interest you to learn that in view of the really phenomenal business brought by "The Woman God Changed," we have already decided to give the picture a third week if we can possibly do so. Previous contracts may intervene, but we shall bend every effort to satisfy what is so clearly the public demand for this strikingly original production.

Once again Cosmopolitan Films have demonstrated their extraordinary ability to provide the theatre with a universally popular photoplay. We congratulate ourselves upon having obtained "The Woman God Changed" for the Broadway Theatre, and congratulate your studios upon having made it.

Yours very truly,
(Signed) B. S. MOSS.

INTERNATIONAL FILM SERVICE CO., INC.
WILLIAM RANDOLPH HEARST, PRESIDENT

Cosmopolitan Productions

127th STREET & SECOND AVENUE
NEW YORK CITY

OFFICE OF
THE VICE PRESIDENT
AND
GENERAL MANAGER

B. S. Moss, Esq.,
President, Greater New York Vaudeville
Theatres Corp.,
1564 Broadway,
New York City.

My Dear Mr. Moss:

Thank you very much for your letter of June 13 and the congratulations you extend to us on our production "The Woman God Changed."

Mr. Hearst is sparing no time and no expense to make the best in motion picture dramas, and I can assure you that recognition of this picture from you as an authority in the theatre-owning business is deeply appreciated.

Mr. Hearst is not making motion pictures purely for financial returns; he is exemplifying in them the ideals of the screen that he has exemplified in his many newspapers and magazines.

I thank you in the name of Mr. Hearst and this company for this tribute to our efforts.

Yours very truly,

GEO. B. VAN CLEVE.

Box office profits have led Mr. Moss to hold this hit a third week at the Moss' Broadway. And remember the Rivoli and the Rialto banked $39,079.25 from "The Woman God Changed" in a week's run each, before it played at the Moss house.

You'll Never Beat the Attendance Slump by Playing "Dead Ones." Play This Known Money-Maker and Get Big Sure Money.

It's A Paramount Picture.

Presented by Famous Players-Lasky Corporation
Why Play “Dead Ones”?
Read Sid Grauman’s Telegram. Everyone Knows He Doesn’t Hand Out Bunk Telegrams—He’s a “Straight Shooter.”

Follow Sid Grauman’s Judgment and Put
"The Woman God Changed"
In Your House Now

Story by Donn Byrne—a million people read it in Hearst’s Magazine.
Scenery and settings by the famous Cosmopolitan Scenic Staff under the direction of Joseph Urban.

Scenario by Doty Hobart.
Directed by Robert G. Vignola.
Cast headed by Seena Owen and E. K. Lincoln.

Presented by Famous Players-Lasky Corporation
NOW PLAYING AT THE
New York Hippodrome

Malcolm Strauss' Master Motion Picture

“The Twice Born Woman”
Scenario by Eva Unsell and Malcolm Strauss

A stupendous production depicting
the deeply interesting life story of
Mary Magdalene

WIRE NOW FOR TERRITORY

SONORA FILMS CORPORATION
Home Office: 729 7th Avenue, N. Y.
Tel. Bryant 8316
WHAT THE CRITICS SAY

NOTABLY DONE!!

Robert G. Welsh, Evening Telegram:
"Naturally, the big Hippodrome lends itself admirably to motion pictures. * * * But the picture itself is very beautiful and abounds in notably excellent scenes, big animated crowds and vivid character delineations." "A picture de luxe."

Stephen Rathbun, Evening Sun:
"Good taste and discretion mark the course of the picture throughout. * * * Done with a keen eye to the picturesque. * * * Unusually fine and uniform photography, considering that this picture was taken in the United States, Egypt, Palestine and Southern France and consumed many months in the making. * * * Striking effects are achieved!

HUMAN!! WILL APPEAL TO ALL!!

Charles Darnton, Evening World;
"The Twice Born Woman is an attraction that will appeal to all. * * * The scenes incidental to the story are gorgeous. "There is an appeal that disregards creed. Story and lesson are universal in human life and these characters and their emotions are duplicated today and will be tomorrow!"

A GREAT STORY!!

John McMahon, Evening Journal:
"Relates with sincerity and fine instinct that greatest tale of woman's sin, repentance and atonement!!"

RESOURCES OF THREE CONTINENTS!!

C. Allen, Herald:
"A transcendant success! * * * Has the interest that has attached to the scarlet woman throughout the ages. * * * The resources of three continents were called into play!!"

PRETENTIOUS!!

Hariette Underhill, Tribune:
"Everyone connected with this pretentious production has been conscientious and painstaking."

GREATEST DRAMA OF ALL TIMES!!

Journal of Commerce:
"Not propaganda of any kind—the greatest drama of all time!"

A "HIP" TRIUMPH!!

Louella O. Parsons, Morning Telegraph:
"Those who come to New York with the avowed purpose of seeing the Aquarium and the Hippodrome may now feel just as well satisfied with their visit to the big city and their 'Hip' as if one of Charles Dillingham's famous revues were in full sway!"

J. O. Spearing, Times:
"It is easy to see what Mr. Strauss has tried to do. He has sought to get away from the picture that is all motion, action, action, action without meaning. And for his efforts he deserves credit! He has not used the Magdalene story to show how the shimmey was danced in 30 A.D. * * * The best authenticated tradition * * * Treated reverently!"

REVERENTLY TREATED!!

Alison Smith, Evening Globe:
"Covers area enough geographically to need all the space offered by the huge Hippodrome. * * * Charm of reality!"

CHARM OF REALITY!!

Evening Mail:
"Imposing sets, picturing lofty castles, and magnificent temples, and upon which a fortune was spent, are found in practically every scene. The lavishness of its sets in full keeping with the reputation the theatre has built for the size of its stage scenes!"
E. J. Weisfeldt, Strand Theatre, Milwaukee, is finding no trouble in breaking box-office records because he plays First National pictures. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Associated First National Pictures, Inc., Endorses Jackie Coogan in “Peck’s Bad Boy” as One of the Biggest Clean-Ups of the Year.

Irving Lesser presents

Jackie Coogan
“The Kid” in

“Peck’s Bad Boy”
(1921 Model)

By arrangement with Warner Bros.
Written and Directed by Sam Wood

Sub-titles by Irvin S. Cobb

A FIRST NATIONAL ATTRACTION
July 9, 1921

EXHIBITORS HERALD

Walter M. Powers, Colonial Theatre, Albany, N. Y., a Franchise Holder whose audiences are delighted with First National Attractions. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

WOULDN'T it jar you if you had wooed and won a girl and had led your bride to the altar, to have Wife No. 1 butt in, and stop the wedding? Now, wouldn't it? And some wives are just that unreasonable, as

Constance Talmadge will show you in

"Wedding Bells"

It's great for hot weather! They'll laugh 'till their sides ache with the winsome comedienne in these comically ridiculous situations.

Presented by Joseph M. Schenck; adapted by Zelda Crosby from Salisbury Field's play; a Chet Withey production; photographed by Oliver T. Marsh; Tech. Director Willard M. Reineck.

A FIRST NATIONAL ATTRACTION
W. A. Partello, Opera House, Mansfield, Ohio,
Is packing his houses and making money with First National Franchise pictures. THAT'S ANOTHER REASON WHY

"There'll be a Franchise everywhere"

"It's a Work of Art"

That's what the Los Angeles Times says of "Trust Your Wife," and continuing:

"A unusually good production and a remarkably interesting story with a capable cast. Every new picture in which Katherine MacDonald appears gives proof of her steady advance in the art of the actor. Her acting, as well as her beauty, get her pictures over."

The Los Angeles Examiner says:

"Katherine MacDonald is radiantly beautiful. She never fails to be at her best in this picture."

Speaking of

KATHERINE MACDONALD

The American Beauty, in

"Trust Your Wife"

Presented by the Katherine MacDonald Pictures Corporation, B. P. Schulberg, President; a screen story by J. A. Barry and Gerald C. Duffy; based on the stage play, "Conscience," by H. S. Sheldon; directed by J. A. Barry.

A FIRST NATIONAL ATTRACTION
1921 Will Reward Fighters
By MARTIN J. QUIGLEY

ONE of America’s great newspapers, The Chicago Tribune, adopted as a slogan for its business operations for the current year the following: 1921 WILL REWARD FIGHTERS.

Consideration of business conditions today, in the motion picture industry and elsewhere, make plain that there was excellent judgment and foresight in the selection of The Tribune’s slogan. It is apparent that those responsible for this slogan had a clear vision of the trend of affairs in the world of business and, further, that they realized that conditions were creating a situation which could only be properly mastered by the fighting spirit.

It appears to us that a little sane and serious consideration of the slogan, “1921 Will Reward Fighters,” is just what the motion picture industry in all its branches needs at this time.

* * *

THE attitude of a great number of exhibitors during recent weeks has been of a character that will reflect no credit upon them. Instead of fighting, they have practically quit. One instance of a thoroughly wrong attitude came to our notice recently in which the exhibitor in the face of difficult conditions not only did not maintain a fighting spirit but sat back calmly and advanced the absurd theory that the recent decrease in attendance, beyond that attributable to the Summer season, was due to the fact that the public had lost interest in motion pictures—a theory which is equally as ridiculous as the contention that the moon is made of green cheese.

In many respects the policies of this industry always have and probably always will be determined in the offices of the producers and distributors. The deplorable lack of aggressiveness that has characterized the attitude of various producers and distributors during recent months now appears to have infected various sections of the exhibition branch, resulting in a condition that threatens stagnation of the business until relief automatically arrives in the form of the customary renewal of the public interest in the theatre with the approach of the Autumn season.

While the absence of the proper fighting spirit doubtlessly may be charged up in some degree to all the branches of the business it is nevertheless a fact that many producers and distributors, with wails of pessimism and dire predictions for the future, have weakened the spirit of exhibitors. Ill-adsvised and unreasonable retrenchments have contributed their quota toward creating a spirit in various quarters of the industry that may be likened to the atmosphere surrounding a vanquished army going into retreat.

* * *

PESSIMISM is contagious and there has been an epidemic of it—and all without a vestige of reason or logic. Exhibitors, for instance, who have just experienced four years of a prosperity greater than they ever dreamed of, have suddenly, in the face of a few days of limited patronage, become panic-stricken. Salesmen who are the personal links between their companies and the exhibitors have been permitted to go about preaching a gospel of disaster. And all of this has created a condition which suggests that an appropriate emblem for the industry at this time might be a white feather.

The situation would be quickly and effectually relieved if it were realized that there is nothing in the existing condition—excepting only the usual decrease in attendance due to the Summer season—that cannot be mastered by aggressive management. The only real test of showmanship is to be able to develop business in the face of difficulties. The fighting individual and the fighting organization will find this year rich in rewards.

The Tribune is right: 1921 WILL REWARD FIGHTERS.
The case of Germany at this time should be considered apart from the general subject of the importation of foreign films. The authorities in Germany have placed an embargo on the importation into that country of all foreign film, including American product. Such arbitrary action, if persisted in, can and should be met with only one response: that is, the exclusion of German product until such a time as a policy of reasonable reciprocity is adopted.

* * *

The German territory and the other territory dominated by that country represent to the American producer an opportunity for practically an additional ten percent of revenue. If the American product is of sufficient quality to merit attention in those territories, as it certainly is, then it should be permitted entrance. If such a policy cannot be quickly negotiated, then it behooves the American trade to insist upon it by means of the exclusion of German product or the product of any other country that refuses the admission of American pictures.

* * *

A reversal of editorial viewpoint on the part of the Chicago Tribune with reference to legalized censorship is noteworthy. For some time editorial utterances of this powerful newspaper indicated a strong belief in censorship. Recently, however, the viewpoint expressed is that censorship offers no satisfactory relief; that it introduces a series of ills that are all its own. The new viewpoint is doubtless the result of sane and intelligent inquiry into the subject. The conclusion arrived at is the inevitable result of such inquiry.

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Re-Takes
J. R. M.

Wow! Hurrah for the Eighth annual convention!
'Twas some session, wasn't it?

The Blue Laws got a wallop!

So did old Censorship.

It was regular fighting weather.

Usually the Left-hand
Saw something original in a Metro picture the other day. In "Fine Feathers" the hero takes the w.k. revolver out of the right-hand drawer to shoot the villain.

Wouldn't you like to sit through sixty reels of a German serial. Yes you would.

Sure Thing
We won't bet that Dempsey will knock out Carpenter in six rounds but we will bet that the news weeklies will have a picture of President Harding wearing his new sombrero.

More Tricky Stuff
What's ahead? Pat Dowling says Mr. and Mrs. Oscar Christie are being congratulated upon the arrival of six sturdy children. Oh—Oscar, is the Christie trained duck.

Pitiless and Thoughtless
Ted Taylor thinks Goldwyn has something new in a picture without a plot. We've seen lots of 'em, Ted, but the companies didn't crow about it.

Poor Mark
Mark Larkin is busy writing a new story about Douglas Fairbanks and Mary Pickford contemplating a trip abroad. Mark hopes they go this time, as the press is becoming suspicious of his stuff.

Pennsylvania reformers have received an impetus in their crusade against motion pictures. A hurricane wrecked a picture theatre in Johnstown and several people were hurt.

Tough!
Those who are to participate in New York's dry parade July 4, are said to be training for the ordeal by going all day without a drink.

Sessue Hayakawa sat on the bench with a Chicago judge and got a close-up view of one of our latest murder trials. It is the open season for husbands in Chi. and he probably thought he was safer on the bench than outside.

Occasionally one sees rather striking signs displayed before your cinema palace.

These for instance caught our eye last week:

"What Women Will Do With Orchestra."

"What's a Wife Worth? 11 and 17 Cents. New prices"

"Back to Pre-war Prices Too Wise Wives".
Exhibitor Organization Plans To Enter Distributing Field

Independent Producers Pledge Aid to Project

M. P. T. O. A. Convention at Minneapolis Proposes to Launch $15,000,000 Company

(Fast Wire to Exhibitors Herald)

(Written for Exhibitors Herald by Jay M. Shreck and George Clifford, staff representatives).

MINNEAPOLIS, MINN., June 29.—6 P. M.—The Motion Picture Theatre Owners of America is to enter the distributing field.

In convention assembled, delegates today voted authorization to a committee of five to take the steps necessary to launch a national distributing organization, capitalized at $15,000,000.

Declared to Be "Aid to Producers"

The proposition was first introduced to the convention Tuesday afternoon when the Ways and Means committee outlined a complete plan of procedure. There were many speakers in favor of the plan. A few opposed.

Today, upon the suggestion of a sub-committee, the recommendation of the Ways and Means committee that a distributing corporation be formed was adopted. The recommendation read as follows:

"Believing that the present condition of the producers can be greatly improved by the co-operation of the Motion Picture Theatre Owners of America, it is the sense of the meeting that the principle of the report of the Ways and Means committee be adopted and that a committee of five be appointed by the chair to confer with producers and to work out details of organization and report back to the executive committee upon completion of their duties."

Plan of the Ways and Means Committee

The Ways and Means committee suggested an organization to be known as the Motion Picture Theatre Owners Distributing Corporation with the capitalization of $15,000,000.

The committee also suggested that $5,000,000 in bonds be issued in denominations of $100 and carrying 6 per cent interest. The bonds would mature in either five or ten years.

Limit Distribution to Members

Only stockholders of the organization would profit from rentals, and only members of the M. P. T. O. A. would be permitted to purchase bonds. Likewise distribution will be limited to members.

The Motion Picture Theatre Owners Distributing Corporation would afford an outlet for any producer desiring that medium of distribution. Several independent interests in the industry already have assured executives of the M. P. T. O. A. of their co-operation. Among these, according to Sydney S. Cohen, president of the national league, are Thomas H. Ince, Lewis J. Selznick, W. W. Hodkinson, Benjamin B. Hampton and Federated Film Exchanges of America.

The Motion Picture Theatre Owners Distributing Corporation was the most important and far-reaching proposition presented to the exhibi-
SYDNEY S. COHEN who has been honored by re-election to the presidency of the Motion Picture Theatre Owners of America, at its second annual convention in Minneapolis. Mr. Cohen has been active in exhibitor organization for many years and was president of the New York exhibitors' league at the time of his election to the highest office within the gift of the exhibitors at Cleveland one year ago.

One Year Ago While other trade papers dodged the vital issue, "Exhibitors Herald" gave the moral support and substantial encouragement which made possible the only really national exhibitor organization—the M. P. T. O. A.
See Adjustment With Zukor Near
(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., June 29.—A movement to settle grievances between Adolph Zukor and the Motion Picture Theatre Owners Association began today when Sydney S. Cohen was empowered by the convention to appoint a committee of five to meet with Famous Players.

At the same time, the convention approved restoration of $5,016.53 to Mrs. Dodge and $3,500 to Schwartz of Williamantic, Conn., the cheeks for which, signed by Famous Players, were in the hands of Cohen. Mrs. Dodge and Schwartz were present at the session.

Mr. Zukor has organized a corporation which is the dominating influence in the industry today.

Avoids Use of "Trust"

Throughout his address Mr. Hampton refrained from calling Famous Players-Lasky a trust, declaring that it generally took the supreme court of the United States eight years to reach a decision on the question.

In touching upon the question of independent production Mr. Hampton declared that he had been assured by Motley coast. The president of Famous Players-Lasky, when he visited Los Angeles, prior to his departure for Minneapolis that if independent producers could be certain of the support of the exhibitors of the country financial support would be forthcoming.

At the present time, said Hampton, production on the Coast is 51 per cent below normal. A majority of the producing, he said, is being done by the Paramount organization, few independents at this time being able to work.

Joseph L. Friedman, president of Federated Film Exchanges of America, in a brief talk declared that this group of independent exchanges would offer a proposition to the M. P. T. O. A. which, he believed, would solve many of the problems now confronting the exhibitors and the industry.

Another speaker before the convention was Mr. Francis Holly, founder and director of the bureau of commercial economics at Washington, D. C. In introducing him President Sydney S. Cohen declared that Dr. Holly perhaps was the greatest friend that the exhibitors of America have. In his talk Dr. Holly suggested that the exhibitors organize an association similar to the body now existing.

Operation First Year
Cost $64,325.92

Rumors to the effect that during the past year the M. P. T. O. A. had at its disposal a fund of nearly $200,000 were dissipated by the report of Treasurer E. T. Peter of Dallas, Tex. Mr. Peter’s annual accounting showed that during the past year the total expenses had been $64,325.92.

He also stated that at this time the balance remaining on the organization was overdrawn by $300.

Quotas allotted the various states at Cleveland last year, called for a total weekly revenue of $85,399.55 which has been paid in and the accounts receivable total at this time $42,300.45. It was explained that the failure of many states to meet their quota was due to the fact that so many units were formed so recently that sufficient time had not elapsed to permit a raising of the necessary finances.

Dues to Be $10 to $30

An interesting sidelight of Mr. Peter’s report was the total expended for traveling which amounted to $14,270.96.

Plans for financing during the next year were outlined by E. M. Fay of Rhode Island, chairman of the ways and means committee, and provide for payment of annual dues based on seating capacity—houses of 1,000 or less, $10 a year; houses of 1,000 or more, $20 a year.

At the conclusion of Tuesday’s session the delegates present turned over to Treasurer Peter their personal dues having to do with the new formation of the association. The balance of the money will be assessed against the local organizations upon the return of the delegates and forwarded to the treasurer.

Sen. Walker Renews Attack on Zukor

Senator James J. Walker of New York, general counsel of the Motion Picture Theatre Owners of America, in his address before the convention glorified the exhibitors of the nation who have made the association a reality and denounced what he terms a trend toward trustification of the industry.

The senator based his talk upon utterances made in his recent addresses in Chicago and New York. He discussed virtually the same question—discrimination by banks against independent producers and producer control of the theatre.

"Adolph Zukor, president of Famous Players-Lasky Corporation, in 1918 pointed out that each branch of the industry should specialize in that particular work," the senator stated. "Mr. Zukor declared then that coordination would destroy the industry.

Claims Others Followed Lead

"Mr. Zukor has thrown aside that doctrine and in doing so he has forced other producers to follow suit. I could forgive other producers with smaller businesses, but why did Famous Players-Lasky do it when they had 75 per cent of the business?" stated this Senator Walker. It is alleged that the company served 75 per cent of the theatres.

Continuing the general counsel said:

"(Concluded on page 97)
CONVENTION CAPERS

On to Alaska in 1922!

Minneapolis weather is seasonal. Cold in the winter and warm in the summer.

* Turkish baths do not thrive here. Too much competition from the weather.

* As usual all congregated in the West Lobby. And as usual everybody wanted to get through where everybody congregated.

* MARTIN HEANEY, president of the Motion Picture Theatre Owners of Connecticut, was one of the first to appear in a one-piece Palm Beach suit.

* AL STEFFES, president of the United Theatrical Protective League, is the record quick change artist. Five minutes before the gavel dropped Al was dressed in his working clothes. Presto, changes! A few minutes later he made his appearance at the speaker's table in a brand of summer attire that brought involuntary gasps of admiration from the ladies present.

* W. A. STEFFES

SAM BULOCH, executive secretary of the M. P. T. O. A., puffed his way through the West hotel greets his fellow exhibitors. He sorely needed a cooling system for his well known pipe.

* Friedman Film Corporation made a ten strike by distributing fans through the convention hall. The delegates cheerfully furnished the motive power.

* MAYOR J. E. MEYERS of Minneapolis proved himself a speaker of rare originality. So far as known he is the first chief executive of any city in the United States to tender the "Key to the City" to delegates in convention.

* GLENN HARPER, secretary of the Southern California division of the M. P. T. O. A. despite the fact that he came as far as any delegate, showed less fatigue than many who came from nearby points. In fact, he showed as much pep as any of the handshakers in the lobby.

* The Rev. G. L. MORRILL of the People's Church concluded his convention by urging the delegates to join in one verse of America, the music of which was furnished by himself at the piano. It was reported that three delegates knew the words to our national anthem, but this could not be verified.

* CHARLES L. O'REILLY, president of the New York State organization, soft spoken as usual, was tendered an ovation almost equaling that given President SYDNEY S. COHEN when he mounted the speaker's platform to read the report of the executive committee to the delegates, pertaining to the rules of procedure.

* C. L. O'REILLY

The good old days before the eighteenth amendment were recalled when one of the delegations at the conclusion of President Cohen's speech broke into the lifting refrain:

They say old Sid Cohen
He isn't got no style,
He's style all the while.

E. T. FETER, head of the Texas Exhibitors Association, felt at home. Dallas, Tex., is accustomed to this 200 in the shade weather. The perspiring delegates were a constant wonder to him. Upto midnight Tuesday night he had not made a single trip to the cold drink dispensary in the lobby of the hotel.

* E. T. FETER

Washington, D. C., and Kansas City were early contenders for the 1922 convention. Washington led at the start by two tack hammers and ten feet of cardboard. The Kansas City appeal came forth in a heart shape throwaway which suggested that the Missouri metropolis was the largest distributing point for lumber in the country. In view of the shortage of chairs this may be a strong point in their favor.

* HENRY H. LUSTIG of Cleveland and GLENN HARPER were selected by C. C. GRIFFIN of Oakland, Cal., who opened the meeting, as personal escorts to President Cohen who entered the hall a few moments after the session opened. Lustig proved he was the right man by lecting a direct path through the maze of chairs to the speaker's platform.

* H. H. LUSTIG

Mere man again was shown his proper place when the women folks were tendered a luncheon on the mezzanine floor. Mere man was left to his own resources, the only consolation being that it was too hot to eat anyway.

* Joe Hopp's intimate attitude misled many of the delegates who thought that he was about to impart a wonderful information that "He knew a place." However, the disappointment was only temporary, as Joe is worth listening to at any time on any subject.

* J. SILVA, president of the Chicago local, bestowed the Illinois badges on the delegates with all the pomp and ceremony which must have characterized Marshal Foch's decoration of the war heroes. The ceremony ended, however, before it came to kissing on both cheeks.

* Mulberry, Kan., is famous now in Minneapolis because Doc Gees came from there.

* SAMUEL BERMAN, together with Senator James J. Walker, were lauded by President Cohen in his address because of their uninitiated and unselfish co-operation in furthering the cause of the independent exhibitors of the country. Sam, who occupied a position on the fringes of the crowd, blushed becomingly and heait a hasty exit when he heard his name mentioned.

* MRS. PAULINE K. DOUCE of Morrisville, Vt., was in attendance at the convention.

The News The news columns of "Exhibitors Herald" are devoted to impartial, unbiased reports of facts, with a view of giving its readers complete information on every occurrence of general interest.
Story of the Convention Continued

(Continued from page 37)

"When I refer to Zukor I don't refer to the man personally but to Zukor as head of Famous Players. I am satisfied that if Zukor retired tomorrow, the man himself would go on with his work, only perhaps with more avarice and destruction."

"Personalities can't figure in situations like this. It is a condition and not a theory."

Repeats De Mille Charges

Speaking of the statements he had made during his country-wide tour the senator asserted that he had not only been vindicated but that his statements were proved. Returning to the banking situation on the West Coast, where, he said, reliable independent producers could not negotiate a loan on good security, the senator declared that Cecil B. DeMille is running the banks that had refused such a loan.

"It isn't necessary to prove such charges," he shouted. "It is for directors of the bank like DeMille to explain why they wouldn't make the loans."

On the subject of organization the senator stated that it was not to punish those who have abused your members. It is far better that you apply your slogan, "An injury to one is the concern of all," in making sure your members are protected.

Urges "Constructive Action"

"You exhibitors of the country must make the screen a better thing for the people who look up to it. You must justify the sacrifices made by the executives by putting the industry on a high plane. Do something constructive. Don't let them say that you came here to 'wheres and resolve.'"

"Don't let us have another commercial funeral in the Motion Picture Theatre Owners of America. Build your wall strong so that it will be invulnerable from all attack.

Is Given Big Ovation

"You have no realization of the wonderful work you are doing. Exhibitors seem to stick to associations that won't last. But the time came a year ago when persecution went too far. The exhibitors arose then to stay and fight."

"When I returned to New York after the Cleveland convention last year Will H. Bradley, president of the National Association of the Motion Picture Industry, said to me, 'Jimmie, I know those fellows. You never can organize them.' I told him I didn't know, but that I saw a lot of intelligent men at the convention. O, I know, he said, 'but they're nothing but a bunch of ex-bartenders and buttonhole makers.'"

"But what wonderful changes have been wrought. How different the picture is today. These men who thought you couldn't organize have stormed the executive committee room doors and they have never been heard of since. And not one said it was the ex-bartenders and buttonhole makers who were responsible for the condition in the industry today."

Senator Walker was given a great ovation both at the opening and closing of his address.

Cohen's Speech Opens Convention Sessions

Sydney S. Cohen, president of the M. P. T. O. A., opened the convention Monday morning with an address in which he summed up the achievements of the organization during the past year and outlined a program of comprehensive scope for the coming year.

He reviewed at length the negotiations with the producers, distributors, a uniform contract; the case of Mrs. Pauline K. Dodge; the negotiations with the Famous Players-Lasky Corporation; the visit to Washington, and other important matters of the past twelve months.

"We want to have the personal written pledge of the head of the Famous-Lasky Corporation that there will be no more of the procedure directing and ridiculing of independent exhibitors, who are guilty of no crime except a desire to retain the control of their own property," he declared.

Outlines Program for Year

Increase in the clerical forces of the organization to make a more efficient work and the creation of "service stations" in each exchange center, under the direction of a paid manager, was advocated by him.

He asked for the establishment of a central press bureau, aimed to oppose propaganda harmful to the industry: a statistical bureau for the purpose of gathering together records of all laws applying to theatres in all states, maintaining the public record of all office holders as to matters affecting theatres, and other important data; the maintaining of a representative at each state capital and a permanent agent at the national capital.

Guard Against Film Shortage

Child welfare work in connection with the operation of the theatres, and intelligent co-operation with the public health, Americanization, and vocational guidance movements, was urged by him.

The report that many producers were taking steps to curtail their production made it necessary to take steps to insure sufficient film for the theatres, he declared.

He expressed himself as opposed to the effort being made to bar foreign-film productions from this country by means of a high tariff, declaring that few of the foreign-made films are of sufficient merit to win favor with the American public.

Praise of the co-operation given the exhibitors by the newspaper and trade press was voiced by Mr. Cohen during his address. Newspapers, he said, are showing a much more sympathetic understanding of the business.

Given Ovation by Delegates

Approximately 500 delegates, alternates and exhibitor members were present at the sessions. Cheers and handclapping greeted President Cohen as he mounted the speaker's platform. The ovation continued for several minutes. Prolonged applause also greeted him as he finished reading his report.

Censorship Bill at Washington

WASHINGTON, D. C., June 28.

—Senator Meyers, of Montana, introduced a bill in the senate today providing for the employment of a motion picture censor at a salary of $3,000 per year. The bill places the charge for censoring film at $2 for pictures of 1,000 feet or less and $4 for features of greater length. Penalties for violation are placed at from $25 to $500.

Missouri Governor Ignores Petition of Censorship Cliques

(Special to Exhibitor's Herald)

JEFFERSON CITY, MO., June 25.—Censorship of moving pictures by a state board of censors will not be considered by the Missouri legislature at its special session now under way.

Despite the recent resolutions passed by the Committee of Fifty and forwarded to Governor Hyde and members of the House of Representatives and Senate by that organization, the governor's message to the extra session has definitely determined that movie censorship will not be among the matters taken up at this gathering of the state law-makers.

Not one line of the message referred to censorship. There was not the remotest reference to it. Not anything that might be construed to mean that the legislators can take it up.
Illinois Exhibitors Lose and Win in Legislative Matters at Springfield

Reports received at the Chicago headquarters of the Illinois Exhibitors Alliance indicate that the legislature at Springfield enacted the anti-advance deposit bill sought by the theater men. According to the available information the bill is now awaiting Governor Small's signature.

Senate Bill No. 501, introduced by Senators Marks and Carlson, which would have abolished the music tax, was defeated in the house after being adopted in the upper chamber.

The exhibitors were successful in defeating a bill providing that no seat should be within thirty feet of the screen. As announced last week in Exhibitors Herald, the censorship measure went down to defeat.

Hodkinson Announces Six Publications for Coming Four Months

On the W. W. Hodkinson publication schedule for July, August, September and October are the following six pictures of unusual interest:

July 24—"The Journey's End," a Hugo Ballin feature.
August 21—"The Face of the world," Irvin V. Willat's picturized drama.
September 18—"The Light in the Clearing," made by Dial Film Company from Irving Bacheller's novel.
October 2—"Rip Van Winkle," with Thomas Jefferson in the title role.

Connecticut Exhibitors Ask Governor to Veto 5 Per Cent Tax Law
(Special to Exhibitors Herald)

HARTFORD, CONN., June 28.—Governor Lake has been requested by exhibitors of the state to veto the 5 per cent tax law passed by the last legislature.

The 5 per cent tax on admissions is in addition to the 10 per cent government fee.

In their petition to the governor the exhibitors say they are now subject to a city tax, a state tax, a license tax, a federal license tax, a special film tax, an income tax, war taxes and in some instances corporation taxes.

Tax on Raw Stock 15% (Special to Exhibitors Herald)

WASHINGTON, D. C., June 28.—A decision was reached by the House Ways and Means Committee with regard to the tax on imported films and raw stock. The tax on positive films is to be 40 per cent; on positive films with titles, 25 per cent; and on raw stock, 15 per cent.

Educational Calls Convention In Chicago July 18

Branch Managers from All Parts of Country to Assemble for Important Three Day Conference

E. W. Hammons, president of Educational Film Exchanges, Inc., announces that the first annual convention of branch managers will be held in Chicago on Monday, Tuesday and Wednesday, July 18, 19 and 20.

Educational's first fiscal year as a big international distributing organization closes June 30, and the gathering in July will be the first opportunity for many members of this big and rapidly growing institution to become acquainted with their co-workers.

The Congress Hotel, on Michigan Boulevard, with its splendid facilities for accommodating such gatherings, has been chosen as the meeting place.

Mr. Hammons expects to reach Chicago with the heads of departments and other members of his own office staff on Sunday July 17. The managers of the branch exchanges all over the country and a representative from Canada, will be present, and it is possible that the European office in London will send a representative.

One unique feature of the convention will be "Producers Afternoon." Wednesday afternoon, the last day of the convention, has been set aside for the introduction to the Educational department heads and branch managers of producers and their organizations. It is expected that many if not all of the producers whose products are released through Educational Exchanges, will take advantage of this opportunity to meet personally the branch managers, in order to bring about a closer friendship between the makers of the pictures and the sales organization.

At Christie, the country's premier producer of short comedies, all of whose products are released by Educational, will be among those present. Mr. Christie is now in New York on his first vacation he has taken since he went into motion pictures fourteen years ago and he will stop off in Chicago on his way back to the coast to attend the convention.

Among the branch managers who will be in Chicago for this get-together meeting and the cities whose branches they will represent are: J. H. Morgan, Albany, N. Y.; A. C. Bromberg, Atlanta, Ga.; John J. Scully, Boston: W. H. Wagner, Buffalo, N. Y.; I. M. Schwartz, Chicago; Oscar E. Watson, Cincinnati; H. R. Darrell, Cleveland; N. L. Wolf, Dallas, Texas; E. J. Drucker, Denver; A. F. Winstrom, Des Moines, Iowa; M. H. Starr, Detroit; Carl T. Lieher, Indianapolis; E. C. Rhodca, Kansas City, Mo.; John Noehren, Kansas City, Mo.; Jules Wolf, Los Angeles; Russell McLean, Louisville; N. H. Wold, Milwaukee, Wis.; Harry Hollander, Minneapolis; B. A. Simon, New Haven, Conn.; G. T. Ames, New York; C. L. Peavey, Omaha, Neb.; C. S. Goodman, Philadelphia; C. A. Lynch, Pittsburgh; George P. Skouras, St. Louis; G. C. Blumenthal, San Francisco; Leon D. Netter, Seattle, Washington, and Howard Beaver, Washington, D. C. The Canadian branches will be represented by Louis Rosenfeld.

Pat O'Malley is Now In South on Location With Morosco Players

The Oliver Morosco Company, including Pat O'Malley and Colleen Moore, is now at Natchez, Miss., on location. The company expects to be in that territory for about four weeks to complete exteriors on "Slippery McGee."

Universal Announces Its Summer Pictures (Special to Exhibitors Herald)

NEW YORK, June 28.—H. M. Ber- man of Universal has announced that in response to the request of scores of exhibitors he has abandoned his plan to curtail the publication of features this summer and will have one feature for each week during July and August.

The new pictures announced, in their order, are: Carmel Myers in "The Kiss;" Gladys Walton in "Short Skirts;" George Larkin and Josephine Hill in "Man Trackers;" Edith Roberts in "Luring Lips;" "Danger Ahead!" with Mary Philbin and an all-star cast; Carmel Myers in "A Daughter of the Law," and Edith Roberts in "Opened Shutters."

Baptists Declare Films Are Growing Worse (Special to Exhibitors Herald)

DES MOINES, Ia., June 28.—The Northern Baptist convention here urged that special attention be paid to the elimination of objectionable features in recreation and entertainment. Motion picture dignitaries were mentioned especially as "growing worse." Censorship was advocated.

Departments "Exhibitors Herald" has devoted the six years of its existence to a careful weighing of what benefits the trade and has assembled a series of departments, edited by skilled writers, which are the envy of the entire trade field.
North Carolina League to Hold Mammoth Exposition

Percy Wells and H. B. Varner Re-elected President And Secretary Respectively at Annual Convention in Wilmington

WILMINGTON, N. C., June 28.—Preliminary steps were taken at the annual convention of the Motion Picture Theatre owners of North Carolina last week to hold a mammoth motion picture exposition at Charlotte during the week of December 5.

Every effort will be put forth to make the fiesta of such magnitude as to appeal to the entire Southeastern territory. The State organization will finance the affair through a process of underwriting with unlimited funds to put it over big.

Work of promoting the event will begin at once and will continue without interruption until the exposition is held.

Percy Wells Again Heads Organization

Although it was understood prior to the meeting that Percy W. Wells, of Wilmington, who had been at the head of the league for several years, would not consider the post for another year, he was prevailed upon to accept re-election. H. B. Varner, of Lexington, was re-elected secretary. Other officials chosen were: First vice-president, E. F. Dardine, Charlotte; second vice-president, S. S. Stephenson, Henderson.

No Blue Pencil

There is no censor on “Exhibitors Herald,” gauging its news and departments. It is the voice of the entire trade. The only matter discarded is the superfluous, the scandal, the improper and the drivvel.

Patron Plans Extensive Short Subject Program

Elmer Pearson, director of the exchanges for Pathe Exchange, Inc., has disclosed extensive plans for the strengthening of the short subject program for the Fall and Winter season.


Among the serials promised are “Hurricane Hutch,” featuring Charles Hutchison, and “White Eagle,” with Ruth Roland.
New Film Community to Be Built Near Miamia, Fla.

Announcement has just been made of a new motion picture community enterprise to be known as Miami Studios, Inc., located at Hialeah, on the outskirts of Miami, Florida.

Glenn H. Curtiss, the dominant figure in American aviation, is president. John W. Claussen, director of the First National Bank of Miami, is vice-president. E. G. Sewell, member of the firm of Sewell Brothers and State Bank of Miami, is secretary and treasurer. Other directors are E. R. Brackett and J. H. Bright, of Miami.

Will Be Ready December 1

These new studios, expected to be ready for occupancy December 1, are located on a 30-acre lot on the Miami canal, about five miles from the center of the city. They will consist of a community group of units studios fully equipped with all modern devices for making and machinery for motion picture production, each with a stage 125 feet long and 60 feet wide, with a working height of 24 feet and provided with a trap 16 feet square and 8 feet deep so placed in the floor that it can be used for special scenes requiring elevator effects or stairways leading to a level below the stage.

Equipment Very Complete

A full complement of rooms containing executive offices, directors' room, projection room, storage rooms, two star suites completely equipped, dress and bath room, will be an integral part of each studio building. It is the plan of the management to furnish producers with complete individual plants in which they may enjoy the privacy of a personally owned studio. When completed these studios will accommodate from ten to fifteen companies at a time and may be leased by the month or the year.

P. J. Bevis, well known in motion picture circles, is in charge of installation and is at present at the Biltmore Hotel, New York, engaged in completing his organization and purchasing equipment and supplies.

A Message to Exhibitors

From W. W. HODKINSON

W. W. Hodkinson, president of the distribution corporation bearing his name, has made public the following message to organized exhibitors of the nation. He says:

"May your councils bring forth a solution of the problems confronting the individual who would be independent in the conduct of his theatre today.

"Wisdom must prevail and logic must finally have an inning in this business. It should be self-evident to all that the present duplicating systems of distribution fed with factory-made films are not conducive to quality of product but represent a waste of millions of dollars each year and a drain that no industry can possibly afford.

"The partial shutdown in production and the shortage of product which has already made itself felt is ample proof that the old factory system has failed."

"The question is 'What will take its place?'

"To resolve in a general way to support independent producers simply by switching your support from a large factory to a smaller one. The small factories with their limited output and heavy distribution expense are today in such a weak position that the larger concerns against whom you are now rebelling will make short work of them, breaking them up like individual sticks unless they can combine their strength and get on to a sound and economic working system.

"To go from one factory which is powerful and efficient to one that is weak and less efficient is not the solution. The weaker member will get strong by practicing the same abuses as his bigger brother or by making the exhibitor finance his further excesses and mistakes under the guise of franchises or other schemes. *

"A neutral distributor who has no entanglement with business alliances and who has no commitments compelling him to discriminate in favor of one faction can command the respect of exhibitor and producer alike. Just as you now rebel at putting yourself at the mercy of groups of producers so would the worthy producers hesitate before turning their pictures over to any group of exhibitors for distribution. The neutral distributor's sole function is to select the best product from any source just as you would do it for your own theatre and the producers feel safe in giving him their best product to distribute because they know they will be equitably dealt with.

"Hodkinson producers and Hodkinson exhibitors can be and are being coordinated on a basis of equity and efficiency through a neutral distributing system. For fourteen years my sole experience has been the building of organizations to give theatres better service by selecting pictures for them instead of having them deal directly with the producer of the pictures."

Kinograms Shows Fighters in Final Training Stages

What are said to be excellent pictures showing the activities of Jack Dempsey and Georges Carpentier during the last week of their training for the great battle for the heavyweight boxing championship of the world were shown in the last issue of Educational's Kinograms.

"When Educational started to distribute Kinograms it promised the exhibitors that it would exert every effort to get pictures of each and every news event of national interest—not for special pictures, but for the regular semi-weekly news reel, Educational kept faith. At great expense, Kinograms obtained the pictures of the most intensive training done by the champ, Dempsey, and his challenger. It might well have made a long feature picture out of them, and charged feature rates, as has been done by other news reels. Instead of this, it showed these pictures in the regular news reel," said an executive of the company.

HENRY KOLKER
Director of "Disraeli," first of George Arliss' productions to be distributed by United Artists.

Four Salesmen Are Pathe's Guests At Championship Bout

(Special to Exhibitors Herald)

NEW YORK, June 28.—Among those present at the Jack Dempsey-Georges Carpentier million dollar world championship on July second, will be S. H. Hochfeld, Philadelphia; P. Niland, Cincinnati; C. N. Kepller, Chicago, and G. Glosser of San Francisco.

The social register may not disclose who these gentlemen are, but the entire sales force of Pathé Exchange, Inc., will envy every one of them, for they are the winners in the contest staged by Pathé to determine who could sell the greatest number of contracts on the Jack Dempsey subjects between May 7th and midnight, June 18th.

Because Messrs. Niland, Hochfeld, Glosser and Kepller proved themselves the ablest salesmen of this particular product, they will have all their expenses paid to Jersey City, and in addition will be seated right up at the ringside along with the Goulds, Vandervilts, Astors, and all the other eminent leaders of American social life.

Flaherty to Remodel

DANVILLE, ILL.—J. T. Flaherty, Jr., has closed the Oaklawn theatre for remodeling and redecorating.
No Graft on Tivoli
Declares Sam Katz
Chicago Theatre Men Deny
Paying Tribute to the
Union Agents

Flat denial that any graft was paid business agents of unions to make possible the building of the Tivoli theatre, the new $2,000,000 theatre in the Balaban and Katz chain, was made by Sam Katz and other officers of the company in testifying before the Daley commit-
mittee which has been investigating building grant in Chicago.

A statement that Thomas Kearney, president of the Chicago Building Trades, held a block of stock in the Balaban and Katz company, however, resulted in the committee taking possession of the books of the company and also those of Ascher Brothers, and Lubliner and Trinz.

Herbert L. Stern, president of the Balaban chain, stated that no money was paid, and he believed the work was not interrupted because the unions knew the Balaban and Katz would fight and had the money to do it with. Stern said he knew that if they stood for graft, the Tivoli would cost them $50,000 in this way.

He said he appealed to the authorities the first time a strike was threatened and that ended the annoyance.

Churches Pay Exhibitor
Estimated Profit Lost
By Closing on Sundays

(Special to Exhibitors Herald)

MILAN, IND., June 28—A purse of $250 has been donated by the churches here to Walter E. Talley, owner of the Empire theatre, with the provision that he close his house on Sundays for the balance of 1920.

When requested by the church people to discontinue his theatre on Sundays Mr. Talley asserted that the Sunday shows from June 19 to the first of next year would net him a profit of $825. Church workers in the school district immediately subscribed the amount and gave it to the exhibitor on the condition that he discontinue his shows on the Sabbath.

Recently Talley was arrested for operating on Sunday. The jury disagreed and the case now is to be retried. The church workers are paying the costs of the trial.

New Picture Palace
Planned for Chicago

Alexander Flower, president of the Roosevelt State Bank, is having plans drawn by Carl Smith for a $350,000 theatre to be erected in Grand avenue south of the new bank building.

The theatre will seat 3,500 persons and will be devoted to motion pictures and vaudeville. Two Chicago enterprises are negotiating for a lease on the playhouse.

Escape With $1,500

(Special to Exhibitors Herald)

TERRE HAUTE, IND., June 28—TheIVES entered the office of the American theatre recently, blew open the safe with nitrolycirvin and escaped with $100 in cash. Shannon, Kadenbach, manager of the house, stated that the money taken represented the greater part of the Sunday receipts.

Arrest Wife of Theatre Man
Liberated From Indiana Jail
By Mob of Enraged Citizens

(Special to Exhibitors Herald)

Portland, IND., June 28.—Another arrest has resulted here from efforts to enforce obsolete blue laws.

Mrs. J. S. Hines, wife of the owner of the Princess theatre, and Earl Earhart, operator, were taken into custody recently for operating the house on Sunday.

Released on Bonds

Both were arraigned before Mayor Mitchell and released on bonds of $25 each. In contrast to previous cases the arrests were not made until Monday, the theatre being permitted to continue its Sunday performance.

Mr. Hines was arrested the week previous for refusing to close his house on the Sabbath. He still is under the care of a Chicago heart specialist, his illness resulting directly from confinement in the old, wooden building which serves as a lockup.

People Storm Jail

When arrested on Sunday Hines was told that he would have to remain in the unventilated jail until Monday owing to the mayor's absence from town. Hearing of this, enraged townpeople stormed the jail and the exhibitor was liberated.

Mr. Hines' condition has been so serious that it has been necessary for his wife to operate the theatre.

Movement Among Exhibitors
To Stamp Out Carnivals
Is Becoming National in Scope

Roving carnivals are menacing the continued operation of moving picture theatres throughout the country. The seriousness of the situation has led to an unorganized national movement among exhibitors to stamp out these traveling troupes.

In many instances exhibitors have been forced to darken their houses for several nights owing to carnival competition. In Vincennes, Ind., the seven motion picture and vaudeville houses closed for an entire week during the engagement of a carnival, the fifth of the season to show in the city.

League Registers Protest

The Picture Theatre Owners of Eastern Pennsylvania has protested to officials, who have pledged to co-operate with the exhibitors by eliminating all gambling and legitimate attractions which afford the carnivals its profits. It is believed that this will result in exterminating the carnivals.

Many cities throughout the country are placing a ban on carnivals on the ground that such troupes are a nuisance to the welfare of communities and prove of no benefit. On the other hand the exhibitor is a resident of the city in which he operates and aids in the upkeep of the town.

Place Ban on Carnivals

The city council in Pittsburgh has placed a ban on carnivals as have the city officials of Canton, O.; Wilkes-Barre, Pa.; Massillon, O.; Alliance, O.; Akron, O.; Racine, Wis., and Charleston, S. C.

In other cities the license fees have been increased to an almost prohibitive figure, while other communities have placed a ban on all gambling and "girl shows."

What Exhibitors are saying about the EXHIBITORS HERALD

"Your good magazine is over half the battle in conducting my theatre and selecting my programs. More power to you."—F. E. Sabin, manager, Majestic theatre, Eureka, Mont.

"I am well pleased with the EXHIBITORS HERALD and find that it covers more territory than both the World and News combined. Have always favored the News heretofore, but your suggestions in the stills and exploitation department have made me a HERALD believer."—C. L. McDonald, advertising manager, Majestic and Istrome theatres, Jackson, Miss.

"EXHIBITORS HERALD is the best of them all. Your department 'What the Picture Did for Me' is a great asset."—R. Pfeiffer, manager, Princess theatre, Chilton, Wis.
Depression Is Only State of Mind, Says Laemmle

President of Universal Film Company Tells His Employees to Adopt Slogan: "Marking Time? Hell No! We're Going Ahead"

Depression is nothing concrete. It is nothing you can feel, see, or touch. It is nothing but a state of mind.

That summarizes the message issued by President Carl Laemmle to the 4,000 employees of Universal Film Manufacturing Company just prior to his sailing for Europe.

The utterances of Mr. Laemmle are extremely timely. As proof of his convictions he has not only maintained normal production at Universal City, but he has gone further in adding a number of units so that the company's plans for the new year may be fulfilled.

Mr. Laemmle's message follows:

"Just before sailing for Europe, I want to say a few things which I hope you will study over and over again.

"FIRST—I have an unbounded confidence in your ability to keep the Universal forging ahead even faster than it has during the past year, or I never would go away and leave you to your own resources as an organization at this particular time when all the fear-stricken people in the world are shaking their heads about the business outlook.

"SECOND—The company's plans for the coming season, now completely mapped out, call for the greatest and most ambitious effort of our career. If every big company in the United States would perform accordingly and immediately, this so-called depression would melt away as if by magic.

"THIRD—If you find yourself harboring gloomy thoughts, give some thought to the following fact which has helped me so many times: Depression, whether financial or otherwise, is nothing but a state of mind. It is nothing you can feel, see nor touch—because it is nothing but a state of mind. The quick and sure cure for it is a better state of mind, which can be summed up in one word: Courage."

"Fourth—We are not going to wait for other companies to wake up. We are not going to mark time. We are not going to plunge ourselves into a ridiculous gloom. We are going ahead with all our heart and soul resources! With your untriring and unafraid co-operation in this program, there's nothing in the world we can't accomplish. If you are of the same opinion, I ask you to subscribe to the following slogan and I ask you to spread its message of encouragement as fast as you can:

"'Marking time? Hell no! We're going ahead.' Good bye and good luck and—go to it!"

The season's plans to which Mr. Laemmle alludes as the most ambitious effort the company has ever undertaken, call for a total of 362 pictures.

MONEY MAKING IDEAS
Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By W. H. MART

(Manager, Strand theatre, Grinnell, la.)

I did not believe this city would be a good serial town on account of the high class clientele I cater to.

They were hard to get out the early part of the week so I put on a serial Tuesdays and Wednesdays and started with all children free if accompanied by their parents. It went over so well that I continued with children free with the same conditions for each episode. I now do as much on Tuesday as we formerly did on Tuesday and Wednesday combined. The seats are packed by 7:30 in the evening. Besides, we get enough children's paid admission to pay for the serial.

BY CHARLES M. THALL

(Manager, California theatre, Turlock, Cal.)

Take a board (3 sheet size), attractively framed, surfaced with attractive wall paper (cheap and can be renewed for freshness). Top with neat card reading "Movie Bulletins" and use as lobby display. Display on it press comments on coming features clipped from the nearest big city, trade paper reviews, interesting information published about stars appearing on the local screen. Press sheets issued by various distributors also furnish good reading.

Protest Part-Time Cinema in Baltimore
Better Pictures League Says Governor must Assume Responsibility

(Special to Exhibitors Herald)

BALTIMORE, Md., June 28.—A protest against the reappointment of Colonel Macklin to the censorship board has been sent to the governor by the League for Better Moving Pictures.

The league, according to Mrs. Howard D. Bennett, is not satisfied with part-time censorship. She declared that in appointing part-time censors the governor must assume full responsibility for the picture situation in the state.

Issues Statement

Relative to Macklin's reappointment Mrs. Bennett said further:

"We feel that the picture situation in the past does not justify the reappointment of anyone on the board. The governor wrote us of the retiring member of the board and gave as his reason that there was a difference among the various interests and organizations who were strongly urging different persons and that there never has been a complaint brought to his attention of the censorship board.

"The league immediately answered and pointed out that all organizations working for higher standards in moving pictures have demanded that a man be appointed who will devote his entire time to this very useful work and further attention to the fact that our league, the Ministerial Union and the Federation of Churches have expressed to him their approval of several citizens who have accepted the position and give full time.

Says People Insulted

"The censorship board in replying to our complaints uses the well-worn phrase: 'Go out and educate the people.' We feel this is an insult to the intelligence of the people, for why have a censorship board if the people are to do the censoring? The proper thing for us to do is to organize public opinion and to arouse the people to the neglect and laxity of the law."

Black Hand Letter Threatens the Life Of Charlie Chaplin

TACOMA, Wash., June 28.—An arrest has been made here in connection with the receipt of a black hand letter by Charlie Chaplin, motion picture comedian. The letter demanded the payment of $39,000 on the penalty of death.

The man held by postal authorities gave his name as Henry Baker, 49. He has been under surveillance for several days, according to government agents.

Author and Aids Will Build Baltimore Plant

(Special to Exhibitors Herald)

BALTIMORE, Md., June 28.—Frederic Arnold Kummer, author, and several associates have organized Romance Pictures Company for the production of "two reel subjects of the highest type." The company's first picture, "Little Red Riding Hood," has been completed.

It is planned shortly to equip a studio in this city. At present the pictures are being made in New York.
Baradel Thwarts Efforts of Fanatics to Destroy Business

A successful campaign to thwart the efforts of a group of fanatics to destroy his business has just been concluded by E. A. Baradel, manager of the Palace theatre, McGehee Ark., and a member of the PUBLIC RIGHTS LEAGUE.

Three weeks ago this group of meddling reformers, with no other motive than destruction, placed in circulation two petitions for the purpose of forcing the exhibitor to suspend business entirely.

After two weeks had elapsed Baradel launched a counter campaign on his screen and through the circulation of letters to the citizens of McGehee. In a letter to the PUBLIC RIGHTS LEAGUE, Mr. Baradel relates the results of his endeavors. He says:

"After two weeks had passed I sent the attached letter into every home in our little town and every day since I have had an average of about fifty people come to me and express their thanks for having information about the other side. As a result I believe that we have added 50 per cent more friends and in addition thereto THE PETITIONS HAVE FALLEN FLAT AND THE AGITATORS ARE THOUGHT LESS OF THAN EVER BEFORE."

To aid other exhibitors in planning a campaign to enlist the support of their patrons in a defense of their business Mr. Baradel's message to the public is reprinted in full. Although the letter might have to be rewritten to dovetail in with local conditions it will give a basis on which to work. It follows:

TO THE PUBLIC:

As you probably know, a few "so-called" Reformers have been busily agitating adverse feeling, or spreading propaganda of some unknown sort against the moving picture theatre. Although we have tried diligently, we have been unable to find out what the objection to moving pictures is. In fact, we have not even been extended the courtesy of being asked by these reformers to cooperate with them in whatever the reform is they are after.

Have we heard it rumored on the street that possibly it is the class of pictures we are showing. Surely this cannot be the trouble, as we do not feel that anyone can honestly say that we do not run pictures that any member of the family will regard as suitable. We stand ready to prove that we run cleaner pictures than the average theatre.

Furthermore, that during the past two years we have refused to contract for some of the best and biggest pictures made account having features in them that we thought might be objectionable to some of our patrons.

During the past year there has been considerable agitation throughout the country for Sunday Blue Laws and National Censorship. To show the people that they are in the business to please the people and not themselves, the moving picture producers have eliminated everything from scenarios that might be objectionable to some who are sensitive, and as a result we are getting pictures today that are cleaner than ever before in the history of the industry. However, have you ever seen a picture that did not carry a greater moral and more convincing than any minister can impress you with words?

If we were showing pictures unfit, do you think that we would issue a standing invitation to all of the ministers and their families to be our guests at any time? Certainly not. If we had anything to be shown to certain cases only, we would fear the criticism that would be due us.

In justice to ourselves we feel that we should mention a few things done by us during the past 12 months to better conditions for you when visiting our show, as we have always felt that our people of McGehee are entitled to service just as high class as they would get elsewhere—and better if we could get it.

We have invested a musical instrument to give you greater pleasure at an actual cost of $50.00. We have installed two new projection machines of the latest type, although our old ones were still serviceable, at an actual cost of $50.00. We have installed a Minus Gold Film Screen to relieve eye strain, at an actual cost of $100.00.

We have recently purchased a franchise for the very best and highest class pictures on the market today, increasing our film rental 35 per cent over 60 days ago.

We have always and will continue to gladly advertise anything for the churches, schools, S. I. A., etc., absolutely free of charge, although in most cases it means considerable loss to us account competition.

We have always and will continue to gladly loan our theatre for any public or charitable work, absolutely free of charge.

We mention these things to show that it has always been our spirit to co-operate with the people for the good of McGehee. Can the agitators say they have the same spirit?

One more point—Have you noticed that 50 per cent of the "so-called" Reformers NEVER visit a picture theatre and know nothing whatever about what is going on? Do you think they are in a position to either condemn or acclaim?

Do you think we are entitled to a square deal?

We thank you for reading this. Yours for better service,

E. A. BARADEL,
Manager Palace Theatre.

Mr. Baradel's advocacy of the PUBLIC RIGHTS LEAGUE methods in combating the intolerant reformers is voiced in this excerpt from the letter received from him: "I believe the whole question dwindles down to EDUCATING THE PUBLIC OR LETTING THEM KNOW THE FACTS."

The results attained by the McGehee exhibitors are concrete evidence of the effectiveness of the plan evolved by EXHIBITORS HERALD for stamping out the destructive reformer. Mr. Baradel conducted a winning campaign because his cause was right. A majority of the people believe in justice and if exhibitors will endeavor to show the people that the reform movement is an injustice to legitimate business the industry will have won the greatest victory in its history.

What Baradel did every exhibitor can do.

The McGehee exhibitor had to contend with a local condition. But by stamping out this interference in every community there will be nothing to fear from a national aspect.
Fighting for a Free Screen

Following are the names added to the membership roll of the PUBLIC RIGHTS LEAGUE during the past week. The complete list of members will be printed at an early date.

Weekly there is evidence of the effectiveness of this movement. Recently "Exhibitors Herald" has published a number of stories relating how theatre men have solved local problems by appealing direct to the public.

With every exhibitor in the country participating in this campaign it will be possible to cope with national issues as effectually as with community problems. It costs you nothing to become a member of the LEAGUE and the benefits to be derived are incalculable.

A
ALVIS, GORDON, Amus theatre, Winnisboro, Tex.
ARCADE THEATRE, 805 Third St., Milwaukee, Wis.

B
BEATUS, L., Lees Palace, Washington, D. C.
BRAYTON, JUDE, Authors League of America.
BRULANSKI, JULIAN A., Cosimos theatre, Washington, D. C.
BRUDEN, H. H., Mirage theatre, Astell, Neb.
BURGESS, W. E., Victory Hall, Scottsville, Va.
BURR, L. W., Burrs theatre, Bronson, Tex.

C
CHIDLEY, J. E., Crystal theatre, LaSalle, Colo.
COLMAN, M. JR., Grand theatre, Washington, D. C.
COYER, C. A., Princess theatre, Oceheydan, Ia.
CUTCH, CHAS., Florida theatre, Washington, D. C.

D
D'ATLEY, ELIZABETH, Favorite theatre, Washington, D. C.
DAVIS, WILEY, Jewell theatre, Washington, D. C.
DIBELKA, JAS. B., Parkway theatre, Chicago, Ill.
DILLER, PHYLIS, 10 W. 61st St., New York City.
DREW, LILLIAN, 10 W. 61st St., New York City.

E
FENBERG, GEO. M., Auditorium and Alhambra theatres, Newark, N. J.
FOLLETT, D. B., Star theatre, Gibsonburg, O.
FRAIN & MARCUSON, Dumbarton theatre, Washington, D. C.
FRANK, LOUIS H., 602 S. Halsted St., Chicago, Ill.

G
GILBERT, A. C., 220 W. 42nd St., New York City.
GALBLUM, A., Revere theatre, Washington, D. C.
GALE, LILLIAN R., 729 Seventh Ave., New York City.
GALLAGHER, R. E., 729 Seventh Ave., New York City.
GOULDEN, LOUIS B., Princess, Blinn and Royal theatres, Frankfort, Ind.
GOLDSON, H., Judeon theatre, Chicago, Ill.
GREEVER, C. B., Gem theatre, Frederick, Okla.
GRIBBLE, RALPH R., Grand theatre, New Hamburg, Ont.

H
HALEY, E. J., Hillside theatre, 1515 W. 09th St., Chicago, Ill.
HANSEN, CHRIS, Dixie theatre, Little River, Fla.
HARDWICK, BROS., Lyceum theatre, Clovis, N. Mex.
HASTERT, HENRY, Elite theatre, LaMars, la.
HAYMAN, S. A., Lyda theatre, Grand Island, Neb.
HEGMAN, J. J., Queen theatre, Austin, Tex.
HEHENDRICKS, H. S., Family theatre, Eagle Rock, Va.
HERITAGE, C. S., Kavowc Hotel.
HITCHKOCK, W. B., JR., Star theatre, Upper Sandusky, Ohio.
HOWE, WM. A., Glendale theatre, Glendale, Cal.
HUNTER, B. H., Strand theatre, Uvalde, Tex.

J
JERNE, A. J., New Empress theatre, Everleth, Minn.

K
KALLAL, J. R., Lexington theatre, Chicago, Ill.
KOFFMAN, H. D., Marlow theatre, Chicago, Ill.
KOMBLUM, JACOB, 154 St. Annas Ave, Bronx, N. Y.
KYLE, W. H., Lyric theatre, Aurora, Ind.

L
LEONARD, BILL, Mystic theatre, Cedarvale, Kan.
LONGRAN, T. F., Biggs theatre, Biggs, Calif.
LUST, S. B., Super Films Attractions, Washington, D. C.

M
MILLER, E. D., Plaisance theatre, Chicago, Ill.
MORRIS, J. N., Liberty theatre, Bullard, Tex.
MURPHY, W. J., Home Amusement Co., Washington, D. C.
MURRAY, R. H., Hiawatha, Dunbar and Foraker theatres, Washington, D. C.
MYERS, LEROY J., Lyric theatre, Dustin, Okla.

N
NOTRE, ISAAC, Plaza theatre, Washington, D. C.

O
O'BRIEN, SMITH, 365 W. 46th St., City.
ODONNELL, THOS. A., New (Meader's) theatre, Washington, D. C.

P
PHILLIPS, LAWRENCE E., Stanton theatre and Stanton Gardens, Washington, D. C.
PIERCE, J., Erie theatre, Antlers, Okla.
PITTSER, CHESTER M., Unique theatre, Gunnison, Colo.

R
ROBERTS, F. G., Wewoka theatre, Wewoka, Okla.

S
SABIN, F. E., Majestic theatre, Eureka, Mont.
SELIG, C. H., Gem theatre, Chicago, Ill.
SIEGEL, L., Prairie theatre, Chicago, Ill.
SIHLA, J., Stadium and Lion theatre, Chicago, Ill.
STEICHEN, JOHN, Aurora theatre, White Lake, S. D.
ST. LEONARD, MRS. FLORENCE, 56 W. 49th St., New York City.

T
TAYLOR, CHAS., The Best theatre, Colorado, Tex.
THOMAS, OSCAR, Dixie theatre, Tazewell, Tenn.
TOOTHAKER, SOLON, New Lewis theatre, Independence, Mo.

V
VON MEETEREN, HENRY, Rainbow theatre, Chicago, Ill.

W
WHITE, E. P., Strand theatre, Livingston, Mont.
WHITE, L. A., Majestic theatre, Sherwood, N. D.
Author Lauds Story Written By Neilan for League Picture

Producer Will Commence Shooting Film As Soon As "Bits of Life" Is Completed at Studio On West Coast

"A great story," is what Hugh Wiley, noted "Saturday Evening Post" writer says of the script Marshall Neilan has written for the PUBLIC RIGHTS LEAGUE film. And Wiley should know! Mr. Neilan will start shooting this film as soon as he completes "Bits of Life," his newest First National picture, which will be in about ten days. Mr. Wiley, who is collaborating with the producer on the story for "Bits of Life" was shown the script for the PUBLIC RIGHTS LEAGUE film last week. One of the shining lights of modern fiction, Mr. Wiley is a capable critic of what is good and what is poor in plot construction.

The script for the LEAGUE film was written by Mr. Neilan himself—his first story since "Dinty." It is safe to say that the man who wrote "Dinty," "Go and Get It," and other film plots that have made motion picture history will present one of the most powerful anti-censorship film arguments ever screened. His genius for injecting punch, such as shown in the above mentioned productions, assures the exhibitor of the PUBLIC RIGHTS LEAGUE film a picture that will illustrate with telling effect all the arguments he has advanced in his fight to beat the reformers.

Although the picture will put over its message with a wallop, Mr. Neilan assures us that it will in no way offer a preachment, but rather an entertaining subject that will fit the program of any exhibitor and can justifiably be offered as part of the evening's entertainment.

In discussing the film with a representative of "Exhibitors Herald" at the studio in Los Angeles, Mr. Neilan said: "I do not believe it is a good policy to try to do two things at once. 'Bits of Life' is receiving my personal attention. This picture is something entirely different from anything I have ever produced and demands every minute of my time at the studio.

"As soon as this production is finished, I will start 'shooting' on the PUBLIC RIGHTS LEAGUE film which I plan to give my undivided attention. I realize the wonderful opportunity afforded me to do a genuine service not only for the exhibitor but also for the entire industry. It is because of this realization that I will treat this film with the same consideration I would give any of my big productions. When I start shooting this picture I will give it all of my time and attention and devote the efforts of my entire staff to it.

"I have prepared the script in my spare time away from the studio and arrangements are now being completed so that everything will be in readiness when I finish 'Bits of Life.' Various persons in my organization are working on the details affecting this picturization which when ready for publication, will I am sure, enhance its presentation materially.

"I am leaving today for San Francisco with my cast and technical staff to stage what I consider the big punches for my new production. If the weather permits, I should finish 'Bits of Life' within the next ten days. THE PUBLIC RIGHTS LEAGUE offers the exhibitor one of the greatest opportunities he has yet had to get his patrons not merely sympathetic to his views, but fighting for his rights. I am delighted to be able to do my bit."
Don't Forget That the Reformer Is a Destructive Competitor

Why do you advertise your program?

Because you want to get crowds into your theatre. It is a legitimate means of meeting competition.

Did you ever stop to consider that the reformer also is a competitor in one sense of the word? He is creating opposition to you by the dissemination of misstatements.

The way to counteract his influence is to advertise your business in the proper light.

The PUBLIC RIGHTS LEAGUE affords you this opportunity. It provides weekly an editorial comment for slide use. This comment is advertising and should be utilized as faithfully as programs and throwaways.

Advertising is the backbone of business. Its application is immaterial so long as it is truthful.

The reformer has won a following by advertising himself. You can arouse the people to an attitude of antagonism toward the reformer by constant use of the PUBLIC RIGHTS LEAGUE propagandas. Hundreds have joined this movement. If you have not it is your move.

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PLEDGE

THE
PUBLIC RIGHTS LEAGUE

"For the Freedom of Motion Pictures"

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws.

Knowing that immediate action must be taken to maintain the freedom of the screen, I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE, my only obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

Sign and mail to EXHIBITORS HERALD, 417 South Dearborn Street, Chicago. You then will be enrolled as a member of the PUBLIC RIGHTS LEAGUE.

Name ..........................................................
Theatre ......................................................
City ..........................................................
SCENE: Interior of a day coach bearing two exhibitors from adjacent small cities to their common exchange center. Miscellaneous passengers in varied costumes gaze dully out of windows at panorama of green fields. Trammen in blue, wrinkled uniforms walk through car at intervals. Exhibitors in seat beside open window wield straw hats fan-wise and converse as follows:

"How's business?"
"Not so good."
"Weather?"
"Yes. They won't leave the old front porch."
"Funny, isn't it? Even the old front porch is not the coolest place in the world these days."
"No, I know it. But they stick to it, just the same. I guess they just 'stick' any place they happen to be sitting in this weather."
"What have you done to bring them in?"
"Done? Everything. What can a person do? I advertise just as much as ever, and they won't even read the papers."
"I see."
"How's business at your place?"
"Good, considering everything."
"How come?"
"O, I don't know, exactly. I've just crowded on a little more salt, and I haven't cut anything. I've changed my style a little bit, though."
"How?"
"Well, I've eliminated long, weighty overtures. I've had the operator speed up a bit, especially on dull footage, and I've made a special effort to get the front porch crowd."
"What kind of an effort?"
"Well, maybe it isn't really an effort. I've got the boys that distribute my heralds to take them around in the evening instead of the morning. It's easier on the boys, and it gets more business. I put a big line, like 'Cooler in the Strand than on the old front porch,' on each dodger, and the box office shows the result."
"Not bad. What else?"
"I use a lot of street stunts, and

I send them around at the same time of day. It does a lot of good."

"Yes, but it costs money."
"Anything does."
"I'll say so. Even film."
"Even film, but you've got to have it."
"What are you running?"
"The best. That's all I ever use."
"I know, of course. But can you get by with something cheaper for a while?"
"Well, I might. But my people expect me to give them the best I can get and it's poor business to disappoint them."
"Certainly, under ordinary circumstances, but they ought to know that when you cut prices you have cut something else to do it."
"But I haven't cut prices."
"You haven't?"
"No. I figure that a cut now is pretty likely to become permanent. People just now consider that cut prices in other lines are to be permanent, and they think the same way about admissions. It'd be pretty hard to get them back where they belong."
"Well, there's something in that. But pictures are different."
"You're right. They are different. That's just why it isn't going to be necessary to cut prices. I haven't found anybody demanding a cut."
"How many have you asked?"
"None. Why look for trouble?"
"I guess that's what I did. I cut my show and my prices both a month ago and now business has evaporated."
"Why did you cut?"
"Well, everything else was coming down, and of course pictures are only pictures."

"Only pictures?"
"Sure. And when I read that legitimate theatre prices were dropping I thought I'd get ahead of the demand."
"I understand. And I sympathize with you."
"Well, what do you suggest?"
"I suggest, if you'll pardon my frankness, that you take some time off from work, go to some place where you can't get the box office figures, every time you feel like it, and think over that statement of yours that 'pictures are only pictures.'"
"I— I don't get you."
"I know you don't. And you won't, unless you correct that impression you've got. You know the history of pictures as well as I do. And you ought to know that what the legitimate stage or any other entertainment institution does has no bearing whatever upon the screen. You're trying to compare peanuts and potatoes, and it can't be done."
"Why? Don't you count the legitimate theatre, carnivals and that sort of thing as competition?"
"Certainly not. They are counter-attractives. I grant you that, but they are not competition. And there's all the difference in the world between the two. You're about as reasonable as a dry goods merchant who cuts the price of lingerie just because eggs drop from a dollar a dozen to thirty cents."
"Well, you're about as reasonable as I am, and not a bit more so. You're trying to tell me how to run a business in my town by telling me what you're doing in yours, and the towns are no more alike than peanuts and potatoes, either."
"No, but the people are. People are alike, everywhere."
"They are like—"
"That's enough! If you're going to get mad about it—"
"I'm not mad, but when a guy that thinks he knows everything starts in to tell me how to run my business I'm going to—"

(Brakeman enters car as train jolts to halt.)

"Chicago!"
Suggestions in the Stills

Fred S. Meyer, managing director of the Palace theatre, Hamilton, O., recently gave a special performance for the lawyers of the county at which they were invited to solve the legal tangle presented in an attraction in engagement. A similar stunt may be used with "I am Guilty," Louise Glau'm's J. Parker Read, Jr., production for Associated Producers, a situation from which is shown in the above still.

The car shown above figures importantly in "The Silver Car," Earle Williams' Vitagraph production, from which the still is taken. An identification stunt, an automobile "mystery" story conducted in the newspapers and various other methods of exploiting the attraction are suggested by the illustration. Automobile dealers should welcome the opportunity of cooperating in an advertising enterprise of practically any nature.

Carmel Myers appears as shown above in "The Scarlet Shawl," a forthcoming Universal production. The still, with the title, suggests a street identification stunt of the type which has been successfully used with "Outside the Law," and other productions in the past. The selection of the young lady impersonator provides basis for a contest.

A float carrying men in diving suits was used by the California theatre, Los Angeles, in exploitation of "Wet Gold," a Goldwyn production, from which the still is taken. The same or similar stunts may be used generally in its behalf. "Get the diver to talk to you and win a ticket to the (name) theatre" is a line suggested by the above illustration. It can be widely elaborated.
Wilard Patterson, managing director of the Criterion theatre, Atlanta, Ga., found the capacity of that house too limited to accommodate the crowds attracted to the showing of "Peck's Bad Boy," the First National attraction featuring Jackie Coogan, by his characteristically comprehensive advertising campaign. An "overflow" booking was made for the Savoy theatre, where those unable to gain entrance to the Criterion were told that they could see the same picture.

John B. Carroll, manager of the Imperial theatre, Charlotte N. C., made the "front door" of his house a back door when Mary Pickford's United Artists production, "Through the Back Door," was in engagement. The display is the best yet reported in connection with the feature. Orphans from two institutions were given a special performance, the Kiwanis Club providing fourteen automobiles for the transportation of the children.
The Tallyho Ballyhoo

S ALESMEN who travel for any business institution are employed for that purpose solely because it has been definitely established that enough business to pay traveling expenses, plus a profit, can be obtained by men sent out to get it. The tallyho ballyhoo is the traveling salesman of the motion picture theatre.

Effective as may be newspaper and other advertising conducted it is obvious that not all of the buying public can be reached in this manner. The same rule that governs other businesses governs the theatre. A salesman dispatched upon a selling mission can produce enough business to pay for the selling and leave a profit.

Ballyhoos calculated to cover wide territory are more frequently reported at this season of the year than at any other time. Exhibitors know that business can be created. When warm weather works its influence upon the box office showmen utilize the instrument which, under more favorable circumstances, they too generally neglect.

Two interesting applications of the tallyho ballyhoo idea are pictorially represented upon this page.

HERMAN PHILIPS, Paramount exploitation representative, took charge of the campaign for “Deception” at the Century theatre, Baltimore, Md. An ancient tallyho was obtained and made to look new.

Five men and four women were employed to occupy the vehicle and dressed accordingly. Then banners were affixed to the side, the copy reading, “If a hunting you will go, for a great show, see ‘Deception’ at the Century.” Four horses were used.

The appearance of the vehicle was, in itself, a distinct novelty and drew attention sharply to the banners. It had the added merit of a direct identification with the picture, as there are hunting scenes in the early footage of the production.

WHEN a summer snowfall covered Baker, Ore., as is not an unusual occurrence in that city, K. L. Burke, manager of the Orpheum theatre, used practically the same line of reasoning in mapping out his campaign for the showing of “Sand,” William S. Hart’s Paramount production.

A stage coach was the obviously suitable vehicle, but none was obtainable. Mr. Burke overcame that obstacle effectively by converting a wagon into a stage coach by deft arrangement of cutouts from the twenty-four sheet issued with the picture. One of these was placed upon either side of the vehicle, which, with four horses to draw it, was the first to appear upon the streets after the snow.

The accompanying illustration shows the conveyance drawn up in front of the theatre. Mr. Burke is the third figure from the left, standing.

EXHIBITORS in practically every quarter have given evidence that proper appreciation of mobile exploitation value is general. It is not to the credit of the men engaged in selling motion picture entertainment to the nation that use of methods which are practically infallible is reported only at times when there is urgent need of extraordinary effort to produce patronage.

It should not be gathered that that statement is calculated to detract in any degree from the measure of credit due to the men whose work is represented in this discussion. Rather should it be considered that additional credit is due them for having contributed valuable examples for the benefit of men who need them.
Organization Exploitation

Organizations of various classes throughout the country embrace in their membership practically the entire population. In that fact lies the promise of organization exploitation, a type of co-operative advertising that has been used but slightly by theatre men to date.

It is obvious that in the mere mass membership of clubs, lodges, etc., there exists ample reason for co-operation through which persons unaccustomed to visiting the theatre can be brought into the sphere of the screen's appeal.

In the publicity obtainable through such co-operation there exists another excellent reason for such activity. Two recent instances of class appeal which brought mass patronage suffice to illustrate the point.

Seven American Legion posts cooperated with the management of the Blue Mouse theatre, Minneapolis, Minn., when "The Heart of Maryland," the Vitagraph production, was in engagement. One day of the week was set aside for each post, and prizes were awarded to the posts selling the most tickets. The week of Memorial Day was selected, fittingly, for the enterprise.

An accompanying illustration shows the front of the theatre during the run. Simple but effective decoration was used and veterans of foreign wars were accorded the banner in spot position.

That precedent can be adapted by any exhibitor, at any time, in connection with "The Heart of Maryland" or any picture of similar nature.

Walter Decker, manager of the Empire theatre, Frederick, Md., entered into a co-operative arrangement of similar character with the local order of Red Men. Three shows are run each evening at the Empire and in return for aid given him by the lodge in maintaining the lobby display shown in an accompanying illustration and otherwise Mr. Decker conducted the last show each evening exclusively for the lodge members and their families.

"The Last of the Mohicans," Maurice Tourneur's Associated Producers production, was the attraction which made the enterprise possible. Mr. Decker's report on the engagement follows:

"Played two days to capacity business. Exploitation pays. It is the only way to get business."
THE Four Horsemen of the Apocalypse." Rex Ingram's Metro picturization of the book by Vincente Blasco Ibanez, is in its fourteenth week at the LaSalle theatre, Chicago. Accompanying illustrations disclose some of the important reasons for its long run at a legitimate theatre in a season when stage attractions have failed to keep open the doors of several downtown playhouses.

Neil Holmes, in charge of the Chicago engagement, is responsible for a theatre front which is strong in attraction value. The entire front of the building is decorated with streamers of royal purple visible for several blocks, blocks along which many thousands pass daily.

The immediate lobby of the LaSalle is decorated with hand painted reproductions of important scenes from the picture, as shown in another illustration, reflectors being placed in such manner as to throw these into effective prominence.

Central position is occupied by a paper mache model of the Apocalyptic Beast, an elaborately designed structure illuminated from within. Mr. Holmes is seen standing beside the figure in the illustration.

Ushers are costumed as shown in another illustration, and the eldest of these is eighteen years of age; a not unimportant item when their attraction value is considered.

Chicago legitimate theatres used for motion picture purposes are seldom as capably treated as has been the La Salle by Mr. Holmes. His policy, indicated in his favorite remark that exploitation men do "too much boasting and not enough boosting," is demonstrated effective in the length of the engagement.

Resource

RESOURCES at the motion picture advertiser's disposal embrace the whole realm of human life and activity. Occasionally a man demonstrates that fact by enterprise resulting from original thought. Herbert H. Johnson, manager of the Luna theatre, Lafayette, Ind., recently gave such a demonstration.

Summer had "set in" in Lafayette. "The Old Swimmin' Hole" was booked for a Luna theatre engagement. Citizens of Lafayette had indicated a fondness for the open places.

Mr. Johnson promoted a picnic. Persons attending the theatre during the showing were given tickets entitled them to admission. Expense was obviated by making it a "basket lunch" affair. Exhibitions by professional swimmers were scheduled, effecting the association of ideas between the picture and the picnic.

The present plan, founded upon the success of the event, is to make the Luna picnic an annual event.
A Pickford Picture Party

THE career of the Mission theatre, Los Angeles, opened with an announced policy of a single show nightly and high admissions, has been closely watched during the past year. Many interesting reports of enterprise in keeping with that announcement have been received. The duo-program upon which Mary Pickford's United Artists production, "Through the Back Door," and Mack Sennett's five part comedy, "Home Talent," were included, was probably the most effectively conducted engagement in the history of the theatre.

The co-operation of the Los Angeles Times was obtained by Harry David, manager, and while a rainstorm described as unprecedented was in progress nine hundred orphans attended in a body a special performance given for their benefit. Mr. David discusses the incident as follows:

"As a stimulant for word of mouth advertising, this show proved to be one of the very best stunts ever pulled. It interested rich and poor alike. The interest of the rich was aroused by asking them to lend their cars to carry the kiddies in, and the attention of the poor was caught by the possibility of attending the show. The result of all this was that it put 'Through the Back Door' and 'Home Talent' on the tip of nearly every tongue in Los Angeles. Some of the wealthiest families in the city contributed their cars, while members of the most influential women's clubs co-operated in finding orphanages—especially obscure and out-of-the-way institutions which usually receive small attention when events of this kind are launched.

"During almost the entire week preceding this Saturday morning show for the orphans it rained almost incessantly, but in spite of the fact that the city was flooded by one of the worst storms in its history the feature did a very good business. No doubt much of this was due to the publicity we got through the Times tie-up."

Mary Pickford, busy with the production of "Little Lord Fauntleroy," her forthcoming vehicle, was unable to attend the theatre but bought candy for the children and gave each a portrait of herself. Ben Turpin, Charles Murray and Phyllis Haver, prominently cast in "Home Talent," were present in person.

The enterprise was conducted in the style that has characterized Mission exploitation since the opening of the theatre. It is significant that the advertising executed by the management has been consistently in keeping with the general high standard of excellence announced at the opening.

The venture is reported as having given wholly satisfactory results from the beginning, many pictures having had long and successful runs marked by showmanship of a high order. The example of the Mission certainly will not be without pronounced influence upon motion picture theatre progress.
Exploitation Stories Recorded by the Lens Showing the Trend of Advertising Activity

MAE MURRAY, star of "The Gilded Lily," Paramount production, toured Sioux City, Ia., in cutout effigy when that picture was shown at the Royal theatre. Newspaper men aided R. C. Geary, Paramount exploitation man, and John Friedl, of the theatre, in promoting the enterprise. Voluminous publicity was obtained in this manner and Mr. Friedl described the stunt as "one of the most effective street exploitation feats we have ever used." A florist's window used to advertise the same feature is shown below.

CUTOUTS from stills are used for window displays by Harry L. Royster, Paramount exploitation man at the Buffalo, N. Y., exchange. Large stills are especially suitable for this purpose and the decorative possibilities are obvious.

FORTUNATE juxtaposition lends added value to the advertising done for the Empire theatre and the Opera House of Frederick, Md., managed by Walter Decker. Campaigns for both houses draw patrons to the corner shown above. The Opera House is in the foreground, the Empire theatre in the distance.

COUNT the repetitions of the title in the front constructed by Louis K. Sidney at the Strand theatre, Denver, Colo., and approximate the business attracted by Priscilla Dean's Universal-Jewel production. The display is a typical Sidney composition. A long career of success has demonstrated the merit of his work.
A CONTRASTIVE prologue was staged at the California theatre, Los Angeles, when Goldwyn's "Wet Gold" was the program feature. Elaborate street exploitation was conducted in its behalf and, as the photograph shows, no expense was spared to make the actual performance elaborate to a degree in keeping. If contrastive presentation is the rule in force, any theatre may approximate the California prologue for the presentation of any heavily dramatic production.

FANS, irons, sewing machine motors, percolators, toasters, articles of all kinds of especial interest to housewives were displayed in the window of the San Antonio Power and Light Company, San Antonio, Tex., as the basis for cooperative advertising of "Don't Neglect Your Wife," a Goldwyn production. The same course of procedure may be followed by exhibitors everywhere in exploiting the picture. Jean Darrell, Goldwyn exploitation representative, arranged the San Antonio enterprise. A street car properly bannered was sent through the streets of Scranton, Pa., during the run of the picture at Poli's theatre. Both stunts are generally adaptable.

being used effectively. The giant cutout which was used at the sidewalk line is shown in the other illustration. Both illustrations show the type of showmanship in force at Atlanta, one of the leading theatre cities of the South.
An Ideal Antidote For Heat

The most effective warm weather theatre advertisement yet received from any quarter is that reproduced herewith, used in three column width by Stanley Chambers, manager of the Palace theatre, Wichita, Kan., producer of some of the finest newspaper copy ever used for the advertisement of motion picture entertainment or other product. The basic idea of the Chambers composition may be adopted by any exhibitor in the country with profit.

In making up the display Mr. Chambers proceeded in his customary practical manner. The idea was good. He knew it was. He wasted no expense in assuring its adequate execution. As a result the original, and the reproduction as well, in spite of reduction, shows the effect of the care put upon it.

The copy is typical of the man. It is direct, to the point. There are no superfluous words, yet amply sufficient to convey the desired information clearly to the most careless reader.

The composition of the picture is such that it will remain in the memory. It is unlike anything commonly seen in the advertising pages of any newspaper. Illustration and copy are so effectively blended as to make forceful registration of the dominant thought inescapable.

Set-Up Compels Reading

Read the copy in the advertisement used by J. H. Heath, manager of the Grand theatre, West Liberty, la., for "Good References," Constance Talmadge's First National attraction. There is material for a whole campaign in the single two column display which is here presented in greatly reduced but legible size.

Mr. Heath has successfully done what many have attempted with only moderate success, the application of the text order of copy to advertising purposes. As a result, his advertisement is equal to a letter to the public but superior to such a communication in that it is presented in easily readable form and written in such manner that the reading of one line leads to the reading of the next and, once the thought is followed into the second column, no reader will leave the display until he has grasped the full message of the advertiser.

SIMEON GREIVER, president of Greiver Productions, Chicago, distributed several thousand dairies advertising "Headin' Home," in which Babe Ruth is featured, at the White Sox baseball park when the holder of the home run record was on the field with the New York Yankees. Dodgers of the same type will be used generally for advertising the scheduled engagements of the picture at Barbee's Loop theatre and elsewhere. The reproduction (left) conveys accurately the appearance of the original. The effectiveness of Mr. Greiver's advertising in behalf of exhibitors who will use the attraction is obvious.
Merchants Give Space To Propaganda Poster For Universal Feature

Merchants throughout the country have welcomed the opportunity to advertise effectively their business policy by use of propaganda cards and posters prepared and distributed by the Universal Film Manufacturing Company. One of the cards, a plain black and white design, used for this purpose is reproduced above.

The drive has been highly successful in Chicago. W. L. Hill, Universal exploitation representative at the Chicago exchange, has found use of another design, printed in red and black on white, particularly effective. A score of young women have been employed to cover the various business sections of the city offering the posters for display. No inducement is offered the merchant other than the poster itself, which is worded in such manner as to constitute a strictly policy advertisement which is probably superior to that which the average store man would produce for himself.

In addition to this, a dozen service men have been retained for the distribution of tie-cards which bear similar matter. These are attached to the wheels of automobiles in popular parking places.

The same effort is being made in other cities, and report is to the effect that business men everywhere have shown marked willingness to cooperate as requested.

The benefit to theatre men exhibiting "Reputation," Priscilla Dean's Universal jewel production, obviously will be great. The campaign will have had the effect of bringing the subject named in the title into the foreground of public thought.

The sound of that title, or the sight of advertising in which it is prominently featured, will be the more favorably accepted because of the propaganda published in its behalf.

The enterprise as a whole opens up a field of great possibility. There are other titles which may be used in similar manner. There are other applications which may be made of the basic idea. The near future will doubtless bring many adaptations of the "Reputation" propaganda campaign.

Simplicity

SIMPLICITY was combined with effectiveness by Ellis Irvin, manager of the Cozy theatre, Newkirk, Okla., when he succeeded in placing a herald advertising "Through the Back Door" in every home in the city. Heralds were printed for every grocery store in the city and one was placed in every order sold. The copy, which may be used by any exhibitor with minor alterations, read as follows:

"The Good Things of Life Come to Your House 'Through the Back Door.' Good entertainments come the same way. See Mary Pickford in 'Through the Back Door' at the Cozy Friday and Saturday. And don't forget the Newkirk Grocery. The idea was outlined in the United Artists press book.

Harry Crandall, owner of thirteen theatres in and around Washington, D. C., gained the cooperation of fifteen women's societies in promoting a series of performances for children, net proceeds of which are to go to a budget to keep the public playgrounds open during the summer months. Representatives of the societies, by the terms of the arrangement, will review and endorse the pictures Mr. Crandall selects. The merits of the enterprise, which is directly in line with the community plan of the National Board of Review recently published in this department, are obvious.

E. R. Rogers and R. L. Park of the Tivoli theatre, Chattanooga, Tenn., whose remarkable presentation record was outlined in the June 18 issue of this publication, have also developed the community plan. From 1,600 to 2,000 children of the city were gathered to witness specially selected photoplays. The teachers and ministers of the city cooperate and carry on the good work by subsequent class room and pulpit reference.

S. Barret McCormick, managing director of the Allen theatre, Cleveland, O., accomplished remarkable results with a prologue for "Reputation" which was in substance a reproduction of the temptation episode from "Tannhäuser," an opera of German composition which has not been publicly sung in Cleveland since the declaration of war.

Citizens of Creston, Ia., were informed through established advertising channels that those who wished to see what a scramble for tickets to "Scrambled Wives" would follow the opening of the box office of the Strand theatre should be present an hour before the usual opening time. To guarantee prompt response, he told a few school children that free tickets would be given away at that hour. The report spread among the children—the scramble took place as announced—the picture prospered during its engagement.

Police officials in fifty cities have acted upon the suggestion of Wm. R. Robinson, Paramount assistant manager in the Pittsburgh, Pa., territory, promoting campaigns against reckless automobile driving. "Too Much Speed" is the picture which benefited directly from the enterprise outlined in Mr. Robson's letters to police executives. Every theatre in the cities represented benefits indirectly but greatly through the promotion of cordial relations and mutual respect between the motion picture and civic authorities.
DIGEST of PICTURES of the WEEK

The Capitol theatre, New York, is doing an unusual thing. It has booked and is going to feature a three-reel comedy. The picture is Harold Lloyd's latest Associated Exhibitors-Pathe production, "Among Those Present," and was regarded by the management as sufficiently strong to occupy the position of prominence on its program.

This is not the first time a short subject has been featured by an exhibitor, but we believe it is the first time that the Capitol theatre has thus honored a comedy. And the fact is unique in that the Capitol is the largest theatre, showing pictures exclusively, in the world, containing over 5,000 seats.

There is a decided dearth of good comedies and it is only right and proper that when one is found that warrants this distinction, it should be "played up."

A good comedy need not take a back seat for any feature.

More power to Harold Lloyd.
And to the Capitol management.
It was a good hot weather stunt.—J. R. M.

"WITHOUT BENEFIT OF CLERGY" (Pathe) is a splendid adaptation of Rudyard Kipling's short story. In mounting and atmosphere the story is correct and shows painstaking care in production. The principal roles are taken by players well suited to the story. Virginia Brown Faire made an appealing Ameera and Thomas Holding a convincing John Holdon. James Young directed this Associated Exhibitors production.

"THE GOLEM" (Paramount) is a spectacular production introducing Paul Wegener as director and leading man. It will have little appeal for the average American audience, and as a box office attraction will probably only draw in the large cities where there is a great Jewish population. It has little or no appeal otherwise, although it has been given patient and painstaking care in production. A legendary tale of Bohemia in seven reels.

"THE BIG TOWN ROUND-UP" (Fox) is another one of those lively, intensely interesting Western stories in which Tom Mix excels. It is an adapted William McLeod Raine story and gives the star one thrilling stunt to perform after another. He leaps from bridges to the tops of trolley cars, slides down 200-foot cables, whips several rooms full of gunmen and finally wins the girl. Directed by Lynn F. Reynolds, who also furnished the scenario.

"A KISS IN TIME" (Realart) gives Wanda Hawley an ideal vehicle and she is accorded excellent support by T. Roy Barnes. It is a picturization of Royal Brown's story "From Four to Eleven-Three," which appeared in McClure's magazine, and concerns an artist, an author and an embryo detective. Walter Hiers is the sleuth.

"SUCH A LITTLE QUEEN" (Realart) is a pleasing and entertaining adaptation of the play with Constance Binney as the little queen. It is a role particularly well suited to one of Miss Binney's type and given good support, as she is in this case, it makes a good box-office attraction. George Fawcett directed.

"THE KISS" (Universal) is a colorful story of southern California in the early days of that country. There is plenty of action and the various roles are very well acted, but the plot is slight and did not give Director Jack Conway much to work with.

"FINE FEATHERS" (Metro) is an adaptation of Eugene Walter's stage success. It fails to convince principally because the same situations have been used many times upon the screen since this play was popular. The cast consists of Claire Whitney, Eugene Pallette, Thomas W. Ross, June Elvidge and Warburton Gamble.

Ignace Paderewski, the noted pianist, visits the Goldwyn studios with Rupert Hughes (left). Reginald Barker shows him a working scenario which he will direct.
SPECIAL CAST IN

WITHOUT BENEFIT
OF CLERGY
(PATHE)

Adaptation of Rudyard Kipling's story is well worth seeing. It is filled with heart throbs, tears and smiles. Production made by Robert Brunton for Associated Exhibitors, Inc., under the careful direction of James Young, supervised by Randolph Lewis.

Readers of the Kipling story will have slight cause to complain at the production given "Without Benefit of Clergy." The producers have given painstaking care to details and atmosphere and community. It is almost perfect. The photography throughout is most remarkable and the work of the entire cast praiseworthy. There is a conspicuous absence of subtitles and what few there are are short and descriptive.

The screen version of the famous short story is devoid of fights, does not waste time depicting the treachery of the East Indians and deals with the theme and love story from the start. There is a remarkable amount of comedy and each player has been chosen for his distinct personality.

Virginia Brown Faire is cast as Ameera: Thomas Holding as John Holden; Otto Lederer as the money lender. Afghan: Boris Karloff as Ahmed Khan; EvelynSelvie as Ameera's mother. Nigel de Bruter as Pir Khan; Herbert Prior as Hugh Sanders; Ruth Smclair as Alice Sanders; E. G. Miller as Michael Devenish, and Phillip de Lacey as Tota, at live.

John Holden, a young and handsome Englishman, is detailed to East India. He finds life rather monotonous, despite the English Club and opportunities to engage in native sports therein. One day he encounters Ameera, an East Indian girl, who is about to be sold by her mother for a dowry to an impossible East Indian, of whom the girl is in great fear. The Englishman rescues her, pays the price and takes her to him. He offers her the benefits of clergy. She is happy in her new surroundings except for the haunting fear that some day he will tire of her, because of her race and wish to return to his own people. A child is born and the young father is in arrest. Ameera thinks less of the possibility of the intrusion of the English woman. Holden is obliged on two occasions to relieve his countrymen and during his absence Ameera sweeps the camp. He hastens home and finds mother and child happy and contented. The child is stricken, however and dies, and he urges Ameera to go to the mountains to safety. She steadfastly refuses and is stricken, too. The far-seeing landlord comes and suggests that the house be destroyed so that no man point to where it stood and blaspheme the beauty of their love. The Englishman, bereft of all he held most sacred in life, agrees, and wanders away along the wagon's edge trying to peer into the great beyond where he hopes soon to meet the departed ones again.

CONSTANCE BINNEY IN

SUCH A LITTLE
QUEEN
(REALART)

Adapted stage success makes ideal vehicle for Realart star. It is cut to the pattern of the successful comedy and should prove an excellent box-office feature. Directed by George Fawcett.

Stories of mythical kingdoms, of kings and queens, especially young-spirited and good-looking kings and queens, have always held a certain fascination for American audiences. And this is one of the cleverest of the whole lot. There is much to commend it in the way of settings, swift action and a clean, wholesome story. The subtitles are especially clever and show the work of an experienced hand.

If properly exploited, there are numerous opportunities for unusual exploitation here, it should prove a highly successful attraction. A well-balanced cast appears in Miss Binney's support. Beautiful photography abounds and the sets are numerous and well lighted.

A revolution within the borders of her native country forces a hasty flight of the little queen. She arrives in America with only her legal advisor and they take up quarters in the tenement district. The king of a neighboring principality, to whom she is betrothed, also flees to America. He, too, is in reduced circumstances and they accept employment in the office of a large meat packer, who has just returned from Europe where he has been trying to find a titled husband for his daughter. The general manager of the office falls in love with the little queen. The ex-king is accused of stealing some bonds, but is freed of the charge when the real thief is captured, and the two return to their respective thrones, with wedding bells sounding in the distance.

Lawrence McConkey made a good job of adapting the Channing Pollock play.

AESOP'S FABLES
(PATHE)

Paul Terry, the cartoonist, has awakened new interest in the ancient Greek classics, by his clever animation of the Aesop's fables. The first to be shown in Chicago was "The Goose that Laid the Golden Egg," and if succeeding pictures of this series are as funny as the first, their success is assured.

At the new Adams theatre, where this one was shown, it met with hearty approval.

Terry has taken the familiar story of the farmer and his greedy wife and with a few deftly written titles, and his "gimme" cat, made as delightful a one-reel subject as has flashed across the screen in some time. The animation is good, the photography excellent, and he gets a laugh without striving for it in every scene. Let us have more of these unique cartoons.
EXHIBITORS HERALD

July 9, 1921

EXHIBITORS

THE GOLEM
(PARAMOUNT)

An impressive and dignified production of a legendary tale of Bohemia. The spectacle, which is in seven reels, was directed by Herr Wegener. Will doubtless be lauded by Jews, but as a box office attraction will only serve in large cities where there is a large Jewish population.

This latest importation from the point of direction and composition is a splendid piece of work. It is distinctly different from American-made pictures and is from the field of foreign production shown here.

There is an ingenious handling of the mass-es engaged in many of the scenes, persons numbering in the thousands and Paul Wegener who directed and acted the leading role, made the picture from a careful plot. The balance of the cast except for a bit, is inadequate. The leading woman is especially unattractive and without hist-

ory. This same picture however if made in America, by native talent, would long ago have reached the public. A scene copied after one of our fables, even a more logical one than this, with a greater preachment, would have been looked upon as a cross between satire and farce and would have been received with recognition. The lighting, photography and general detail is lack-

ing, and the characters, many of them, are confused in make-up.

"The Golem" is a statue come to life. Moulded out of clay, the huge clay model is in the reign of Rudolf the sixteenth century. A great plague visits the land. Rudolf, believing the Jews responsible, orders the Jews exiled, setting a time for their disappearance from their land, on penalty of death. The Rabbi is detailed to make an appeal to the King to rescind the order. He endeavors to figure out some proof of his magic powers. Then, through a message from the Rabbi, and asomewhere a certain star-shaped stud, from the bosom of the Golem, and the word that will give the Golem life and power. The confidence, the Rabbi takes the lover of his daughter, since he is unable to handle the dead-weight alone. Together they bring the Golem from the cellar. The Rabbi calls the assistance of the magic powers, receives the word, adjusts the star and presto! the Golem becomes alive.

Paul Wegener, in the title role gives an excellent performance. The scene is a bit uncanny, but interesting in the ext-

remely.

Accompanied by the Golem, the Rabbi is granted an interview with the King. The Rabbi has worked all night and then in any hilarity, that any irreverence will offend the magic powers, but the people do not heed. The building starts collapsing suriving the people and the King, in fear promises the Rabbi to save the Jewish people if the Rabbi will save the King. The Rabbi sends near the King and when two great columns start to fall, the King is saved from being crushed to death when the Golem catches the falling structure on his broad shoulders. In the end the Golem wanders from out the Ghetto gates. The Jews are worship-

ing in the Temple, giving thanks for their deliverance. The Rabbi is told of the Golem's renewed life, that he is about to bring disaster. A great, angry crowd pursues the Golem, but everything falls, until a fearless little child, looking for amusement, is picked up by the giant. The other children have run in fear. But one, playfully she traces the star in the bosom of the giant, destroying him.

It is a picture that will be lauded by Jews and smiled at by Gentiles. It requires a great amount of atmosphere and the proper presentation, such as would not be procurable by the small town exhibi-

tion. It has little or no appeal other-

wise. There is no love interest, no sus-
pense. Not a smile, not a tear, a thrill nor a heart throb. It is a spectacle, not a photoplay.

CARMEL MYERS IN
THE KISS
(UNIVERSAL)

Colorful story of Southern California in the days of stage coaches and marauding Indians. Slender plot but plenty of action helps to put this over.

Carmel Myers deserves better stories than she has had of late. "The Kiss" is long on beautiful exteriors but short on story. Playfully she turns the star in a pretty little miss which is almost disrupted by the arrival of another young lady who is looked upon with greater favor by the father of the youth in the case. He is won away from the other, however, by the vi-
vacious Miss Myers and all ends happily.

The scenes about the old ranch are es-

pecially beautiful and the fight between a land of Indians and a little group of white people is well staged. The incident where the frightened Indian falls from a high slope into the yard of the defenders is especially laughable.

Erolinda Vargas is in love with the son of Don Luis Balderama, a wealthy ranch owner. Andre, the son, is beloved by the natives and Miguel Chavez, a neighboring rancher, seeks an alliance for his daughter Isabella. Upon their way to visit the Bal-

derama ranch, the little party is attacked by Indians and are saved by Andre and his father's ranch hands. Promptly Isabella falls in love with Andre. A party is given in her honor and Erolinda's father tears up her dress and refuses to permit her to attend. However, Andre misses her and goes in search of her, finds she has been kidnapped and finally rescues her.

SPECIAL CAST IN
FINE FEATHERS
(METRO)

Adapted stage play fails to convince as the spoken drama did. Cheaply produced and shows marks of age. Directred by Fred Sittenham, supervised by Maxwell Karger.

Eugene Walter's three-act drama, which was produced several years ago with an all-star cast headed by Robert Edeson, met with instant success. It told a stirring and convincing story of the downfall of a struggling young man who accepts a bribe from an unscrupulous contractor, to satisfy his longing for the better things of life. Since then, however, the story has been told many times on the screen in one form or another.

As a photoplay this adapted stage play lacks stability. The subtitles do not move or convince one as the spoken stage dialogues did and the limitations of the stage seem to have been confined to this camera version for there are but few more scenes used in telling it. The scene of the bursting dam—a plaster of Paris affair—would not foil the novice in filmdom, as it looked nothing like the massive stone structure against which the company was photographed several times previously.

Claire Whitney has a small part as Jane Reynolds. Eugene Pallette, as Bob Rey-

nolds, gave a very satisfying performance. The others of the cast—Thomas Ross, of "Checkers" fame, Warburton Gamble, as Brand, and June Elvidge as Mrs. Brand—were adequate though none distinguished himself. Ross as the reporter was obvi-

ously miscast.

Bob Reynolds, a government inspector, is tempted to accept a bribe from a wealthy contractor, James Brand, to allow a cheaper grade of cement to be used on a large dam being built by Brand. He specu-

lates with the money thus gained in a "tip" given him by Brand and is ruined. He forces his wife Jane to go to Brand for assistance, blaming his downfall upon her desire for luxury. There is an unpleasant finish to the picture as there was upon the stage, when Reynolds and Brand meet in the latter's home and it ends with a tragedy.

Carmel Myers and William Lawrence in a scene from "The Kiss" (Universal)
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“YOU FIND IT EVERYWHERE,” Howell. Apr. 2
Extra! Doug's Got A Mustache!

THIS is Douglas Fairbanks’ latest photograph. Note the hirsute adornment on the upper lip, grown there in the interests of Art, to enable him as d’Artagnan, the fighting Gascon of “The Three Musketeers,” to present a convincing front. The picture will be issued by United Artists in the early Fall.

TOM MIX IN

THE BIG TOWN ROUND-UP

(FOX)

Good audience picture. Plenty of action. Mix performs a number of difficult stunts that contain genuine thrills. Novel twist to William McLeod Raine’s story gets the attention at start.

The interest is well sustained throughout the five reels of this Fox feature which was directed by Lynn F. Reynolds. The director has resorted to the cut-back to awaken interest in the various characters and this little twist is very effective.

The exuberant spirit of our Western cowboys is well exemplified in Tom Mix and his gang of rough-riding ranch hands. Mix carries the rough and tumble stuff a bit too far perhaps to be logical, but no one will deny that the picture has action. The role of Larry McBride, a care-free son of the West, whose chance acquaintance with a city miss develops into a romance, is one well suited to the Fox star. He is ably assisted by Ora Carewe, the city girl, Alice Beaumont; Harry Dunkin-son, as Luther Beaumont, her father; Gilbert Holmes as a boisterous cowboy, and Laura LaPlant as Mildred Hart, a strange girl in a strange city. William Bucky made a capable villain also.

There are many strenuous fistic encounters between McBride and the leader of a tough gang. Each has been well photographed. Binnie Kline was the cameraman.

Larry meets Alice Beaumont while the latter is picking wild flowers and is almost struck by a poisonous snake. He is invited to the Beaumont home and upon his visit to the city accepts the invitation where he finds a rival in Rodney Curtis. Curtis, be-coming jealous, plans to permanently get rid of him and arranges with a gang of thugs to meet him at a roadhouse where Larry is lured by a note. He whips the gang and escapes by sliding down a long rope to safety. He not only forfeits his own love affair but also assists in the marriage of his pal Peel Wee to Mildred Hart, whom he has befriended. The incidents following the fight in the roadhouse are presented first and the story closes when Larry is freed of the charge of killing one of the gunmen.

Swift Buys at Rushville

RUSHVILLE, IND.—B. F. Swift has purchased the Mystic theatre.

WANDA HAWLEY IN

A KISS IN TIME

(REALART)

Picturization of Royal Brown’s Story “From Four to Eleven Three” gives Realart star ideal vehicle. Accored good support by T. Roy Barnes and Walter Hiers. Beautiful photography and careful direction marks production.

This adapted McClure’s Magazine story furnishes ample material for a swift moving five-reel feature that should meet with favor with any audience seeking the best in screen entertainment. It was directed by Thomas Heffron from a photoplay written by Douglas Doty and both have contributed materially to the screen play’s success.

Wanda Hawley, as the artist with a studio in a poor district of a big city, was a happy choice for the heroine. It is a role that is especially suited to her talents and one that will win more sympathy than some of her former parts.

Excellent support is given the star by T. Roy Barnes in the role of Brian Moore, an author. It is a role that fits this popular stage comedian to a “T,” and he puts zest into his work. Walter Heirs, as a would-be detective, has an amusing though small role. Others in the capable cast are Bertram Johns, as Robert Ames, and Margaret Loomis as Nymph. The principal work, however, falls to Miss Hawley and Mr. Barnes. Realart’s standard of good photography, beautiful sets and charming locations is maintained in “A Kiss in Time.”

The story concerns Sheila Athlone, an artist, who refuses a commission to illustrate one of Brian Moore’s books, because the story appears to her too improbable. Thereupon the author, Moore, proceeds to prove to her that a man can make a girl kiss him within four hours, as is his story. He gains entrance to her studio by impersonating a butcher boy, gets her to break her engagement with Ames, runs off with her into the country and finally when only a few minutes remains, is successful in getting her to kiss him.

Neilan Aligns With Noted Authors to Insure Best Of Material for Screen

Marshall Neilan has adopted the policy of obtaining the services of prominent authors to collaborate with him on the preparation of his future screen stories instead of purchasing the rights to books and plays that may or may not prove good screen material.

In accordance with this plan, the producer recently signed agreements with such noted writers as George Ade, Hugh Wiley, Donn Byrne and others who will work with him in the presentation of his future publications.

Mr. Ade has just finished the titles for Neilan’s “The Lotus Eater,” starring John Barrymore, Hugh Wiley, noted Saturday Evening Post writer, is present in Los Angeles collaborating with Mr. Neilan on the Chinese episode in “Bits of Life” now being produced for First National.

Conley Buys Blinn Theatre

FRANKFORT, IND.—M. L. Conley, member of the American Board of Trade and a resident of this city, has purchased the Blinn theatre, which recently was damaged by fire. He paid $17,000 for the theatre and his plan is to rebuild.
Lichtman Announces Heavy Schedule for Fall Season

General Manager of Associated Producers, Returned From Coast, Makes Public Ambitious Plans for Organization

Associated Producers, Inc., have formulated ambitious plans for the fall season, according to General Manager Al Lichtman, who returned early last week from a three-week’s visit at the coast studios of his company. Production will be at its height by September and all members of the cooperative organization, including Thomas H. Ince, Mack Sennett, Maurice Tourneur, J. Parker Read, Jr., and Allan Dawn will be turning out the greatest production of their respective careers he states. Likewise other producers, who although not members of Associated Producers, but who distribute through this agency, will publish a series of specials throughout the fall and winter seasons.

"Within a period of three or four months—in any event not later than September or October—we will release Mack Sennett’s super comedy-drama, ‘Molly’O,' starring Mabel Normand, supported by an all-star cast including such well-known screen personalities as George N. Nissen, Bill Haines, Albeert Hackett, Edward Gibbon, Jack Mulhall, Jacqueline Logan, Lowell Sherman, Ben Deely, Gloria Davenport, Carl Stockdale and Eugene Leeser. This production is the logical successor to ‘Mickey,’ which probably made more money for exhibitors than any other picture in the history of the motion picture business.

"Another production that will undoubtedly register big success,” continued Mr. Lichtman, “is ‘Hail the Woman,’ a Thomas H. Ince creation with the greatest aggregation of dramatic artists ever assembled, including Florence Vidor, Theodore Roberts, Tulla Marshall, Madge Bellamy and others. In this production Ince reveals his great genius at its utmost. Then there is Maurice Tourneur, whose every production has dealt with some big, vital subject. In the fall, Mr. Tourneur will have ready for release his stupendous special, ‘Lorna Doone,’ a faithful adaptation of the widely-read classic. Mr. Tourneur has spent considerable time and money on this production but it has been justified by the wonderful results he has already obtained. Following ‘Molly’O,’ Mack Sennett will release ‘Heartbealn,’ which was made at a cost of over three hundred thousand dollars, and which is one of the most stupendous productions this producer has ever attempted.

"J. Parker Read, Jr., and Allan Dawn, although not yet ready to announce their plans for the forthcoming season, can be depended upon to deliver us some big specials for fall release. Mr. Read is at the present time in Mexico working on a spectacular production which will be distributed by us in October. Mr. Dawn is now in the East preparing for the crowning achievement of his career, the title and release date of which will be announced later.

"With such a promising line-up of big, box-office attractions, I ask the support of the exhibitors of America, because it is only through their support that we can continue producing such unusual and desirable specials. I feel that we are justified in giving them our whole-hearted backing because we have, and are producing, the kind of pictures they desire—productions that mean something both commercially as well as artistically.

"If present indications count for anything, and judging by my observations made in the cities I have just visited, it will be productions, such as those I have mentioned above, that will bring the motion picture business back to normalcy.

"Right after the coast General Manager Lichtman departed for Minneapolis to attend the convention. Upon his return to New York next week he will make a further announcement pertaining to matters that will be of interest to the industry as a whole.

Kipling Opens Chicago Office With Belford as General Sales Manager

Richard Kipling Enterprises has opened Chicago offices in suite 1906 Century building. H. E. Belford, recently with Pinnacle Productions, has joined the Kipling organization as general sales manager.

The company will produce a series of six Sylvanie Westerns, according to Mr. Belford, and also six Northwest stories and two feature subjects for the state right buyers. A full announcement will be published in September.

Belford Well Known

Belford is prominently known among the state right buyers of the country. He has been with Pinnacle, Capital and Pinnacle at various times.

Mr. Kipling, who also operates Richard Kipling Film Exchanges, Inc., spent several days recently in Chicago. He was en route to the Coast from New York where he closed several important deals for pictures for his circuit of exchanges. Before returning to California Mr. Kipling will visit a number of exchange centers.

Obtains Three Pictures

Among the features obtained from Producers Security Corporation by Mr. Kipling while in New York are "When Dawn Came" for Northern California, "The Right Way" for California, Arizona, and Nevada and "Diana of Star Hollow" for the same territory.

Mr. Kipling states that his producing interests will soon be under way on the coast. The company retains its New York branch office. Production is under the supervision of Mr. Kipling.
Cosmopolitan Claims "Wallfording" Picture is Record Laugh Provoker

More Chuckles to the Foot Than any Other Motion Picture Comedy-Drama, Producers of Cohan Stage Success Declare

The screen character comedy drama that will make millions roar with laughter is the prediction made for "Get-Rich-Quick Wallfording" by Cosmopolitan Productions which will publish the picture next fall.

Adapted from the original stage success by George M. Cohan, that played throughout the United States a few years ago, "Get-Rich-Quick Wallfording" transfers to the screen not only all of the clean, wholesome humor of the famous playright, but adds many laughs that could not be compassed within the restricted limits of the spoken drama.

Claim Record of Laughs

The climax in the merry adventures of J. Rufus Wallfording and his partner in sharp dealing, "Blackie" Daw, forms the theme. Known throughout the length and breadth of the land, "Col." Wallfording, the silver-tongued dispenser of wildcat ideas, and "Blackie" Daw, sleek, smooth and suave coadjutor of the world's champion confidence man, are shown in their darkest moments and at the glowering triumph of their careers.

Cosmopolitan Productions claims for "Get-Rich-Quick Wallfording" more smiles, chuckles and laughs to the foot than any other motion picture comedy drama has been able to evoke.

Directed by Borzage

Cosmopolitan Productions entrusted the direction of "Get-Rich-Quick Wallfording" to Frank Borzage, who directed "Humoresque."

To Luther Reed goes the credit for the scenario for the production. With George M. Cohan's play as a basis and his own experience as a boy in a small Middle Western town to draw on, Mr. Reed created a script that offered every opportunity to Mr. Borzage to direct what the producers believe will become a screen classic. Not a little of the excellence of the production is due to the cooperation of Cosmopolitan Productions' famous Scenic Staff under the direction of Joseph Urban, the settings being masterpieces of their kind.

Hardy and Kerry Featured

Sam Hardy, known to lovers of musical comedy plays the polished, urbane Wallfording to a nicety. Norman Kerry, seen many times on the screen is Wallfording's artful partner, "Blackie" Daw. Doris Kenyon makes a winsome Fanny Jasper, later to become Mrs. J. Rufus Wallfording. Billie Dove and Diana Allen have important parts and others in the cast are Edgar Nelson, W. T. Hays, Horace James, Jerry Sinclair, John Woodford, Mrs. Charles Willard, Mac M. Barnes, William Rehuns, Patterson Dial, William Carr, Eugene Keith and Benny One.

New "Tarzan" Picture is Replete With Wild Animal Thrills, Says Producer

A slogan for the newest Tarzan production: "The Tarzan of Tarzans." In point of real jungle life, sensational climaxes and thrills, this latest Tarzan serial is said by its producers to have caught the spirit of Edgar Rice Buroghs' inspired pen more vividly than any of the preceding visualizations of the Tarzan novels.

The Tarzan chapter play now in process of production at the studios of Great Western Producing Company in California will be replete with wild animal thrills gable, according to its sponsors. Elmo Lincoln stars in the picture.

The wild animals in the picture include Tarzan the elephant, Numa the lion, Joe Martin the ape, and a ferocious leopard named Regent.

Production Begins Shortly

Norma Talmadge who is vacationing at Bayside, L. I., and on motor trips to the White Mountains, will return to the studio in July to begin work on "Through." In this next Associated First National picture, Miss Talmadge will be seen in the part in which Jane Cowl appeared in the stellar role on the speaking stage last year. It will be directed by Herbert Brenon.

NOTICE

At a meeting of the Motion Picture Trade Papers Credit Association, Inc., of which the Moving Picture World, Exhibitors Trade Review, Motion Picture News, Inc. and Exhibitors Herald are members, held on Friday, June 24 in New York City the question of the publication of copyrighted photographs taken in connection with a motion picture which will be furnished to the trade papers for publication was considered, and the following preamble and resolution was unanimously adopted by the Association:

Whereas, several actions have been commenced against the members of this Association and other trade papers, by or through a photographer, to recover damages for alleged infringements of copyrights of photographs made by him; and

Whereas, these actions threatened to be published to the trade papers by photographers, distributors or individuals for publication in advertisements of reading matter without having appended or attached thereto, the copyright notice required by the Copyright Law of the United States; and

Whereas, the various trade paper members of this Association desire to protect themselves against such proceedings and the consequent penalties and costs of defending such actions.

Now, therefore, be it resolved, that all members of this Association refuse to accept for publication any advertising or reading matter containing photographs copyrighted by any photographer, unless the trade paper which is requested to publish the advertisement or reading matter, is furnished at the same time by the advertiser with a release in writing from the owner of the copyright against any suit, proceeding or damages for the publication thereof.

Furthermore, be it resolved, that any member of this Association is required to publish any advertisement or other matter containing a photograph which has been so cut or trimmed that the evidence of copyright is not apparent, and by reason of such publication, said trade paper is or may be subjected to loss or damages, or injury in the defense or assessment of any kind, the advertiser supplying such photograph will be held liable for the amount of such loss, damage or expense.

Further resolved, that Mr. Henry G. Koscic, attorney for the Association, is directed to send a copy of this preamble and resolution to all producers and advertisers in the various trade papers;

Further, resolved that a copy of this preamble and resolution be published in each of the trade papers, members of this Association.
Fall Plans of First National

"Omar the Tentmaker" and "The Masquerader" Among Features in List of Pictures Announced for Distribution During 1920-1921

BETWEEN forty and forty-five productions, representing the best efforts of the leading independents and producers, have been scheduled by Associated First National Pictures, Inc., for the season of 1921-1922. Some additions will undoubtedly be made to this list during the autumn and winter, but, in the main, the assemblage of attractions is now complete and forms the most carefully selected and diversified group of independent productions that First National has ever offered its franchise and sub-franchise holders and the exhibitors at large, according to its executives.

Special interest is attached to the news that two productions which have made history on the legitimate stage will be transferred to the screen. They are "Omar the Tentmaker" and "The Masquerader," both of which were written and staged by Richard Walton Tully. Guy Bates Post, who starred in these plays on the boards, has been engaged for the screen versions, which will be directed by James Young. Work has already started on "Omar the Tentmaker" under Mr. Tully’s supervision.

Both of these plays have been tremendously successful in stage form, and have been played throughout the country. Although an actor of the highest rank, Mr. Post has no illusions about the importance of Broadway performances, and has always been willing to go on tours with his companies. As a result he has an immense following in all sections of the nation, and Mr. Tully considers himself fortunate in obtaining his services.

Fannie Hurst’s first novel, "Star Dust," which is classified as a "best seller," has been transformed into a photoplay under the direction of Hobart Henley. This production will, among other features, include a realistic train wreck.

Norma and Constance Talmadge will each provide First National franchise holders with four productions next season. The first of Norma Talmadge’s vehicles will be "The Woodlark Thing," which was written by Lillian Bradley and Forrest Halsey and was directed by Herbert Brenon. The star has a large supporting cast.

The entire Ziegfeld Follies chorus will be used in one Constance Talmadge picture, and Joseph M. Schenck assures the Norma and Constance Talmadge pictures in prospect will outclass their former productions in every department.

The first Charles Ray production for fall release will be "A Midnight Bell," one of the Charles Hoyt stories which gained such extensive popularity. Ray takes the part of a "drummer" making the small towns, and becomes the leading figure in the small town stage life. This will be followed by "Two Minutes to Go," a football story which will prove timely and in which the star plays the part of a member of the eleven. The story is by Richard Andre. Others in the cast are Mary Anderson, Lionel Belmore, Tom Wilson, Lincoln Stedman, T. Van Dyke, Bert Woodruff, Adamac Vaughan, Phil Dunham, Frances Dumas and George W. Comm. The third of the series will be "The Barnstormers."

Because of the high standard and box office records established by "The Kid," Charles Chaplin’s next picture, "Vanity Fair," is being anticipated eagerly by the general public. It is not a picturization of the Thackeray novel of the same title, but is a travesty on the weaknesses of the wealthy. In it he will have the support of Edna Purviance, Loyal Underwood, Harry Bergman, Rex Storey, John Rand, Lee Harper Parker and Al Garcia. This will be followed by two other comedies to complete the eight productions called for by the comedian’s contract.

Marshall Neilan, who produced "Buster Hampton of Placer," is in the midst of work on a novelty which he believes will eclipse his former accomplishments. The play, "Bite of Life," was written by himself and three well known authors, and Mr. Neilan will also play a part in the picture. Hugh Wiley, of Saturday Evening Post fame, Walter Trumbull and Thomas McMarro are the writers who have collaborated with Mr. Neilan. Many of the scenes will be "shot" in San Francisco’s Chinatown, and Lon Chaney, noted for his Chinese portrayals, will have the chief Celestial characterization.

The three authors are actively assisting Mr. Neilan in production details.

John M. Stahl, having finished "Retribution," in which little Richard Headrick plays a prominent part, is now at work on a higher feature which characterizes as stronger and better than its predecessors. Little "Ishie" Headrick has produced a real "find" in cinema circles and has acquired a following of considerable proportions. . . .

There will be at least three Anita Stewart pictures produced by Louis B. Mayer. The first will be "The Invisible Peck," to be followed by "A Question of Honor" and "The Price of Happiness." "A Question of Honor" was written by Ruth Cross and directed by Edwin Carewe. In the cast are Edward Hearn, Arthur Stuart Hull, Ed Brady, Walt Whitman, Bert Sprotte and Frank Bank. Many of the pictures will be shot in a mining construction camp in the heart of the Northern California mountains.

"Serenade" will be the first offering of R. A. Walsh, who produced "The Oath," one of First National’s "Big Five." It is a colorful Spanish drama, starring Miriam Cooper, with a cast containing George Walsh, Joseph Swickard, Bertram Grassby, James A. Marcus, Noble Johnson, Lillian Nicholson, Madame Marstini, Ardita Milano, Adelbert Knott. The next productions by this director will be "Kindred of the Dust," which was written by Peter B. Kyne, famous for his tales of the northwest and of the lumber camps.

Unusual stories are being acquired for Katherine MacDonald, who will be represented by four productions during the season, three of which are "Peachie," "Sticks and Stones" and "Her Social Value." The story of "Peachie" was written by George Marriorn, Jr., son of the popular stage producer, and Wallace Worsley directed it. In the cast are Joseph Dowling, Charles Meredith, William Lucas, Kate Raymore and Charles Wildish. "Peachie" was written especially for "The American Beauty."

Two big specials starring Dorothy Phillips and directed by Allen Holubar are also on the program, and promise to be worthy successors to "Man-Woman-Marriage."

Buster Keaton is now at work on the first six comedies to be released by First National.

Richard Barthelmess is a new First National star. His first vehicle will be "Charlie David," a story of a West Virginia mountain life written by Joseph Hergeheimer. It will be filmed in the West Virginia mountains and will be directed by Henry King.

"My Lady Friends" is the Mr. and Mrs. Carter De Haven picture scheduled for early fall. It was adapted with a highly successful stage farce of the same name, written by Frank Mandel and Emile Nelligan. "The Ladies" is the director. The cast includes Helen Raymond, Thomas G. Linghan, Helen Lynch, Lillian Lincoln, May McAvoy, Hazel Howdell, Ruth Ashby and Clara Marquard.

The Whitman Bennett production to be released by First National following "Salvation Nell" will be "Suspicion," which will be personally directed by Mr. Bennett.

Above—Barbara Castleton and Richard Headrick on a scene from "Retribution." Bottom—Charles Ray in "A Midnight Bell," both for First National distribution.
**“Adventures of Tarzan” Offers Lincoln In Third Appearance As Burroughs Hero**

Elmo Lincoln, star of “Tarzan of the Apes” and “The Romance of Tarzan,” will appear as the well-known Burroughs character for the third time in “The Adventures of Tarzan,” a new chapter play based upon the concluding chapters of Edgar Rice Burroughs’ novel, “The Return of Tarzan.” The serial is in fifteen episodes and is being produced by the Great Western Producing Company. In order to set at rest various rumors which, according to Louis Weiss, have been circulated since the announcement of the serial, the executive of Adventures of Tarzan Serial Sales Corporation issued the following statement this week:

**Issues Statement**

“It has come to my notice that inquiries are being made as to whether ‘Adventures of Tarzan,’ our new fifteen-episode serial starring Elmo Lincoln, is a new production or not. I wish to point out now that ‘Adventures of Tarzan’ is brand new. It is being produced at the present time at the coast by the Great Western Producing Company, with the direction in the hands of Robert F. Hill, responsible for practically all of Elmo Lincoln’s great screen successes. It stars Elmo Lincoln, who up to now has never appeared in a Tarzan serial of any kind. It is being made from the concluding chapters of ‘The Return of Tarzan’ by Edgar Rice Burroughs, and I wish to state that in point of jungle settings, numbers of wild animals and general magnitude, not to mention story and star, ‘Adventures of Tarzan’ is undoubtedly the biggest serial ever offered the exhibitor of this country and the world.

“At the present time we are completing the production of the twelfth episode of this serial. It is our intention to present the entire fifteen episodes when they are completed for the consideration of all state right buyers so that they may know exactly what they are buying. Those interested in the production of ‘Adventures of Tarzan,’ including myself, have naturally a tremendous financial investment in this special production and I wish to disclaim all speculation concerning this serial and to state that vigorous legal prosecution will follow any misstatements regarding ‘Adventures of Tarzan.’

**Territory Is Selling**

Adventures of Tarzan Serial Sales Corporation, the organization which is in charge of the distribution of this serial for the entire world, reported not this week the disposal of Germany and Austria-Hungary for “Adventures of Tarzan.” This block of serial rights has been taken by the Heminger Film Company, with headquarters in Berlin, Germany. The negotiations for the sale were handled by Louis Weiss, acting in behalf of the Tarzan organization. Since the announcement of the production the following foreign territory has been disposed of: South America, Mexico, Central America, Panama, Cuba, Porto Rico and Brazil by Universal Film Manufacturing Company, and Australasia, New Zealand, Pacific Islands, India, Burma, Ceylon, Straits Settlements, Federation of Malaya, Dutch East Indies, Indo-China, Hongkong, China, Japan, Formosa and the mandated territories of Japan and the Philippine Islands to Australasian Films, Ltd.

**John C. Ragland Visits Middle West on Vacation**

John C. Ragland, vice-president and general manager of the Arthur S. Kane Pictures Corp., left New York on June 25 for a three weeks trip through the Middle West. Although the journey is announced as a vacation it is said that business will be combined with pleasure.

His first stop was to be St. Louis, from whence he will proceed to points in the adjacent territory, ending his trip at Louisville, Ky.

**New York Critics Enthusiastic Over Pathe’s “Without Benefit of Clergy”**

Pathe’s success in bringing to the screen, “Without Benefit of Clergy,” just as it was written by Rudyard Kipling, is attested by the criticisms appearing in the New York Dailies following the premiere at the Capitol. Acting, direction and production all came in for a greatly portion of enthusiastic praise.

**Reniers Is Enthused**

P. F. Reniers of the Evening Post, whose judgment is accepted as expert, was particularly enthusiastic in his praise of the picture. He said:

“It is so obvious that a written masterpiece transferred to the screen still remains a masterpiece that it is almost an honor to say it. Rudyard Kipling’s play, ‘Without Benefit of Clergy,’ as produced by Robert Brunton and directed by James Young, is the best example to prove it. ‘Without Benefit of Clergy’ is not necessarily a great play, but a play that has come out of an American studio. Perhaps it will not prove meat for the grindstones. There is nothing sensational in it, no extravagance, no shock of anything in fact, that is not in Kipling’s story. Nor is it such a literal translation that the cinema has been prevented from contributing something of its own by way of pictorial interpretation. India

and the city of Lahore are there, both in atmosphere and form, and if the director has made his pictures more beautiful than the realist might, why blame him for that? The lyric love of his theme demanded beauty for its setting—and got it.”

**Praise for the Cast**

“The story of Ameera and Holden, of the perfect union of East and West, that ended in bitter loss, is too familiar to need repetition. It is the kind of drama that can go to film assured that they will get Kipling and not a garbled version. It is, so truly said, that it may be said with confidence that those who do not like this film do not like Kipling. All of it has distinct pictorial quality; it is not the usual grimace of action that obtrudes in most films; and the acting is uniformly excellent. Ameera, the young wife of Ameera, a lovely, gracious figure. Thomas Holding as Holden, Evelyn Selbie as Ameera’s mother, and Nigel de Bruih as the old governor, are good material. And the last member of the cast is out of the picture.”

Alison Smith of the Globe, and critics of the Evening Sun and Telegraph were equally enthusiastic.
Goldwyn Has Franchise Plan

Under Its New Policy Exhibitors Can Contract for Productions Individually or in Groups—Annual Announcement Lists Twenty-Five Pictures for Publication During 1920-21

An advance list of twenty-five productions to be published during 1921-1922 and a complete discussion of its new selling plan are among the high points in the annual announcement of the Goldwyn Pictures Corporation.

A limited number of franchises are to be granted to exhibitors, it is announced.

Goldwyn's fifth year productions will be offered for rental to the exhibitor under a flexible plan which is both simple and most equitable," states the announcement of selling policy. "Individual pictures may be booked or a group of pictures may be contracted for. And also in order to provide the fullest measure of production to the individual exhibitor, Goldwyn has decided to grant a limited number of franchises for its season's output.

Request Franchise Plan

"The Goldwyn franchise was devised at the request of hundreds of theatre owners and managers who have felt that it would be a most desirable advantage for them to possess a corner on Goldwyn service. The decision to grant a limited number of Goldwyn franchises was reached in order to give the individual exhibitor the most protection at the fairest price. He is guaranteed a number of worthwhile productions at a price per picture that he can well afford to pay."

The announcement states that screeners of advance pictures will be held in the various exchanges immediately.

List Foreign-Made Pictures

In the advance list of productions two foreign-made pictures are included. Both are declared by Samuel Goldwyn, who purchased them, to be of extraordinary merit.

The first one to be published will be "Theodora," based upon Victorien Sardou's drama of the same name, in which Sarah Bernhardt scored a success. It is a tale of Constantinople in the fifth century when Theodora, wife of Emperor Justinian, plotted with her lover and other pagans to overthrow Christianism and save the nation. The tragic death of her lover and herself forms the climax. The picture is said to have taken three years in production and required 30,000 people and hundreds of lions.

The other Italian picture is "The Ship," translated from "La Nave." Gabrielle D'Annunzio's story of the founding of Venice by Robin Hood, the Russian danseuse, is in the leading role.

National Advertising Campaign

The announcement also emphasizes a national advertising campaign which Goldwyn Pictures will launch in the early fall. In this regard the announcement says:

"Involving in this advertising campaign is a new policy of distribution. The photoplays selected for this national publicity will be shown simultaneously in over 150 first-run houses in as many key cities. Full page and double-page advertising layouts will appear in thirty magazines with probable circulations that will be on sale on the newsstands the week preceding the showing."

"Never before has so big a national campaign been put behind one picture. The total number of readers reached by the thirty magazines is 2,000,000, estimating three readers to each copy of every magazine and deducting 45 per cent for the duplication of readers among various periodicals."

Feature Hughes Pictures

Goldwyn particularly emphasizes two Rupert Hughes stories which will be published early in the fall, "The Old Nest" and "Dangerous Curves Ahead." The former is now having a limited run at the Astor theatre. Both pictures are to be published in connection with a national advertising drive and will be shown simultaneously in 150 theatres in as many cities the first week of their release.

"The Old Nest" was directed by Reginald Barker. Mary Alden has the leading part. The cast includes Dwight Cridtenden, Nick Cogley, Eddy Stockbridge, Johnny Jones, Richard Tucker, Buddy Messenger, Cullin Landis, Louise Lovely, J. Park Jones, Helen Chadwick, Moll Malone, Theodore Von Eltz, Rod Rushin and M. B. Flynn.

"Dangerous Curves Ahead" has Helen Chadwick and Richard Dix in the leading roles. M. B. Flynn, James Nell,

Edythe Chapman and Kate Lester feature the supporting cast.

Stars Being Eliminated

Goldwyn points out that it is gradually eliminating its stars, until now but two persons, Tom Moore and Will Rogers, are being starred. Pauline Frederick, Madge Kennedy, Mabel Normand and Jack Pickford were with the company last year.

New Christie-Educational Comedy Assumes Aspect of Costume Production

Whether due to the influence of foreign costume plays or not, the dressed-up idea has found a place in Christie comedies judging by the looks of a striking setting in a new Christie picture being staged by Frederic Sullivan.

Although the comedy is not a burlesque of any historical play, most of the characters are there, dressed in all the regalia of their respective periods. "Mr. and Mrs." Anne Boley (Henry VIII) are there, quite chummy with Napoleon (bald-headed Bill Sloan using a "phoney" forelock under his cocked hat to more closely resemble the Emperor). The Devil, dancing with Degmar Dahlgren as a Maid of Orleans; Queens of Sheba and Way Points, and other characters of romantic fictional.

The comedy which includes the costume party of frills and furbelows is one of the new series of Christies to be distributed shortly through Educational Film exchanges. The picture has not been titled.

Goldwyn Announces 25 Productions

Goldwyn Pictures has announced as advance list for 1921-1922 of twenty-five productions, practically all of which have been completed. They are:

"The Old Nest," by Rupert Hughes.
"The Invisible Power," a Frank Lloyd production.
"Grand Larceny," by Albert Payson Terhune.
"Hungry Hearts," by Anzia Yezierska.
"For Those We Love," with Betty Compson.
"All's Fair in Love," by Thompson Buchanan.
"The Grim Comedian," a Frank Lloyd production.
"Desperate Curve Ahead," by Rupert Hughes.
"She Got What She Wanted," by Alice Duerr Miller.
"Doubling for Rome," with Will Rogers.
"The Christian," by Hall Calne.
"The East and West," with Betty Compson.
"The Man With Two Mothers," with Tom Moore.
"Beating the Game," with Tom Moore.
"From the Ground Up," with Tom Moore.
"A Poor Relation," with Will Rogers.
"The Ship," Italian made production.
"Theodora," Italian made production.
"The Sin Flood," by Hennig Berger.
"Beatrice," with Marie Doro.

DOROTHY DEVORE

One of Al Christie's comedy stars, soon to be seen in "Nothing Like It," distributed by Educational.
Hope Hampton Now Completing Picture

"Stardust" Is Directed by Henley for Publication by First National

"Stardust," the Fannie Hurst story in which Hope Hampton is starring, is nearing completion at the Peerless studio in Fort Lee, N. J. Production has been under way for more than two months under the direction of Hobart Henley.

Hampton will be remembered for her work on the "Gay Old Dog" and the Faversham pictures for Selznick, and the same qualities that marked those productions is evident in "Stardust."

Story of Marriage

It is a simple, human document of a young girl from a small Western city who has been forced into a loveless marriage, but later revolts at the bonds that have been placed on her and decides to cast in her lot in the world to make a mark on the operatic stage. The part of Lily Becker as portrayed by Miss Hampton, calls for a keen understanding of the present-day psychology of women's position in the world's affairs and the star has more than ably transferred the character and story. It is said that Miss Hampton is ably supported by James Rennie, Noel Tearl, Viviga Ogden, Mary Fay and others.

Makes Personal Appearances

Miss Hampton is at present making personal appearances in conjunction with "Love's Penalty," distributed through First National exchanges. Her tour will take her to Chicago, Dayton, Cincinnati and Columbus. "Stardust" is scheduled for an early fall publication as a First National attraction.

Seay Production Is Specimen of Beauty Picturesque Maine Scenes Form Background of Picture

Lovers of the beautiful in motion picture will have the opportunity of viewing the Charles M. Seay production of James Oliver Curwood's idyll of the North, "Hearts of the North Land," a Pine Tree Picture feature.

It was through Mr. Seay's love of the big outdoors that he organized Pine Tree Pictures in Maine which is financed by capitalists of that state. It was through Mr. Seay also that the company got in touch with Mr. Curwood for the products of his pen.

No state in the union affords better background for Mr. Curwood's romances than Maine with its picturesque woods, water falls, lakes and ocean shore. Mr. Seay has had excellent results in producing wall to wall outdoor stories and his coming publication is evidence, it is said, that his sympathetic touch of all that is human is stronger than ever. Mr. Seay is production manager of Pine Tree Pictures, Inc.

Carlson & Co. Move

John Carlson & Co., formerly located at 729 Seventh Avenue, New York, have removed to new quarters at 1967 Times Bldg. The old telephone number, 9748 Bryant, is retained.

Post Stars in "The Masquerader"

For Distribution by First National Distinguished Stage Actor Also Will Produce "Omar The Tentmaker" Under the Supervision Of Young and Tully

"Omar the Tentmaker" and "The Masquerader," the two Richard Walton Fuls plays in which Guy Bates Post has scored unbroken success for almost a decade, will be produced for Associated First National. The deal between Mr. Tully and First National has been completed and work on "Omar the Tentmaker," which is also the first to be published, is under way.

Gay Bates Post will be starred in both productions, with photography made by James Young with the personal assistance of Mr. Tully.

Star's Debut on Screen

These productions will mark the advent of Mr. Post as a screen star. Mr. Post and his supporting among the few really big stage stars who have until now resisted the lure of the camera. On the part of Mr. Post, his absence from the screen has been due to the fact that his stage success was so great he could not give any time to studio work. He made his personal following outside of New York as any star living, because whenever he was not playing in New York he was on the road, either in "Omar," or "The Masquerader," and sometimes in both. His popularity and that of the two plays in New York is demonstrated by the fact that prior to the sensational runs of plays like "Lightnin,'" "Irene" and "The Gold Diggers," both "Omar" and "The Masquerader" were recorded among the topliners of theatrical history.

Three Years in One Role

"Omar the Tentmaker" was put on in New York in January, 1914, and after more than four months on Broadway Mr. Post went on the road with it. His success was so great that he did not appear in any other play for 132 weeks, more than three theatrical years.

In September, 1917, Mr. Tully prepared "The Masquerader" for production and Mr. Post assumed the title role. The play ran more than five months, going to Chicago from Broadway. There it duplicated its success at the Studebaker theatre, running eighteen weeks. After a tour in the United States, Mr. Post took "The Masquerader," with its original company, to Australia, and played there steadily for two years.

Both "Omar" and "The Masquerader" will be headliners of the Associated First National group of attractions for 1921-22.

Production Starts on Bosworth's Second for Associated Producers

Production of Hobart Bosworth's second contribution to Associated Producers schedule was started last week at the Thomas H. Ince studios, Culver City. The feature has been temporarily titled "Recrimination."

The story, declared to be of a spectacular nature, is an original by Emily Johnson with an adaptation by Joseph Franklin Poland.

Story of Alaska

It is said to be a colorful and gripping drama of Alaska of the gold rush period and America of today. The adventure and perils of the early Yukon are contrasted, it is said, with a modern but no less absorbing business romance.

Bosworth will appear in the leading characterization. Heading the all star support is Madge Bellamy, former Broadway stage favorite. William Conklin, Wade Boettcher, Henry J. Herbert, Iret Blackwell, Colette Forbes, Lula Warrenton and others are cast in the remaining important roles.

Rowland Leo Directing

Rowland V. Lco is directing with J. O. Taylor in charge of photography. Also on the A. P. schedule will be a Ben Turpin series from the Mack Sennett lot. The hero of "A Small Town Idol" is Mr. Turpin, who also wrote twoavel fantastic comedies in which the genius of Mack Sennett's cross-eyed comedian will be revealed from as many angles as Turpin has direction of vision.

The first of the series is well under way and will be ready for publication in the near future.

Murray Heads Company

Mal St. Clair is directing the initial Turpin special under the supervision of Sennett. Included in Turpin's support are Phyllis Haver, Harriet Hammond, Billy Bevan and George O'Hara.

Still another company headed by Charlie Murray is at work on a lively two-reel comedy under the direction of Roy Del Ruth. Included in this company besides Sennett's Stella Celeste comedians are Kathryn McGuire, Jack Richardson, Kalla Pasha, Albert Cooke and Marvin Lobak.

HERBERT RAWLINSON
Who has just been signed by Carl Laemmle and will be starred in Universal pictures.
Belasco’s Civil War Romance Given Splendid Production

Tom Terriss production
"THE HEART OF MARYLAND"

Vitagraph

DIRECTOR ........................................... Tom Terriss
AUTHOR ........................................... David Belasco
SCENARIO BY .................................... William B. Courtney
CAMERAMAN ......................................
AS A WHOLE........................................... Thoroughly admirable adaptation of favorite stage play; delightful Southern atmosphere

STORY .......................... Provided with a first rate scenario and given realistic and interesting production
DIRECTION .................. Keeps his story moving toward the conclusion all the time; wastes no footage on battle scenes

PHOTOGRAPHY ...................................... Very good LIGHTING .......................... Some pretty effects
CAMERA WORK .......................... Well judged
PLAYERS ........................ Catherine Calvert splendid type for leading role; Crane Wilbur does good work; cast well suited all through

EXTERIORS .......................... Always pretty INTERIORS .......................... Good DETAIL .................................. All right

CHARACTER OF STORY .................. A romance of Civil War period in which Southern girl chooses between duty to the South and love of her Northern sweetheart

LENGTH OF PRODUCTION ............ About 6,000 feet

David Belasco’s play of the Civil War has been a favorite for so long that a picture bearing the title “The Heart of Maryland” of itself is enough to attract attention. But that is not all. Tom Terriss has made a thoroughly fine picture that will bear comparison favorably with several of the so-called specials that are being released, although his production is not claiming such prominence. William Courtney’s scenario was well prepared in the first place, but it remained for director Terriss to make it a reality. He has retained Belasco’s original story, and presented it with a deftness that makes the picture first class entertainment.

First of all a delightful Southern atmosphere and real Southern backgrounds are to be found, the old colonial mansion, the costumes and general air characteristic of the people, all add to its realism. The general production values are all splendid. The story moves along smoothly and surely, to a definite conclusion. There are no interruptions to break the well sustained interest. There are no long battle sequences to bore, only an acceptable number of short flashes, and then no actual bloody combats are used.

Catherine Calvert typifies excellently the character of Maryland Calvert, and her work throughout is interesting. Crane Wilbur, as her Northern sweetheart, plays with sincerity and good discretion. The minor characters are all suitable and do good work. The player impersonating Lincoln bears little resemblance to the Emancipator, and one or two other soldier make-ups might have been improved upon.

Alan Kendrick, at the outbreak of the Civil War an officer in the U. S. Army, is forced to choose between serving the North or remaining true to his Southern sweetheart, Maryland Calvert. Alan chooses to serve the North, and the engagement is broken. Alan is captured by the Confederates and held prisoner in a church near Maryland’s home. When Maryland learns that Alan’s life is endangered she risks her life to save him and when the bell which announces Alan’s death does not ring Maryland is found hanging to the clapper to prevent the sound. The girl is arrested and condemned as a traitor. In the meantime she assists Alan to escape.

Major Thorpe, a traitor to both the North and the South, holds Maryland a prisoner until Alan returns with evidence which causes Thorpe’s arrest and gives Maryland back to her lover.

Should Make Your Box Office Feel Good

Box Office Analysis for the Exhibitor

Tell them they’ll be well pleased with Tom Terriss’ adaptation of David Belasco’s stage play, and you can promise them a fine piece of entertainment. For those who may suspect long battle sequences be sure to tell them there are but few war scenes, and above all, no long shots of actual combat. Advertise the showing well in advance with large posters bearing the title.
LETTERS

From Readers

Communications on topics of current interest. Writers are requested to confine themselves to 200 words. Unsigned letters will not be considered.

Appreciates Aid Given

CLOVIS, NEW MEXICO.—To the Editor: Some six or eight weeks ago I made a request for an article that would contain suitable matter pertaining to the motion picture industry for publication to the local Kiwanis Club. The article you forwarded to me, with the personal experiences and views of the writer, made it possible for a very decent talk to be made.

I wish at this time to thank you for the assistance rendered. It not only made it possible for me to get out from under a load, but also to put the industry before the 'left men of the community in a manner that they had not had the opportunity to get before. Your article was certainly appreciated.—E. H. HARDWICK, Lyceum theatre, Clovis, N. M.

From Morrisville, Vt.

MORRISVILLE, VT.—To the Editor: It has come to my attention that it is still the general impression in this section of the country that the Bijou Theatre of Morrisville, Vermont, is in one way or another connected with one of the large producing companies in New England. This is absolutely untrue, as this theatre is owned and conducted as a strictly private and personal enterprise, with no outside affiliations whatsoever.

I am making this statement because of the fact that my competitor, Mrs. Pauline K. Dodge, who recently was the center of a controversy with the Black Syndicate, is still receiving the moral and financial backing of one of the big exhibitors' organizations, and is being practically guaranteed against any loss whatsoever. In addition, some of the Boston exchanges are supplying this theatre with service entirely gratis.

This is absolutely unfair competition, and it is my belief that the individual exhibitors when they are aware of the true conditions, will not sanction extending assistance to any one exhibitor to the detriment of another in a community where there are two privately owned theatrical enterprises.

I would appreciate it if you would give the matter proper publicity to the end that justice is given to the proper parties.—L. C. EMERSON, owner and manager, Bijou theatre, Morrisville, Vt.

Trifle Long but Worth It

TOLEDO, OHIO.—To the Editor: Take it or leave it the star system is what brings the shekels into your box office. This is a rule that might well hang in the office of any theatre manager. But at the same time, I appreciate the fact that all rules are flexible.

At the rate pictures have been coming onto the market and with title men raking their brains for a line that will loosen purse strings there were bound to be some pretty rotten titles. Rotten from the standpoint of drawing power and rotten from the standpoint of decency.

So speaking from an advertising man's standpoint, I might have been blowing about titles to the neighbors for the past year and still be wondering what it was all about. In nine out of ten cases I have taken a chance on the star's name and have hit the bull's-eye.

This constant hammering of a star's name has made fans for each and every one. When the Rivoli opened, those playing with Realart were practically unknown here, and now I will stack up any one on our list as being unusually popular as compared with the others appearing in Toledo, while I have made one of these stars positively the greatest drawing card of all.

I do not mean to convey the idea that advertising alone will do the work, for the star must be there with the goods. We have detected really brilliant men, while on the other hand we have learned to love and admire some with no particular talents. The latter does not necessarily refer to movie stars.

At times I have devoted almost my entire advertising space to pictures of the stars. The title has been secondary. Then the author's name, possibly. The director's name is seldom, if ever, used, while Realart itself gets very little mention. The fan doesn't give a whoop who makes the pictures so long as the goods are there.

Of course the order in which I stack up the advertising values of those elements which enter into the making of a picture is not infallible. It is true that some author's names have drawing power, but I have seen some croaking good pictures fail to draw, because the advertising man depended upon the writer's name. The star's name in most instances would have pulled the picture over.

It is not wise, however, to stick to the idea that there is nothing in a picture but the star. In fact, this would be a very serious mistake. Study your picture and see what impresses you the most before you lay out your copy.

In the case of the so-called "all star cast" picture one will usually find there is lacking a single star whose name is worthy of exploitation. The idea of "all star casts" has lost Toledo exhibitors more money this year than probably any other one thing.

I believe that most exhibitors will agree with me when I say that the name of about one director in a hundred means anything in a theatre ad. As to the name of the producer, we have learned that some of our greatest successes have been put out by companies almost unknown to the American public.

Now that I have made the stars appearing in our pictures popular with Toledo movie fans, I intend finding out just how popular each one is.

My idea of the most of the so-called popularity contests would offer the publishers of the magazines which conduct the same very hard-nosed examination. We all know there are a bunch of suckers, but the dear old public won't fall for an old gag forever.

So I am going to put on a contest of my own, and I will have the satisfaction that the ballot box has not been stuffed. I am doing this for two reasons. To find out what stars are liked best, and to give the patrons something to talk about.

But I am going to let them in on the reason for conducting this contest. I am going to tell them that I want to find out something which may benefit them by allowing us to know just what stars appeal to them most.

As each patron enters the lobby he is handed a paper upon which appear the names of the Realart stars. There are no others. They mark a cross opposite the name of their favorite and drop their vote in a box. The daily count is recorded on a board in the lobby. The fans want to see their favorite win and consequently tell their friends how to vote. Thus the talk. Also the help in discovering just what stars they want.

What works in Toledo may not succeed in New York or at Sawyer's Corners, but I think it's worth a try.

Harold F. Wendl, publicity director, Rivoli theatre, Toledo, O.
The Precision Machine Co., Inc.
317-323 East 34th Street

New York: June 27, 1921.

ANNOUNCEMENT TO THE TRADE

The builders of the SIMPLEX Projector take this opportunity of announcing to the trade that a long term contract has been entered into with the

EXHIBITORS SUPPLY COMPANY INC.

for the

EXCLUSIVE DISTRIBUTION OF SIMPLEX PRODUCT

in the following territory:

State of ILLINOIS (excepting Madison, Monroe and St. Clair Counties)

Entire State of INDIANA

Southern and Eastern WISCONSIN

River Counties in IOWA

We also take this opportunity of congratulating the Exhibitors Supply Co. upon their determination to render unequalled service to Simplex users through the establishment of fully equipped repair and service stations in Chicago, Indianapolis, Milwaukee and St. Louis, where under the direction of capable mechanics trained at the Simplex factory, all repairs and service that may be required will be taken care of in a most competent and satisfactory manner.

PRECISION MACHINE CO. INC.

President.
A. Ramos, big theatre owner of China, pays the Lasky studios, Hollywood, a visit. James Kirkwood shows him a set for "The Great Impersonation."

Right — Jackie Coogan, star of "Peck's Bad Boy," and his new Meteor car. He is being trained for speed work by Ed W. Shillo, racer and distributor for Meteor cars.

Buster Keaton, the Metro star, and his bride, Natalie Talmadge. They were married at Norma Talmadge's estate, Bayside, L. I., May 31, 1921, and are now at home at Los Angeles.

Priscilla Dean, the Universal star, and her new Belgian police dog. Priscilla has been in so many crook plays she thought she ought to have one.
Associated Producers

The Last of the Mohicans, a Maurice Tourneur production.—Played two days to top business. Regular advertising and they came just the same. A positive box office attraction.—E. L. Phillips, Stanton theatre, Washington, D. C.—Neighborhood patronage.

The Last of the Mohicans, a Maurice Tourneur production.—A wonderful picture. Showed two nights to good business. A little gruesome, but everybody pleased.—C. R. Langford, Electric theatre, East Vaughn, N. M.—General patronage.

A Small Town Idol, a Mack Sennett production.—Too long drawn out. Fine in five reels. Broke even.—W. J. Van Derburg, Broadway theatre, Statesville, N. C.—Small town patronage.

Love, with Louise Clauwm.—We would class this with the specials.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

The Forbidden Thing, an Allan Dwan production.—This is a good picture, but owing to conditions nothing new is in.—V. E. Sager, Southern theatre, Akron, O.—Neighborhood patronage.

First National

Passion, with Poli Negri.—A wonderful production with a wonderful star. Due large crowds with advance prices.—Auditorium theatre, Georgetown, O.—Neighborhood patronage.

The Passion Flower, with Norma Talmadge.—A good picture, but too much foreign stuff and not up to expectations.—W. H. Goodroad, Strand theatre, Warren, Minn.—Neighborhood patronage.

The Old Swimmin' Hole, with Charles Ray.—A good program picture. We charged 35c, but it was not worth it.—J. L. Carr, Temple theatre, Kingfisher, Okla.

Man, Woman, Marriage, an Allen Holubar production.—This star always good. Six reels would have been plenty for this feature. Splendidly produced but entirely too long. Business shot in this section. Daylight saving, auto parties, heat and unemployment the causes.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Curtain, with Katherine MacDonald.—Good picture.—O. N. Kelly, Majestic theatre, Reedsburg, Wis.

The Perfect Woman, with Constance Talmadge.—Jam-up good picture, that will please any house. Plenty of life, as usual with all Constance Talmadge offerings. You can't go wrong on this one.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

Curtain, with Katherine MacDonald.—When this lady acquires the art of expression she will have another asset beside her widely pressed agented beauty.

Stewart.—Very good. Lots of compliments.—Mart Cole, Cole's theatre, Rosenberg, Tex.—Neighborhood patronage.

Nineteen and Phyllis, with Charles Ray.—Good clean show. Most people liked it.—J. L. Carr, Temple theatre, Kingfisher, Okla.

The Love Expert, with Constance Talmadge.—Same old story. We haven't been disappointed with a Constance Talmadge picture yet. They are peppy and pleasing.—McFarlin & Mellor, Bijou theatre, Ray, N. D.—Neighborhood patronage.

Passion's Playground, with Katherine MacDonald.—Played to a packed house. Everybody pleased. It's a good picture.—E. L. Phillips & Hershkovitz, National theatre, Houston, Tex.—Neighborhood patronage.

In the Heart of a Pool, an Allan Dwan production.—This is rated by some critics as an A. A. As far as pleasing patrons should be about X. Stay away.—C. W. Kelly, Majestic theatre, Reedsburg, Wis.

The Branded Woman, with Norma Talmadge.—A good picture which drew pretty fair business. Title against it here.—Bert Norton, Kozy theatre, Eureka, Ill.

Go and Get It, a Marshall Neilan production.—We wish to congratulate Mr. Neilan on this special feature, as we find it to be right up to expectations in every way and sure do want more like it and lots of them. Mr. Exhibitor, go to this one.—Wm. G. Atkinson, Star theatre, Rockingham, N. C.

What Women Love, with Annette Kellerman.—I consider this a cracking good picture. It is different from the general run. The water scenes are sure fine. Business was not rushing on account of bad weather, but patrons were pleased.—L. L. German, Royal theatre, Bonner Springs, Kan.—Neighborhood patronage.

Passion, with Poli Negri.—A big picture, but not so small towns want. A historical costume play. Lost money and did not please.—C. W. Kelly, Majestic theatre, Reedsburg, Wis.

Fox

The Tom Boy, with Eileen Percy.—Very good. This star is good if put in the right kind of a story, which is usually not the case.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

His Greatest Sacrifice, with William Farnum.—Rather heavy picture, but a good one. Seemed to please.—A. Burtus, Lyric theatre, Crete, Neb.—Neighborhood patronage.

The Road Demon, with Tom Mix.—The best Mix picture I ever ran. They stood up and yelled. Fair business.—J. A. Paul, Royal theatre, Galion, O.—Small town patronage.

The Daredevil, with Tom Mix.—This feature I can highly recommend as being
a good Western full of action from start to finish, and pleased my audience. Exhibitors will make no mistake in booking it. —Joseph F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

Know Your Men, with Pearl White.—Pearl White never did draw for me. Poorest star for my town.—M. A. Scarlato, Art theatre, Blair Station, Pa.—Neighborhood patronage.

The One Man Trail, with Buck Jones.—Splendid picture. Buck Jones is arriving very fast. Each succeeding picture increasing his popularity. This is a good story, well acted and will please the majority where shown.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

The Texan, with Tom Mix.—Mix always a drawing card for us. This is a splendid picture of his that pleased for us.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Drag Harlan, with William Farnum.—Satisfactory to big business.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Thief, with Pearl White.—A very good production which pleased. The star appeared to better advantage in this picture than in Beyond Price, which did not appeal to my patrons.—Custer Carland, Victoria theatre, Franklin, Mich.

The Road Demon, with Tom Mix.—Went over big. Satisfied.—Page & Oldham, Rivoli theatre, Winchester, Tenn.—General patronage.

No. 17, with George Walsh.—A serial in five reels. It did not please. The poorest George Walsh I have ever run. —W. T. Bisges, Unique theatre, Anita, la.—Neighborhood patronage.

Skirts, with a special cast.—Very good comedy, but advertised too heavy, causing it to disappoint.—Auditorium theatre.

Shirley Mason in a scene from her new Fox production, "Lovetime," directed by Howard M. Mitchell.

Two Moons, with Buck Jones.—A good Western picture. Buck does himself credit.—Roy Abernathy, Odeon theatre, Fairview, Okla.

Hands Off, with Tom Mix.—Tom Mix makes money every way. Hands Off is one of his real Western pictures and everyone ought to like it. Business fair. —M. A. Scarlato, Art theatre, Blair Station, Pa.—Neighborhood patronage.

The Tom Boy, with Eileen Percy.—Pleased the children and most of the older folks. Star was well liked and story good.—Horn & Morgan, Star theatre, Georgetown, O.—Neighborhood patronage.

The Cherub Reformed, with William Russell.—Very good program picture. Russell usually gets me a good crowd.—A. G. Hauge, Happy Hour theatre, Walnut, la.—Local patronage.

The Deadline, with George Walsh.—If your patrons like Westerns with plenty of action, book this one.—E. L. Hunter, Art theatre, Boswell, Okla.—Small town patronage.

The Lamp Lighter, with Shirley Mason.—A very pretty picture with this popular little star, though too much sadness in long-drawn-out scenes which might have been cut with improvement to the picture. Comedy should be run in connection.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.


Goldwyn

Jes' Call Me Jim and Cupid the Cowpuncher, with Will Rogers.—The former is a crackerjack, the latter is also great. More comments on the above than any pictures I ever played. Glad to have the chance. —Em, boys. If your patrons don't like 'em I'll pay for 'em.—S. A. Acri, Acri theatre, Marietta, Pa.—Small town patronage.

The Penalty, with Lon Chaney.—A great picture. Liked better than The Miracle Man.—Joseph V. Rukli, Eagle theatre, Pana, Ill.—Neighborhood patronage.

The Penalty, with a special cast.—Played during warm spell and this drew good. Remarkably good subject and one that will please any audience.—Mrs. B. De Atley, Favorite theatre, Washington, D. C.—Neighborhood patronage.

Honest Hutch, with Will Rogers.—This is a very weak picture and fell down hard in spite of the star, who is fine in most of his productions.—Custer Carland, Victoria theatre, Franklin, Mich.

The Revenge of Tarzan, with Gene Polley.—Gave me the best business I have had on Tuesday in many a week. Clean, and well received with animalistic great.—Mrs. W. H. Helfer, Ithaca theatre, Alice, Tex.—Small town patronage.


Earthbound, with a special cast.—Wonderful story. Masterly executed.

Ten Plays

My Patrons Liked Best

1. In Old Kentucky.
2. Shore Acres.
3. Go and Get It.
4. The Birth of a Race.
5. Checkers.
6. Nomads of the North.
7. The River's End.
8. Daddy Long Legs.

Mark Frisbee,
Croton Theatre,
Angola, Ind.
but I believe ten years from now is would have been better enjoyed by the thick-headed ones. Did not draw.—S. A. Acro, Acro theatre, Marietta, Pa.

Cupid the Cowpuncher, with Will Rogers.—A good program picture. Business poor. This one did not draw for me. No fault of the picture.—H. S. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Scotch My Back, with a special cast. —A splendid comedy-drama. Old and young all enjoy a picture of this kind.—W. H. Goodrow, Strand theatre, Warren, Minn.—Neighborhood patronage.

Help Yourself, with Madge Kennedy.—Star played her part well, but nothing to the story. Patrons were disappointed.—E. C. W. Winger, Windes theatre, Canton, O.—Neighborhood patronage.

The Branding Iron, with a special cast.—A finished production. Some of the most beautiful scenes ever put on the screen. Cast excellent.—Custer Carland, Victoria theatre, Frankfort, Mich.

The Woman and the Puppet, with Geraldine Farrar.—A few came to see it and a few stayed to see it out, but I have failed to find one that liked it.—Albert Warren, Acme theatre, Arkansas Fas, Tex.—Small town patronage.

Earthbound, with a special cast.—If you have a bunch of mediums and spiritualists in your town show this picture. If you haven't, stay away. People come out demanding money back. Another class A. A. picture gone wrong. It's called a special. If that is a special my program pictures must be super-special. It's gruesome, druggy, illogical and uninteresting.—O. V. Kelly, Majestic theatre, Reedsburg, Wis.

Hodkinson

The U. P. Trail, with a special cast.—We don't understand why exhibitors will pay good money for special stuff when they can get pictures of big stories like The U. P. Trail, Desert of Wheat and countless other intensely interesting stories by the world's famous authors. Zane Grey's pictures are wonderful.—G. L. Deady, Palace theatre, North Rose, N. Y.—Neighborhood patronage.

The Man of the Forest, with a special cast.—The best Zane Grey yet produced. It couldn't help but please the most severe critics. Hodkinson has an excellent program this year.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

Down Home, an Irvin Willatt production.—A good picture to poor business. Book this; you can't go wrong. Will stand raise in price.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Dwelling Place of Light, a B. B. Hampton production.—A good picture, but not like the story.—G. L. Deady, Palace theatre, North Rose, N. Y.—Neighborhood patronage.

Metro

The Great Redeemer, with a special cast.—One of the best pictures I ever ran. It's only in five reels, but it's all there. Failed to draw due to the money situation and extreme warm weather. Book it and advertise and you will please them all.—A. G. Miller, Miller theatre, Atkinson, Neb.—Small town patronage.

The Chester, with May Allison.—Not as good as some of May Allison's, but very well liked.—R. R. Gribble, Grand theatre, New Hamburg, Ont., Can.—Small town patronage.

Satan, Jr., with Viola Dana.—This little devil, as she poses in this one, is one of my best bets. I look ahead to all of her pictures.—W. C. Whitt, Home theatre, Anderson, Cal.—Small town patronage.

Dangerous to Men, with Viola Dana.—Good picture. Pleased a Saturday crowd for us.—C. T. Mencalf, Opera House, Greenfield, Ill.—Small town patronage.

Old Lady 31, with Emma Dunn.—My patrons were extremely disappointed and said so. Smallest house I ever had. Play needs comedy to relieve the sad and slow story.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Please Get Married, with Viola Dana.—Too close to the line from start to finish. Pictures like this are not good for a small town, or anywhere else, in our mind.—R. R. Gribble, Grand theatre, New Hamburg, Ont., Can.—Small town patronage.

The Great Redeemer, with a special cast.—A splendid production any exhibitor ought to be proud to show. Play it on a Sunday and it will give your house prestige.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

The Chester, with May Allison.—We have been very well pleased with all Metro pictures which we have used. Our patrons liked this picture and said so.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

The Right of Way, with Bert Lytell.—Poor.—J. M. & Oldham, Rivoli theatre, Winchester, Tenn.—Neighborhood patronage.

Burning Daylight, with Mitchell Lewis.—Took very well with our patrons. Northern pictures with good snow scenes always take well with this community. Miss Ferguson, new here, well liked.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Paramount

White and Unmarried, with Thomas Meighan.—Meighan growing more popular with every picture. This one pleased for three days to more than average business.—D. F. & R. Ent., Inc., Olympic theatre, Victoria Falls, Tex.—Transient patronage.

Forbidden Fruit, a Cecil B. De Mille production.—Excellent. The actors know their business. Interest sustained throughout.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Inside of the Cup, with a special cast.—Good picture, but can't see this special stuff in it. Raised prices, but lost money on it.—O. V. Kelly, Majestic theatre, Reedsburg, Wis.

Double Speed, with Wallace Reid.—As usual with Reid pictures, played to pleased audience. Wallace does some good work in this picture and Wanda Hawley lives up to her other work. Book

“Alice Brady, start of the Realart picture “The Land of Hope,” and part of her supporting cast.”
Ten Plays My Patrons Liked Best

1. 23½ Hours Leave.
2. The Copperhead.
3. The Road Demon.
4. Pink Tights.
5. Society Secrets.
6. The Kid.
7. Nomads of the North.
8. Male and Female.
9. The Mark of Zorro.

W. H. Creal,
Suburban Theatre,
Omaha, Neb.
Frank Paul, Marvel theatre, Carlinville.

Out of the Chorus, with Alice Brady. — A good picture and pleased our patrons. — Page & Oldham, Rivoli theatre, Winchester. Tenn. — Neighborhood patronage.

The Snob, with Wanda Hawley. — Have not had a Hawley picture for a long time. Hawley is a good drawing card here. — C. R. Langford, Electric theatre, East Vaughn, N. M. — General patronage.

Ducks and Dukes, with Bebe Daniels. — Very good program, comedy-drama. — A. Burrus, Lyric theatre, Creté, Nebr. — Neighborhood patronage.

Ducks and Dukes, with Bebe Daniels. — Bebe knocks them cold in this one. A good plot. Very good acting. Don't be afraid of it. Please them all. — Kirby, Elk theatre, Longview, Tex. — Small town patronage.

Sheltered Daughters, with Justine Johnstone. — Interesting from beginning to end. Never lags a moment. Seemed to please all. Was well produced, well directed and had a fair cast. — Will H. Brenner, Cozy theatre, Winchester, Ind.

The Fear Market, with Alice Brady. — Average program picture. Some thought it was very good, while others said it was poor. — R. R. Gribble, Grand theatre, New Hamburg, Ont., Can. — Small town patronage.

Out of the Chorus, with Alice Brady. — One that holds the attention of your audience. A great box office title and will please 95 per cent. — Mrs. Frank Paul, Marvel theatre, Carlinville. Ill. — Small town patronage.

Jenny Be Good, with Mary Miles Minter. — A dandy clean picture. Star very popular here. All her pictures are good. — G. A. Miller, Miller theatre, Atkinson, Nebr. — Small town patronage.

Nurse Marjorie, with Mary Miles Minter. — Mary Miles Minter scores again in this. She has never failed to register a hit with us whenever shown. The comedy parts were the best and cleanest we have seen in a long time. 100 per cent liked it. It should go over in any town, large or small, with any class of patrons. — R. R. Gribble, Grand theatre, New Hamburg, Ont., Can. — Small town patronage.

Robertson-Cole


Kismet, with Otis Skinner. — A wonderful production, but only pleased about 80 per cent of my patrons. Several patrons walked out on it, Advanced prices to 25 and 50c. Business poor. They won't stand for advanced admissions any more. — E. P. White, Strand theatre, Livingston, Mont. — General patronage.


Bare Fisted Gallagher, with William Desmond. — Good Western comedy. Please all. — Fred Meheaffey, Lyric theatre, North Bend, Nebr.

Selznick

The Chicken in the Case, with Owen Moore. — Play this one sure. It is a real one. Will stand all the boosting you can give it. — C. T. Metcalf, Opera House, Greenfield, Ill. — Small town patronage.

Gilded Lies, with Eugene O'Brien. — A good picture and pleased our patrons. — Page & Oldham, Rivoli theatre, Winchester, Tenn. — Neighborhood patronage.


The Simp, with Owen Moore. — A very good comedy drama of the light sort. Owen Moore very good. — Bert Norton, Kozy theatre, Eureka, Ill.

Society Snobs, with Conway Tearle. — As poor a picture as one could possibly show and not be mobbed for it. There is absolutely nothing to it and the industry certainly suffers when such poor pictures are offered for public entertainment. — Will H. Brenner, Cozy theatre, Winchester, Ind.


The Greatest Love, with Vera Gordon. — A beautiful picture of mother love, which has an appeal for any audience. Advertise Vera Gordon as the mother in Humesque and you'll get the crowd.
United Artists

Through the Back Door, with Mary Pickford.—Best Mary Pickford picture in two years. Received big capacity houses with great enthusiasm. Capacity three days against Chautauqua, revival meetings, etc.—D. F. & R. Ent., Inc., Olympic theatre, Wichita Falls, Tex.—Transit patronage.

Through the Back Door, with Mary Pickford.—Think this is the best since Duddy Long Legs and that goes for the patrons. Played to big business two weeks. Weather hot.—L. Beattie, Loew’s Columbia theatre, Washington, D. C.—Transit patronage.

The Mark of Zorro, with Douglas Fairbanks.—To try to boost this much talked of picture is like trying to boost the world. It’s too big and well known. We have a soldier population of 3,500 and our receipts last night were $649.04. This is the second time we have shown this picture here within two months.—D. J. Brown, War Dept. Theatre, Fort Sill, Okla.—Army post patronage.

Pollyanna, with Mary Pickford.—Dandy picture. Little Mary is Johnny on the spot when it comes to good acting. I played this in conjunction with a Larry Semon comedy.—P. G. Held, Stering, the D. Fairmont, Nebr.—Neighborhood patronage.

The Mollycoddle, with Douglas Fairbanks.—The Mollycoddle is a very good picture, but I lost money.—M. A. Scarlato, Art theatre, Blair Station, Pa.—Neighborhood patronage.

Universal

Reputation, with Priscilla Dean.—Better than Outside the Law and that’s going some. Priscilla is one of greatest screen actresses of the world and is becoming very popular. Play these two.

Make this star.—E. P. White, Strand theatre, Livingston, Mont.—General patronage.


All Dooled Up, with Gladys Walton.—This is the third Walton picture and they have all been good.—Roy Abernathy, Odeum theatre, Fairview, Okla.—Neighborhood patronage.

Colorado, with Frank Mayo.—This was good. The star takes well.—C. F. Noite, Wonderland theatre, Buckeye, Ia.—Neighborhood patronage.

Sundown Slim, with Harry Carey.—Poorest Carey in a long time. Didn’t end right. Am hoping Carey’s future pictures are better. He is a well liked star, but will surely die if he doesn’t get better stories to play.—S. J. Thompson, Carey theatre, Grey Eagle, Minn.—Small town patronage.

Outside the Law, with Priscilla Dean.—We have heard about “money houses” but this one drew the first real one for us. It is a great two night card that no small exhibitor should overlook. Don’t sit down and wait for them to come, though. Go out and boost it from start to finish.—O. G. Scott, Crystal theatre, So. Superior, Wyo.—Mining camp patronage.

Outside the Law, with Priscilla Dean.—Largest business of any picture I ever ran.—W. C. Whitm, Home theatre, Anderson, Calif.—Small town patronage.

The Beautiful Gambler, with Grace Darmond.—Mighty nice semi-Western. Old story, but pleased. Liquor Bows freely in this. All the “moral” effects used in time worn theme, but my patrons said, “O. K.”.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Transit patronage.

Desperate Youth, with Gladys Walton.—All of Walton’s pictures have been good, and they will please anytime. Keep up the good work, Gladys, and you will soon be at the top of the ladder.—E. P. White, Strand theatre, Livingston, Mont.—General patronage.

The Freeze Out, with Harry Carey. Same old story. A perfect knockout. Lots of pep. Pleased and drew well.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Outside the Law, with Priscilla Dean.—A fine production with lots of action, but no pulling power.—A. Burrus, Lyric theatre, Creté, Nebr.—Neighborhood patronage.

In Folly’s Trail, with Carmel Myers.—It seemed very cheap in every respect. 50 per cent enjoyed it.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Society Secrets, with Eva Novak.—Title not good enough for picture. It has a strong appeal. Pleased. Best of her pictures. It is worth booking anywhere. The old folk characters are a special hit.—J. Remig, Star theatre, Brackettville, Tex.—Army Camp patronage.

The Man Tamer, with Gladys Walton.—One of the best program pictures we have ever shown. Advertised it like a circus and drew a massive crowd. Will please them.—Auditorium theatre, Georgetown, O.—Neighborhood patronage.

The Torrent, with Edith Roberts.—Fair could be better.—C. F. Noite, Wonderland theatre, Buckeye, Ia.—Neighborhood patronage.

The Wallop, with Harry Carey.—The best Carey picture this year. Pleased 90 per cent. Business good considering conditions and warm weather.—E. P. White, Strand theatre, Livingston, Mont.—General patronage.

The Big Adventure, with Breezy Eaton.—Went across in great shape. Best thing this little fellow ever did. Good enough to repeat.—Henry W. Goulding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

All Dooled Up, with Gladys Walton.—This is one of the good ones. The patrons all like Miss Walton.—C. F. Noite.

The Plays

My Patrons Liked Best

1. Go and Get It.
2. The Kid.
3. The Truth About Husbands.
4. Dinty.
5. The Furnace.
6. Outside the Law.
7. The Mark of Zorro.
8. Madame X.

Jack Cairns, Brooklyn Theatre, Detroit, Mich.

Clyde Cook, the Fox comedian, in a funny scene from his latest, "The Guide," directed by Jack Blystone.
Wonderland theatre, Buckeye, Ia.—Neighborhood patronage.

Rich Girl, Poor Girl, with Gladys Walton.—Nothing like Pink Tights, but her work in first picture put this over. Hope Universal doesn’t spoil this star by the wrong pictures.—V. E. Sager, Southern theatre, Akron, O.—Neighborhood patronage.

Rich Girl, Poor Girl, with Gladys Walton.—Very nice little program. Don’t be afraid of Gladys.—F. E. Sabin Majestic theatre, Eureka, Mont.—Small town patronage.

The Wallop, with Harry Carey.—Here is human stuff all through. Your patrons will like it and while it has an unusual ending there is no other way out. Good western picture.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Transit patronage.

The Smart Sex, with Eva Novak.—Good. Star takes well here.—C. F. Noltz, Wonderland theatre, Buckeye, Ia.—Neighborhood patronage.

Vitagraph

It Can Be Done, with Earle Williams.—Dandy picture. Attendance very good. Lots of good remarks passed on it.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Trumpe Island, with a special cast.—One of the best pictures I have ever used. Pleased 100 per cent at 15 and 30c.—L. R. Creson, Palace theatre, Eufaula, Okla.—Neighborhood patronage.

Trumpe Island, with a special cast.—Placed Decoration Day to full house, and all pleased. A very good picture.—S. I. Thompson, Cozy theatre, Grey Eagle, Minn.—Small town patronage.

Specials

Deliverance, (Kleine) with Helen Keller.—Didn’t make any money on this, but it’s a wonderful picture just the same. Should be seen by everyone.—G. L. Deady, Palace theatre, No. Rose, N. Y.—Neighborhood patronage.

Bitter Fruit, (Arrow) with Jane Gail.—Positively poor. Don’t book it.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

Fighting Bill, (W. S. P. C.) with William Fairbanks.—This is a very good picture. The first one I have run. Will run them all. Everyone pleased. Business off. Hot weather. Can’t pull them in with a circus. The six sheet on Fighting Bill will get you extra money.—William Thacher, Royal theatre, Salina, Kan.

Up in Mary’s Attic (Fine Arts) with a special cast.—Good leg show, that’s all. They couldn’t give me a show like this for nothing if I had seen it first.—S. A. Acri, Acri theatre, Marietta, Pa.—Small town patronage.

The Woman He Chose, (Swedish Biography) with a special cast.—This is a great Swedish picture with Swedish stars taken in Sweden from the book, “The Girl of the Marshrots,” by Selma Lagerlof. If you have a Swedish patronage use it, as it is excellent.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Dead or Alive, (Arrow) with Jack Hoxie.—Very good despite adverse weather conditions. Pleased well.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Isabel, (Hamilton) with a special cast.—An Oliver Curwood picture everyone should see. The photography is wonderful and the scenery is beautiful.—V. E. Sager, Southern theatre, Akron, O.—Neighborhood patronage.

The Woman Untamed, (McGovern) with Doraldina.—A real picture. You couldn’t make them walk out on it. Good paper and the picture is excellent in every way.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

The Long Arm of Manister, (Pioneer) with Henry B. Walthall.—A humorous clean picture. Attracted good attention. Would like to get other melodramas like this one.—F. J. Reming, Star theatre, Brackettville, Tex.—Army camp patronage.

Isabel, (Hamilton) with a special cast.—A James Oliver Curwood. Good.

Alice Joyce in two scenes from “The Inner Chamber,” new Vitagraph production.

New Astoria (Long Island) Studio secured by International Films where Cosmopolitan Productions will be made. “Find the Woman” is now being produced there under the direction of Tom Terriss.
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Box Office Reports Tell the Whole Story.
Join in This Co-operative Service Report Regularly on Pictures You Exhibit And Read in The Herald Every Week What Pictures Are Doing for Other Exhibitors

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Title
Star
Producer
Remarks

Title
Star
Producer
Remarks

Exhibitor
Name of Theatre
Transient or Neighborhood Patronage
City
State

First class and pleased.—O. V. Kelly, Majestic theatre, Reedsburg, Wis.
Hush, (Equity) with Clara Kimball Young.—A very good picture. Everybody pleased. Miss Young stopped here when she went through here. She gave a nice little talk to a large crowd at the depot which helped to put this picture over big.—A. J. Paul, Royal theatre, Galion, O.—Small town patronage.

A Child For Sale, (Ivan Abramson) with a special cast.—One of the best pictures I have ever used. Not a fault to find except the attendance is very poor off, but I’ll guarantee you will be glad you ran this one.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Short Subjects
Roaring Lions on Parade, (Fox) with a special cast.—This sort of comedy has been worked to death, and failed to get any real laughs.—Custer Garland, Victoria theatre, Frankfort, Mich.
The Pony Express, (Universal with Leonard Chappam.—Good two reel western.—William Thacher, Royal theatre, Salina, Kans.
High and Dizzy and Get Out and Get Under (Pathe) with Harold Lloyd.—I wouldn’t do the tricks that Harold does in High and Dizzy for a million dollars a minute. If any of your patrons have weak hearts don’t let them see this unless you have a doctor handy. Not the best comedy on the market to beat it. The latter is just as good entertainment as the former both will keep any audience convulsed.—R. R. Gribble, Grand theatre, New Hamburg, Ont, Can.—Small town patronage.
The Lyn’l Tamer (Universal), with a special cast.—Can’t recommend.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

Mystic Mush, (Arrow) with Hank Mann.—Did not see this. They told me it was good. One of the best of Hank’s for some time.—William Thacher, Royal theatre, Salina, Kans.

Torchy, (Universal) with Johnny Hines.—Our first Torchy. People expected slapstick, but when they get used to this Douglas MacLean type of comedy here I am confident that Hines will draw.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Convict 13, (Metro) with Buster Keaton.—Not as good as the average Keaton. Too much prison scenery.—C. Kirby, Elk theatre, Longview, Tex.—Small town patronage.

Serials
The Avenging Arrow, (Pathe) with Ruth Roland.—This is a good serial and pleased our patrons.—W. H. Kyck, Lyric theatre, Aurora, Ind.—Neighborhood patronage.

King of the Circus, (Universal) with Eddie Polo.—On the third episode. The serial is good, but got a bad start, and business is off on this one. Poorest business ever I did with a serial.—William Thacher, Royal theatre, Salina, Kans.
The Diamond Queen, (Universal) with Eileen Sedgwick.—Patrons liked the one. Playing the fourth episode and holding up fine.—W. Dans, Jewell theatre, Washington, D. C.—Neighborhood patronage.

Ruth of the Rockies, (Pathé) with Ruth Roland.—On the second episode and the first one went big. Patrons like the star.—T. A. Dallas, American theatre, Memphis, Tenn.—Neighborhood patronage.
The Diamond Queen, (Universal) with a special cast.—On tenth episode. Holding up good. Business good on this one.—William Thacher, Royal theatre, Salina, Kans.

The Son of Tarzan, (National) with a special cast.—The poorest serial I have run. Lost money on each episode.—M. A. Sciarato, Art theatre, Blair Station, Pa.—Neighborhood patronage.
The Avenging Arrow, (Pathe) with land.—Just finished. One of the seria not the poorest serial ever put off.—F. S. Ferguson, Prin-ton, N. J.—Neighborhood patronage.

Thunderbolt Jack, (Arrow), with Jack Hoxie.—Started out big for hot weather business. Everybody pleased. Looks like it is going to be a winner.—William Thacher, Royal theatre, Salina, Kans.

King of the Circus, (Universal), with Eddie Polo.—First half-dozen episodes good. Did not draw at all. Business decreased with each episode.—Herbert O. Sink, Badin theatre, Badin, N. C.—Neighborhood patronage.
The Son of Tarzan, (National), with a special cast.—Just finished this serial. It was the best serial I have ever shown. Most of the business on this than any in the past three years.—S. C. Clayman, Yale theatre, Barthesville, Okla.
The Son of Tarzan, (National) with a special cast.—Did big business houses and went over big. Best serial since the old Pearl White subjects.—R. H. Murray, Hiawatha theatre, Washing- ton, D. C.—Neighborhood patronage.

Ruth of the Rockies, (Pathe) with Ruth Roland.—Finished this one and ‘t went over big. The best serial I ever ran. Turned 200 away at one showing.—Charles Marks. Clark theatre, Berry- ville, Va.—Neighborhood patronage.
The Lost City, (Warner Bros.), with Juanita Hansen.—On eighth episode and interest increasing. Don’t see how it could be better.—Mrs. W. H. Helfer, Itasca theatre, Alice, Tex.—Small town patronage.
The Silent Avenger, (Vitagraph), with William Duncombe.—After the average serial a good box office attraction. Clean picture.—Billy Copeland, Rex theatre, Clinton, Tenn.—Neighborhood patronage.

Ruth of the Rockies, (Pathe) with Ruth Roland.—A good box office attraction and one that pleases. Star goes over good.—S. H. Dudley, Mid City theatre, Washington, D. C.—Neighborhood patronage.
The Avenging Arrow, (Pathe), with Ruth Roland.—My patrons don’t like this serial as good as the previous Roland serials. The Spanish names have lots to do with it as most cannot pronounce them. It’s nothing extra.—Charles Ebin, Morgan theatre, Henryetta, Okla.—General patronage.

King of the Circus, (Universal), with Eddie Polo.—Finished this one, Held interest all the way through. Patrons well pleased.—F. Tuzore, Idle Hour theatre, Memphis, Tenn.—Neighborhood patronage.

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80 EXHIBITORS HERALD July 9, 1921
Equipment Progress

A cool theatre and high class music.

This excluding the picture production, of course, seems to be the chief requirement of the public these days.

There is some argument among those who have taken up discussion of the matter as to which is the more important but it is pretty generally conceded that both are essential as a stimulant to better summer business. Proper ventilation and with it a good cooling system has proven a good drawing card everywhere. The exhibitor who has taken this important step to insure the comfort of his patron has gone a long way toward making his theatre a popular place of amusement during the hot days. But, he has had to let the public know that his theatre is cool and comfortable.

Balaban & Katz, leading Chicago exhibitors, are taking half page space in the leading dailies to let Chicago’s three million persons know that the Riviera, Tivoli and Central Park theatres, controlled by them, contain the best cooling and ventilating systems it is possible to obtain. It has been found good business by them and it can get the same results for you.

In the matter of music, high-class music does not necessarily mean a symphony orchestra—it simply means that what you have should be of high calibre and not of the hit-or-miss variety.

But read what Mr. Hugo Riesenfeld has to say in the adjoining column. He tells what music means to the theatre patron the year around—especially in the summer months.

What Good Music Means in The Summer Months

Hugo Riesenfeld Points out That the Theatre Fulfills Public’s Needs During Inactive Months

By HUGO RIESEN Feld

(Editor’s Note: Hugo Riesenfeld, director of the Rivoli, Rialto and Criterion theatres, is probably the best known figure in Broadway’s musical circles. Six million persons a year hear music either composed by or arranged by Mr. Riesenfeld in connection with the motion picture programs in his theatres. He was the first musician of note to leave the operatic field for the motion pictures and his work has in a measure blazed the trail for good music throughout the country.)

In the summer, when the visitor to New York can find no grand opera, no symphony concerts, no really worth while music in the street halls, we increase the music part of our programs. Selections from grand opera, sung by competent casts, bits of dancing with good music to accompany it, overtures of a quality that we hardly dreamed possible five years ago—vocal and instrumental solos, all help add to the void created by the summer vacation of the bigger orchestras and the opera companies. But in neither sense they are not merely temporary. Each summer we have added something to our music and each winter we have been obliged to keep what we have added in the summer. The public seems to want it, even when they can find larger quantities of music elsewhere.

But I am not trying to tell you what we have accomplished at our theatres. I am more eager to find some way that will bring the gift of good music not only to those who come to the big theatres in New York, but also to those who see pictures in every part of the country—the tens of millions—the entire adult population with a very very few exceptions.

The daily papers, the music papers, and most important, the motion picture trade papers, by stressing the value of music to pictures, are doing the work that is nearest my heart. It is not the public that has to be reached with the information that good orchestras, properly handled, with good scores increase the interest of the picture. The public knows it the first time it hears it. We are proof of that fact. It is the exhibitors who must be reached and convinced that the public likes music with its pictures. Of course, the tin-pan piano and the wheezy organ are a detri ment.

What is even a good orchestra if the music that it plays is not properly prepared or is not suited to the picture. But a good orchestra, a properly prepared score and well selected soloists will give a theatre a steady clientele, provided, of course, that the average of the pictures is not bad. Music will increase the attendance when the photoplays are good, or run fair to excellent. It will save the business when the pictures are uniformly bad. After all is said and done, the picture is the thing.

But I am eager to tell the theatre owners that music in a motion picture house is an art in itself. While in principle it is the same music with which all students are familiar, in practice it is different, so different that I hope to see the day when the art of playing for motion pictures will be made the subject of recitals in our conservatories and colleges. Then our conductors and our orchestras will understand how to play the pictures.

This “playing to the picture” is, in my mind, the most essential function of a motion picture orchestra. It is infinitely more important than the proper playing of an overture. For the conductor this means that he must unlearn a great deal of what he has learned and disregard all dynamic and metric effects which the composer conceived and improvise a fitting dynamic accomplishment to the picture, accelerating or retarding his music according to the action on the screen. It is a much more difficult task than the layman thinks.

Playing to the picture means using the notes of the composer but improvising a new spirt for it. The same thing could not be done with literature. Music is the only art that lends itself to this treatment. It is hardly necessary for me to tell the owner of the motion picture theatre how important a good music score is for his picture. We have been obliged to educate our audiences at the Rivoli, Rialto and Criterion into liking our overtures and our prologues and our special numbers, because these things stood by themselves.

With the picture it was different. As often as the proper score increased the meaning of the picture, just so often the story in the picture gave them a new understanding of the music that went with it. There have been times when we felt that our overtures hit a blank wall; that one particular audience did not care much for it. We never had such an experience with our scores.

But as important as the score is, the conductor is more important. The conductor, like the director of the picture, makes or mars your program. Beware of the poor musician, but beware even more of interfering with a good one. Give him his orchestra, tell him what you want and let him work out his problem in a musically way.
Interpreting Pictures Musically

Famous Musical Director Explains Method Used in Blending Scenes and Themes

A composer friend of Carl Edouarde, who is the famous musical director of the Mark Strand theatre, New York, inquired, "Is it possible to fit music accurately for the interpretation of motion pictures?" At that time Mr. Edouarde was awaiting a summons to conduct the overture and therefore could not be as explicit as he wished to be. So he simply answered, "It certainly is.

Now, to set this composer at ease and to interest a multitude of exhibitors who have at times expressed themselves rather dubiously on the subject, he continues.

Has Counterpart in Music

"Almost every scene depicted on the films has its counterpart in music. Practically every opera runs the gamut of emotions, and certainly every feature motion picture film does. All that is necessary is to pick out the music written for the expression of certain emotions depicted by the film. For instance, when we ran 'Kismet' here at the Strand. If you recall the picture or remember the play, you will recall the place when Otto Skinner, portraying Hajj, is about to stab the merchant. Well, we used the music Richard Strauss has written for the scene in which John the Baptist is about to be murdered. And it fitted the scene admirably."

"I can just about guess your next question, 'How is it done?' In preparing the musical setting for a picture, all the reels are projected in continuity in order to convey the idea constituting the various themes. Thereafter each scene and title is carefully timed, and for this purpose a stop watch is used. From this you get a detailed synopsis of the entire story, action and themes.

Task Is Arduous

"The symphonic music to suit the character of the picture is then selected from our extensive library and such arrangements are made for the various compositions to coincide with the running time of each scene. When one considers the number of scenes, the variance of emotions, themes, atmosphere and the sudden flashbacks, it is easy to understand that this task not only requires a great deal of time and patience, but also a sound knowledge of the musical library."

"Another question which has been put to me innumerable times is, 'How can you fit themes accurately to the length of some of the scenes given you for interpretation?'

Repetition Is Eliminated

"That should be fairly easy. The conductor should always keep in mind the very first lessons of his music school primer, that music is divided into eight, sixteen, thirty-two measures. We take the theme and change the tempo of it, if necessary, to fit the scene; i.e., if when playing a slow, sad scene we wish to employ a particular theme our discover that the theme is too short in its natural state to be extended throughout the scene, it is possible to slow it up by changing the tempo, let us say from 6/8 to 3/4. Or else we repeat a portion of it. The first method is the best, however, for too much repetition is uninteresting, and interest must be sustained."

SPEAKING OF FISHING

SPOHAR'S A SALESMAN

O. F. Spahr, vice president and manager of the Enterprise Optical Mfg. company, manufacturers of the Motograph De Luxe, makes a trip twice every year to Minneapolis to call on Sid Louis, of the Royal Theatre Supply company, the distributor for Motographs in that territory.

Mr. Louis is known to be one of the most expert fishermen in those parts. We were just tipped off to a wee bit of information about these semi-annual business and fishing trips that might be of interest to our readers, and maybe a little embarrassing to our good friend, Mr. Spahr.

The last time Mr. Spahr went on this tour Mr. Louis and he planned a large fishing trip and both made up their minds to catch a raft of fish. Up the river they rowed and when a spot was reached where both thought the fish would be abundant, they decided to drop the anchor. Mr. Louis cast his line first and it was a corder. He hit exactly the spot he wished to hit and in a few minutes was towing in a good-sized bass.

The gossipers tell us that Mr. Spahr then cast and although he has fished some he is not what we would ordinarily class as an expert fisherman. Instead of throwing his line out into the river he got it all tangled up and sat there the entire afternoon untangling it. In the meantime Mr. Louis was hauling 'em in big and small.

Mr. Spahr came back to Chicago confident that he was a better Motograph man than a fisherman.

Sid Louis is some fisherman. He can only do one thing better than fish, and that is sell Motograph De Luxe machines, says Mr. Spahr.

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EXHIBITORS HERALD

SID GRAUMAN SPONSORS UNIQUE MUSICAL CONTEST

Since the announcement that Sid Grauman and Mischa Guterson of Los Angeles are arranging a spectacular "All California Composition Contest" for the purpose of further advancing the interest of music in California, inquiries have been pouring into the offices of the Grauman theatres by the hundreds. In addition, scores of requests have already been received by Mischa Guterson and have been filed as entries in the contest, the total being swelled each day as new requests pour in.

Music lovers of California are invited to send Mr. Guterson, conductor of Grauman's Million Dollar Theatre orchestra their orchestral numbers. There are only two rules which must be observed. First, all compositions must be written by California composers. Second, no requests will be received after June 25th.

Patrons of the better class of music and others interested in this great move on the part of Mr. Grauman are asked to send in music or orchestrations.

All requests will be filed and on Tuesday, June 28th, judges selected by Mr. Grauman and Mr. Guterson will meet at the Alexandria Hotel, where a banquet has been arranged in their honor. During the serving of the dinner, noted pianists will play all the numbers, when the judges will decide upon the six best. Finally, at the Grauman Symphony Concert on Sunday, July 3rd, these six numbers will make up the orchestral program. By ballot, the audience will select the composition they think best and to the winner Sid Grauman will present a beautiful silver trophy, a prize of which any composer should be proud.

In addition, the winning composition will be again at the concert of the following Sunday, thus affording the music loving public the opportunity of hearing what they have decided to be California's greatest composition.

MONARCH SUPPLY CORP.
OPENS NEW QUARTERS

The Monarch Theatre Supply company, which also maintains branch office in St. Louis and Memphis, is one of the most recent concerns to take quarters in Chicago's new film district. They are now located at 724 South Wabash avenue.

For the past eight years the company has been situated at 327 South Dearborn street. The Monarch company is well known in the trade and prides itself in its ability to equip a theatre from projection booth to the screen.

DAN BARTON OPTIMISTIC;
MANY CONTRACTS CAUSE

While Dan Barton, of the Bartola Musical Instrument company, is willing to agree that a period of retrenchment is upon the industry he refuses absolutely to join the "slump" crowd. In commenting recently on the situation in his own business he expressed satisfaction and in support of his attitude exhibited a number of contracts obtained during the past two weeks.

Included in the list were D. R. Vannes Tibbets theatre, Coldwater, Michigan; Vernon Locey Temple theatre, Howell, Michigan; Ascher Brothers' Capitol theatre, Manitowoc, Wisconsin; Hostettler Brothers' Strand theatre, Hastings, Nebraska; Hostettler Brothers' Bijou theatre, Grand Island, Nebr.; Hostettler Bros. theatre, St. Joe, Missouri; J. C. Gillette Mahoning theatre, Youngstown, Ohio; B. C. Steele Lucier theatre, Cleveland, Ohio; E. C. Strow Frazer theatre, Spencer, Iowa; Eau Claire Theatres Co. Unique theatre, Eau Claire, Wisconsin; Butterfield Enterprise Co. Orpheum theatre, Bay City, Michigan; Butterfield Enterprise Co. Bijou theatre, Battle Creek, Michigan; R. H. Rorer Dixon theatre, Dixon, Illinois; J. E. Niebes Dawn theatre, Detroit, Michigan; John R. Odell Oakman Boulevard theatre, Detroit, Michigan.

Riviera Agent Finds Good Market in South

Ward Perry, traveling representative of Riviera Music Company of Chicago, who just returned from a ten weeks' trip through the South, states that it is the best selling trip that he ever made. He reports that "Sweet Southern Dream" is enjoying a wonderful sale throughout the South, and that "Karma," Riviera's $82,000 hit, was just starting to go big. He reports that Southern dealers were very strong for a reduction in price of sheet music from 30 cents to 25 cents.

American Reports Big Projectoscope Demand

The popularity of motion pictures in industrial lines has created so great a demand for projectoscopes that American Projectoscope Company announces it is unable to get ahead, as just now organizations are utilizing the dull period in the preparation of intensive sales campaigns for an early fall drive.

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Bureau of Economics, Dept. of Public Instruction, Washington, D. C.: "By far the most complete manual we know of. The most complete work of its kind."

Harry Rubin, Chief Projectionist, Rialto, Rivoli and Criterion Theatres, N. Y. C.: "The most complete and comprehensive book on projection published. Should be in every projection room in the country."

Art Smith, Chief Projectionist, Capitol Theatre, N. Y. C.: "Will increase the earning capacity of every projectionist who reads it."

C. W. Johnson, Chief Projectionist, Wm. Fox Theatres: "Everyone in the motion picture business should have a copy."

M. Campbell, Chief Projectionist, Loew's Theatres: "It has the promise position in my technical library—a necessary adjunct to every projection room."

Morning Telegraph: "Written with the amateur in mind as well as the professional. Those using motion pictures in churches and school will be especially interested."

Ben Turner, Chief Projectionist, D. W. Griffith: "Your book unquestionably the best on the market. We use it."

If you know any better bet for $3.50 let us know.

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Theatres
Providing Comfort for Fans Is an Asset. Exhibitors Know This. Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects
New York—Larry J. Griffin, president of Long Island Theatre Corporation, has filed plans for a theatre to cost $150,000 which will be erected at Main street and Broadway, Flushing.

Uniontown, Pa.—Ground has been broken for the new $600,000 theatre which Penn Amusement Company is erecting on the site of the former Lyric and the Gorley building.

Hudson Falls, N. Y.—Architects Wetmore and Crandall of Glens Falls are preparing plans for an 800-seat theatre to be erected here by Cohoes Amusement Company.

Kenoshia, Wis.—It is probable that the Isreal Construction Company of Fond du Lac will be awarded the contract for erecting the Orpheum theatre building here.

Hobart, Okla.—Mrs. G. S. James and C. H. Mahone have purchased a frontage of fifty feet in Main street. They will erect a modern theatre on this site and the ground now occupied by the Palace and Cozy.

New York City—Rudolph Simon has purchased the property at Westchester avenue and 162d street as a site for a 2,200-seat theatre.

Batavia, N. Y.—Property at 296 East Main street has been bought by Newman L. Hawks and Allen F. Childs. It is understood that a theatre will be erected on the site.

Westfield, N. J.—Putnam Jacobs Theatre Company has purchased the property of Dr. T. R. Harvey at Broad street and Central avenue on which a theatre costing $160,000 will be erected.

New York City—1410r Benenson will erect his second theatre in the Bronx in Southern boulevard south of Freeman street. It will seat 1,500.

Woodland, Calif.—E. L. Younger, contractor, has commenced the erection of the new $100,000 theatre, Elm and Main streets. W. Stuart Webster heads the company building the house.

Davis, Calif.—O. R. Nation has leased the theatre which will be erected here by J. C. Luft.

Remodeling
Carrollton, Tex.—J. H. Farley, new owner of the Carrollton theatre, will remodel and renovate the house.

Oscoda, Ia.—Edward Boylston is redecorating the Lyric. A new electrical system has been installed.

Madison, Wis.—The Fuller Opera House is being rebuilt. When completed it will seat 1,400.

Waterloo, Ia.—The Crystal theatre has been closed for remodeling. The interior will be redecorated.

Hibbing, Minn.—The Bijou theatre is being moved to South Hibbing. It will be remodeled and opened as a combination motion picture and vaudeville house.

The New Era Organ

This pipe organ has in truth made possible a new era of music for the medium and smaller sized theatre. EVERY OWNER IS A SATISFIED OWNER.

(Write for Literature)

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Also Builders of Famous Marr & Colton Concert Organ
Globe Trotter Titles Film at Rothacker's
Donald Thompson Returns to U. S. With 62,000 Feet of Negative

Donald Thompson, globe trotting cameraman, has been at the Rothacker Chicago laboratory to inspect 7,000 feet of negative which he sent ahead from the Philippines.

During a year and two months in the Far East, he exposed 62,000 feet of negative. He is now editing and titling this and about the middle of July will hold a trade show for prospective buyers in New York City.

Possibilities Are Great

"The possibilities for real, live-wire, exhibitors in the Orient are unlimited," said Thompson. "Out there the economic situation has not affected attendance. When I was in Pekin the biggest local theatre was getting a $1 top price. Live-wire exhibitors with good pictures and good prints could clean up in that corner of the globe. As it is now over there the audience get mostly the crumbs which have dropped from other tables. After the prints are run to death in this country they are dumped into the Far East.

Serial is Popular

"Germany is in there strong with new prints and special posters printed in the language of the country. Out there the serial is still very much in favor. I saw one Japanese theatre advertising the entire 22 episodes at one showing."

Master Advertisers Will Issue Pamphlet to Boost Chicago's Film Industry

Master Advertisers shortly will issue the first of its news pamphlets, the purpose of which, according to the company, is to boost Chicago as one of the leading film centers of the country.

The leaflet will contain news of interest along film row. This is said to be the initial leaflet of the company in promoting Chicago's film industry. The pamphlet will be published semi-monthly.

Master Advertisers also is preparing an extensive advertising campaign for Russell-Coverdale & Russell. At present they are making an elaborate press book on the R-C-R series of two-reel semi-Western features.

Sells Mid-West Rights

Aaron A. Corn, general manager of Aycie Pictures Corporation, has disposed of the rights on his two reel Western subject, the "Spark series." W. I. Film Company has purchased the Indiana rights; Security Pictures of Chicago will distribute the series in Northern Illinois; United Film Service has the pictures for Southern Illinois and Eastern Missouri.

A Real Fish Story

A number of workers at the Chicago Rothacker laboratory had fish for dinner the day an express package arrived from H. J. Aldous, Rothacker treasurer, who was fishing at Lac du Flambeau. The package contained a 36-pound muskallonge which was the largest catch thus far this season. "After hooking him, it took me two hours to land the scraper," related Mr. Aldous when he returned home, accompanied by a large pride and sunburn.

Herz Buys Rights to Several Productions During New York Trip

Lee Herz of International Film Service, Chicago, has returned from New York where he acquired the rights on a number of productions. From Radios Pictures he obtained Zip comedies for distribution in Northern Illinois and Northern Indiana.

Four features were acquired from Herald Productions for distribution in the same territory. They are: "Her Greatest Performance," with Ellen Terry; "The Lyon's Mail," with Henry Irving, Jr.; Charles Dickens' "Dombey & Son," and Oscar Wilde's "Lady Windermere's Fan." These are former Triangle pictures.

With these additions to his program Mr. Herz contemplates making an active sales drive in his territory.

Resigns as Organist

Mrs. Helen R. Franklin, 5618 Winthrop avenue, prominent Chicago organist, whose playing at the Knickerbocker theatre, at 6223 Broadway, has won for her the commendation of many motion picture patrons, has resigned from that position.

No announcement has been made regarding her future plans, but it is known that several of the larger theatres have made attractive offers to obtain her services.

Feinman Directs Publicity For Reelcraft Corporation

R. C. Cropper, president of Reelcraft Pictures Corporation, announces the appointment of A. L. Feinman as advertising and publicity director to succeed Victor Nurnberg who has left the organization.

Mr. Feinman's work with Reelcraft Pictures Corporation, it is announced, will not in any way interfere with the work he is doing for Inter-Ocean Film Corporation, whose advertising and publicity he will continue to plan and direct.

Ravinia Park to Use Synchronized Scores Chicago Symphony Orchestra to Utilize Music Once Each Week

The management of Ravinia park, known throughout the country for its program of summer opera, has contracted for the use of Synchronized music scores, according to Synchronized Music Company of 64 East Jackson boulevard, Chicago.

A further tribute to Synchronized scores is the fact that the music will be played by the Chicago Symphony Orchestra.

Pictures to Show Weekly

One night each week has been set aside by the management of the park, which is located north of Chicago, for the exhibition of feature pictures. Under the leadership of Professor Cavallo the Chicago orchestra will accompany the pictures with Synchronized music.

The fact that this music is to be utilized by an orchestra of such high standing as the Chicago Symphony is convincing evidence, according to the Synchronized company, of the possibilities of dramatized accompaniment.

Notables Arrange Scores

With the coming of Synchronized music scores it is possible for exhibitors to obtain a music accompaniment that will perfectly synchronize with the screen action. With such matters of the presentation art as Carl Edouard, Hugo Riesenfeld, Erno Rapeake, Joseph Carl Breil and James C. Bradford presiding over the scoring of these scores exhibitors are certain to have music scores that will match the standard of their screen attractions.

Broadside Is Utilized in Cosmopolitan Sales Drive

Cosmopolitan Productions has issued a broadside of four pages to be sent to every exhibitor in the country on its latest success, "The Woman God Changed," which has filled three of the largest motion picture pre-release theatres in New York. Cosmopolitan advertises in this broadside the first two weeks' Broadway boxoffice take of this picture, when it played at the Rivoit and Rialto theatres. The total took was $99,079.25.

The broadside tells exhibitors that powerful big space advertisements were run in the New York American and the New York Evening Journal and similar advertisements will be run in all the great Hearst newspapers throughout the country. The other pages contain facsimile advertisements and publicity matter which Cosmopolitan Productions is printing in newspapers in order to help the exhibitors advertise the picture to the public.
Clang! Clang! One moment gentlemen, before the roarin' gladiators clash! In this corner, we have Harry "Lightning" Lutz of the New Illinois Theatre, and in the other corner, "Dell" Goodman of the United Artists, who packs a terrible scratch. They will entertain the "row" with a breezy skit, entitled "Business at the Shakespeare Continues to HoldThem Out." Latest reports confirm the struggle was a draw, with Lutz seeking the arm of the law and "Dell" exiting "Through the Back Door." On the square, fellows, to us it smirded of another one of those publicity stunts that Cress Smith, manager of the local United Artists exchange is famed for about these parts.

* * *

More excitement h-o-g-s! Manager Bill Aschmann of the local Pathe exchange tells us that "Chick" Kepple wins the trip to New Jersey to see the big scrap July 2. "Chick" and friend were a busy duo getting the correct apparel for the big event. Better drop over and see the 20th Century pull out Thursday, June 30, and give your eyes a treat. They finally prevailed upon the former leather necks of the Marines to carry a cane, as a precaution against taking cold should the weather change.

* * *

T. J. McDermott, a special representative for "Town Topics" and the "Mex's Fables," who is on tour throughout the country, has just arrived at the local Pathe office, and promises to stay here for about a month. Must like the lakeside metropolis. They all do, Mr. Glad to have you with us.

* * *

Ann Teitel, the ONLY man that knows how to renew films, arises to announce that he has just completed service on the big Metro special, "The Four Horsemen of the Apocalypse," and the big First National "Passion," which Abe modestly admits speak for themselves.

* * *

Never mind about the speed of that boat that George Levy of the Unity is steering about Chi. Manager Jim Murray claims it "picks up" very fast, even though the speedometer reports but 22 miles per.

* * *

Clyde Eckhart was all fussed up like a circus leaving for the big Fox managers' convention, to be held in New York, beginning June 27. Promises to bring us back several "good books" to read if they can be found in ol' Gotham.

* * *

Joe Friedman, the big midwest exchange man, was kept busy during the convention looking for his "Lieut." Johnny McCoy. With that massive furniture scattered about the Raddison lobby it was no stunt for the diminutive Hercules to keep under cover.

* * *

Walt Atland of the Hodkinson exchange came bustin' into the office the other day looking like a fond memory of those rosy days of the past. We refer to that gray sartorial masterpiece. Pinch-bach and everything, born before the big war, and almost fits.

Remember the Kiddies!

For the short juvenile subject your program needs write or wire—

Jack MacCullough Studios
1825-31 Warren Avenue
Chicago - - - Illinois
Or ask YOUR nearest EXCHANGE

WILLEMSEN & CO.
Exporters of Film
Spanish Title Work a Specialty
Office and Laboratory, 429 Camp St., New Orleans
Cable Address: Willemfilm

OSC Florence of the Pathé can be paged more successfully if the inquiring exhibitor will capture a bottle of milk and leave it about, shouting "Milk dry!" Florence—front and center, please!

Many of the visiting exhibitors to the Celebrated exchange were given a thrill all last week upon entering to be greeted with the alluring smiles of Joe Friedman's new phone operator, who, between twelve and one o'clock is called Dave "Dolores" Dublin.

* * *

Any of the boys who can spare a collar or two will please leave them with the information department of the Reedcraft exchange and inform the young lady to hand them to Henri Eilmann before the local censors' grab him for imitating September born.

* * *

Fred Martin, former Robertson-Cole representative, is a busy buddy these days awaiting the arrival of Helen Holmes, Hank Mann and the juvenile star, Benny Alexander, who arrive here this week under the direction of Don Meaney, to play personal appearance engagements about these parts.

* * *

And lest we forget, young T. C. Braun will arrange personal appearance engagements for smiling Billy Mason, erstwhile player with the Christie comedies.
EXHIBITORS HERALD

The Independent Film Trade Paper

THE MINNEAPOLIS CONVENTION
ACCOMPLISHED GREAT THINGS!

— but of all that happened nothing was of greater significance to the industry as a whole than the absolute determination of exhibitors to rent their future pictures upon their merit!

This means everything to an organization such as Associated Producers who have no ax to grind and whose success depends entirely upon the good will of all exhibitors.

Our whole aim is to produce the best pictures our ability will permit and to market our product upon an equitable basis.

Producers such as Thomas H. Ince, Mack Sennett, Maurice Tourner, J. Parker Read Jr., Allan Dwan and J.L. Frothingham deserve the wholehearted support of the exhibitors because they are putting forth a sincere effort to create great motion pictures.

Associated Producers Inc.

HOME OFFICE: 709 ROBERTS AVE., NEW YORK CITY
Pick Your Week

Free Banner
Free Herald
Free Slides
Free Posters
Free Mats
Free Lobby
Free Accessories on every picture

-it's all on the house!

DURING these times of money-saving and economy, Universal has come through with the greatest MONEY PROPOSITION ever put up to exhibitors!

This summer we celebrate the 15th anniversary of Carl Laemmle's advent into the motion picture industry, and the ninth year of our existence as a producing and distributing corporation.

Because of that we have arranged a big GALA WEEK for exhibitors, during which you will run Universal attractions.

DURING THAT WEEK WE ARE GOING TO GIVE YOU ALL ADVERTISING ACCESSORIES ABSOLUTELY FREE—and there are no strings attached to this offer!

You get FREE Banner, Heralds, Posters, Slides and Newspaper Ads on GALA WEEK! FREE Posters, Newspaper Ads, Slides, Lobby Displays and Press Sheets on every picture you book that week! SOME SAVING!

Think of it! A full week of proven attractions, with all exploitation material supplied gratis! You can't get away from the fact that this proposition will SAVE MONEY and MAKE MONEY!

Don't wait—get in touch today with your Universal Exchange. They'll tell you all about it!
Announcing Our First 18 Productions

While 1,500 delegates in convention and several thousand exhibitors at home have been fighting the battle of screen independence, the F. B. Warren Corporation has organized itself into the largest independent distributing company in the industry and procured for exhibitors the powerful producers and productions that make independent theatres possible.

We take pride in announcing the first highly successful producers who have chosen our distribution as their agency of contact with the exhibitors of the world.

We now announce:

REGINA D BARKER PRODUCTIONS: Four of them. One of the industry's ablest and greatest directors. A man of vision, power, refinement and dramatic intelligence. His power and skill are freshly demonstrated in "The Old Nest," just launched by Goldwyn as its greatest picture of the year. A wonderful picture! Mr. Barker will make even bigger productions to be released through our company with his first release in October.

LOIS WEBER PRODUCTIONS: Four of them. This brilliant, able woman was making pictures that grossed upwards of $500,000 each four years ago when no pictures except "The Birth of a Nation," "Quo Vadis" and "Cabiria" were grossing half of that amount. She has now set out to excel everything she has done before. Her production, "The Blot," is our first release on September 4.

VICTOR SCHERTZINGER PRODUCTIONS: Four of them. Remember "His Mother's Boy," "String Beans," "Nine O'clock Town," "Mr. Barnes of New York." "The Hired Man" and a score of other human pictures? He made them and in addition wrote several of the stories. It was pictures like these added to the splendid Charles Ray personality that established Ray's deserved success. Our first Schertzinger release, "Prosperity," is set for September 25.

INTERNATIONAL BIG 4: One great production from each of four European countries—Norway, France, Italy and perhaps England. Each a production that will gross upwards of $300,000. Our first release is Charles Dickens' "Our Mutual Friend," in early October. Produced by Nordisk Films of Copenhagen.

QUO VADIS. We have been selected by George Kleine and associates to distribute the revival of this tremendous Cines production, completely re-edited by one of the greatest of American screen dramatists. This production was the first picture ever played in America at advanced prices, and in 1914 ran twenty-two weeks at the Astor Theatre, New York.

GOOD AND EVIL. A magnificent panorama-drama starring beautiful Lucy Doraine. Produced by Sascha Films in Prague, Bohemia. A cast of 10,000 persons in a picture greater in magnitude than "Passion" or "Deception"; a modern society drama; rich, opulent, colorful and clean. Released in September.

MOONGOLD. The most successful short-length feature ever made in America. A Will Bradley production that is just finishing a five weeks run in the three Famous Players-Lasky Theatres in New York.

This one announcement embraces eighteen smashing big, feature-length productions and one established short-subject success. We have closed other producers who will be announced in a few days at the expiration of their present contracts.

We will release a minimum of 30 big productions in our first year: one release each week from September to June, starting Sunday, September 4. We also will release other short-reel attractions on regular weekly schedule.

500 big theatres in the United States are playing our attractions September 4 for INDEPENDENCE WEEK.
Adolph Zukor presents

**THOMAS MEIGHAN**

in

"The Conquest of Canaan"

No more suitable vehicle for the Good Luck Star could be imagined than this, Booth Tarkington's immortal masterpiece of American small town life.

Millions have read and loved it, and found joy and inspiration in its pages. Picturized with all its punch and power and vitality, it will be one of the season's real money-makers.

Cast Includes Doris Kenyon

*A Paramount Picture*
JESSE L. LASKY PRESENTS

WALLACE REID in
"Too Much Speed!"

Story and scenario by Byron Morgan

"STARTS with a smile, has many a hearty laugh, and leaves food for chuckles after it is over. A wholly satisfying picture, acted by one of the finest casts that could possibly be assembled."—New York Mail.

Cast includes

Agnes Ayres and Theodore Roberts

A Paramount Picture

Directed by Frank Urson
Thank You

FRITZ TIDDEN
Moving Picture World

P. S. HARRISON
Harrison Reports

R. W. BAREMORE
Morning Telegraph

P. F. RENIERS
N. Y. Evening Post

MARION RUSSELL
The Billboard

J. F. DICKERSON
Moving Picture News

JOLO
Variety

MARGARET I. MACDONALD
Screen Opinions

For your splendid reviews on my latest production

"The Journey's End"

For months I searched for a story or a plot which was in itself different and I found it in "Ave Maria" written by a Dominican Nun who, herself, had been a witness to part of the great drama which she had unfolded. The story was so clear and so logical that I conceived the idea of telling it on the screen by action rather than by words—making the first serious drama without a single sub-title that was ever produced.

Sincerely,

NOTE: In accordance with your constructive criticism I have eliminated 1200 feet from the original production length.
Read England's Greatest Motion Picture Weekly on

"The Inside of the Cup"

No motion picture has ever received such a review in the Kinematograph Weekly, Great Britain's leading motion picture trade paper, as "The Inside of the Cup."

This ultra-conservative publication heaps unprecedented praise on this screen classic. The review is too long to publish in full here. Read these extracts from it:

"It is exceedingly difficult to write about this Cosmopolitan Production without indulging in what may appear to those who have not seen it as indiscriminate praise.

"It is of sufficient heart interest to hold one enthralled throughout.

"The story itself is a brilliant analysis of certain aspects of human nature, and is a scathing indictment of the hypocrisy of much professed religion, as well as an excellent study of the brotherhood of humanity. Indignation and pathos are the two emotions that are stirred by the exquisite artistry of the players.

Points of Appeal:

"Dramatic moments (which are well balanced with pathos) are cleverly developed. The vivid light that the screen throws on the self-righteousness of pious humbugs strikes quite a new line in the photoplay art.

"The strength of the story plus the excellent work of the cast are the predominating virtues.

Acting:

"This is truly an all-star cast. Every member has been carefully chosen and provides a performance without blemish. The 'pillars' are ideal types, while Garvin and Eldon Parr evidence histrionic ability of the highest order.

Production:

"All the technical properties are at a high level, and the producer reveals himself as an artist of no mean order. The interior scenes in the church are among the best that the screen has yet held, while the producer has manifested an artistic ability to hold out the 'vox humana' stop to the psychological moment; the heart strings are gripped, but the tension is never maintained a second too long.

Photography:

"The admirable quality of this is all the more remarkable in view of the fact that so many of the scenes were interiors of a church. This test has been negotiated with marked success and is but an index to the general excellence of the cameraman's work.

Suitability:

"Every kinema will be the richer (in all senses) for showing this. In view of its intrinsic worth we feel compelled to say that our country cannot afford to wait a year for this to be released."

This picture is now world famous—Play it now and get some money. This is no time to play "Guess Work" or ordinary program pictures.
What Puts You "On the Nut"

Is It Hot Weather, Or Is It Cold Pictures?

Right now—in the midst of summer—you could keep your bank balance from melting if you could get enough real hit pictures.

It's a cinch you yourself wouldn't use a pass to sit through an ordinary picture on a hot night. Then how, in the name of common sense, can you expect your patrons to pay to look at ordinary forms of amusement?

Play a "live one" and watch your box office figures pick up.

Play

"The Wild Goose"

Play up the divorce problem in this picture. It will bring them in.

Think of it—on its pre-release showing, this timely divorce-problem picture drew $24,961.20 in one week in one theatre, the Rialto, New York.

Last week the management of the Keith-Proctor-Moss New York chain of nine high-priced reserved-seat vaudeville and picture houses staged a Cosmopolitan Production Week, playing "The Wild Goose."

And now that it has been advertised and talked about from ocean to ocean, "The Wild Goose" is a better bet than ever.

Directed by Albert Capellani, who directed "The Inside of the Cup."

Story by Gouverneur Morris, who is popular with everyone—read by over a million people in Hearst's Magazine. Scenario by Donnah Darrell

Postpone some "maybe" picture you have booked and play this timely money-getting, present-day divorce-problem hit.
Play A Picture Now That Will Bring Them In

"The Woman God Changed" is a genuine money-getting hit. Here is its New York City record up to now.

1st week—Opened at the Rivoli, New York, and ran throughout a straight week of hot summer weather—a week that closed the doors of a dozen theatres—the worst week on Broadway in many years. Drew $19,349.85 and columns of unadulterated praise from the reviewers.

2nd week—Played by Hugo Riesenfeld the second week at his Rialto. Every day this week was clear and hot also. Drew $19,729.40.

3rd week—Moved to Keith-Proctor-Moss kingpin reserved-seat picture and vaudeville house, the Broadway. Drew capacity.

4th week—Held over a second week—the first picture ever played more than one week at Moss' Broadway—a house that has spent thousands of dollars advertising an entire change of program every Monday.

5th week—Held over still another week at the Broadway, amazing everyone in the motion picture industry. The Keith-Proctor-Moss office states it drew rings around every picture on Broadway. Its phenomenal earnings led the Keith-Proctor-Moss management to put on a Cosmopolitan Production Week, using this hit. Played nine big New York theatres and got the money three shows a day.

Played to tremendous business in the Mark Strand, Brooklyn's wonderful 3000-seat theatre—a First National house.

Now playing at Grauman’s Rialto, Los Angeles, to sensational profits. Starts fourth week, July 3d, the longest run in that house since “The Inside of the Cup” played there. Running in other first-run houses throughout the country, getting the big money everywhere.

Why toss money away playing “dead ones” when you can play this sure-fire certain live one.

Directed by Robert G. Vignola.
Scenario by Doty Hobart.
Story by Donn Byrne—read by over a million people in Hearst’s Magazine.

Scenery and settings by the famous Cosmopolitan Scenic Staff under the direction of Joseph Urban.
LEWIS J. SELZNICK
presents

Eugene O'Brien
in

"Is Life Worth Living?"

From George Weston's Story
"THE OPEN DOOR" Read by Millions in The Saturday Evening Post

STAGED IN SPLENDID SELZNICK STYLE
Under direction of
ALAN CROSLAND

BROKE—AND OUT OF LUCK
Most Everyone Has Asked the Question
Playgoers Pictures presents

"Women Who Wait"

With an All Star Cast Including
Marguerite Clayton, Creighton Hale and George MacQuarry

Pathé Distributors

Directed by Philip Van Loan
PLAYGOERS PICTURES
Presents
"WOMEN WHO WAIT"

It is One of the Big Human Stories

There are strong men of the fishing smacks and rugged characters of the Life Saving Service.

There are women who wait for the breaking of the storm and there is THE WOMAN who waited for the man she loved.

There are the clashing elements of Love, Jealousy, and Hate. There is the soft beauty of the character of good men and good women.

That is why this picture of the folk who live by the sea is an outstanding story that will impress any audience.

Playgoers Pictures
35 West 45th Street
New York City

Foreign Representative
Sidney Garrett, 35 West 45th St.
New York City
An Open Letter to Exhibitors
By R. S. COLE
President R-C Pictures Corporation

Those who comprise the motion picture industry will no doubt have noted in the newspapers and trade publications the registration of R-C Pictures Corporation, and I think it propitious at this time to make a plain statement in connection with this step and our business in general. What does this announcement of the registration of R-C Pictures Corporation mean to the exhibitors and to the public?

It means that Robertson-Cole Company after having experimented in the motion picture business as producer and distributor for practically two and one-half years has reached the conclusion that the business justifies the incorporation of all its interests, putting its motion picture business on a permanent, solid foundation, rather than continuing the business as a partnership with other commercial interests.

CHANGES MADE ARE FOR THE BETTER

Any change that may be made under the R-C Pictures Corporation will be only for the better. The R-C Pictures Corporation starts out with the experience it has gained, and with the determination to give to exhibitors the class of productions which will justify the expectation that it will continue to build more firmly than ever its permanent prestige in the industry.

Too much stress cannot be laid on the psychological effect at this time, of the announcement of formation of a corporation of such magnitude. In the first place, a $4,000,000 corporation in the motion picture industry is one of the largest that has ever been announced, when the fact is considered that it represents a real and bona fide investment, not watered by bonus stock, by a cash valuation on good will, nor on any other item than actual investment.

In the second place this announcement is made at a time when the business of the world is suffering serious depression and when such a step would not be taken unless it showed that our confidence in the motion picture business justified it.

It has been our effort to surround ourselves with an organization second to none in the motion picture industry, and it will be our aim to keep that organization at the highest pitch of efficiency in every department; that it may establish a new precedent of service to exhibitors and to the public.

A RECORD OF SPLENDID PRODUCTIONS

When so many rumors of a disconcerting nature are rife, it must certainly be an advantage to the exhibitor to offer to his patrons the product of a corporation with a record behind it such as that of the Robertson-Cole Company—a record of splendid productions—productions that touch the heights of motion picture art; that are clean, wholesome and entertaining. And it will be the purpose of R-C Pictures Corporation to maintain that record and maintain it as a permanent policy.

R-C Pictures Corporation now controls the interests of Robertson-Cole Co. Division of Films, Robertson-Cole Distributing Corporation, Robertson-Cole Realty Corporation, Robertson-Cole Studios, Inc.

The Robertson-Cole policy of honesty of purpose will be continued, and it will be the effort of every person in the organization to give to exhibitors the best of productions on the fairest of terms, with an assurance of fair dealing in every business transaction.

R-C PICTURES CORPORATION OWNS NO THEATRES

R-C Pictures Corporation is formed to produce and distribute motion picture productions. It does not own, control nor operate any theatre, and does not, therefore, come into competition with exhibitors. It is not the purpose of R-C Pictures Corporation to enter the field of exhibition of motion pictures, nor to compete in any manner with its exhibitor patrons.

R-C Pictures Corporation takes this means of publicly thanking those exhibitors who have done so much to sustain Robertson-Cole Company, and to encourage it as a wholly independent producing and distributing organization, and to bespeak a continuance of that good will which is, after all, the most valued asset of the newly-formed organization.

R-C PICTURES CORPORATION
(ROBERTSON-COLE)

EXCHANGE BRANCHES:

ATLANTA     MILWAUKEE
BOSTON       MINNEAPOLIS
BUFFALO       NEW ORLEANS
CHICAGO      NEW YORK
CINCINNATI    OKLAHOMA CITY
CLEVELAND    OMAHA
DALLAS       PHILADELPHIA
DENVER        PITTSBURGH
DETROIT  SAN FRANCISCO
INDIANAPOLIS  ST. LOUIS
KANSAS CITY   SEATTLE
LOS ANGELES  WASHINGTON
William Fox presents

Directed by Edward Sedgwick
Fox Entertainments
Ideal Entertainment for summer weather

Wires with his new co-stars

Edna Murphy

and

Johnnie Walker
"ADVENTURES OF TARZAN"

The Wild Animal Serial Supreme — Starring

ELMO LINCOLN

in 15 Electrifying Episodes

INDEPENDENT BUYERS

1. "Adventures of Tarzan" stars Elmo Lincoln, the greatest Tarzan of them all.
2. It is a real wild animal serial—jammed with lions, leopards, apes, elephants, crocodiles, and other jungle beasts in scene after scene of excitement and thrill.
3. Joe Martin, famous screen ape, plays a leading part.
4. "Adventures of Tarzan is censor-proof.
5. Tarzan, plus Lincoln, plus wild animals, plus serial, gives you the record breaking State Right production of all time.

Directed by Robert F. Hill from the concluding chapters of The Return of Tarzan by Edgar Rice Burroughs.

Produced by Great Western Producing Co. for Weiss Bros' Numa Pictures Corp.

FOR STATE RIGHTS — apply now to

ADVENTURES OF TARZAN SERIAL SALES CORP.

Suite 908; 1540 Broadway, New York. Bryant 3271

"THE TARZAN OF TARZANS"
Convert your orchestra liability into a musical asset

Substitute a FOTOPLAYER equal to a 5 piece orchestra in power and variety of musical expression

Investigate our special summer payment plan
Instruments ready for immediate delivery

The American Photo Player Co.
A BREEZE FROM THE WEST that Sounds like Money.

FRANKLYN E. BACKER presents.

HARRY MCCABE in
"A WESTERN THOROUGHBRED"

A Whirlwind of Action coupled with one of the most Unusual Stories ever Written

THRILLS - DRAMA - HEART INTEREST - PUNCH
FOR TERRITORIAL RIGHTS WIRE OR WRITE
HORIZON PICTURES Inc.
TIMES BUILDING NEW YORK CITY, PHONE BRYANT 1352

IF IT'S AN "HORIZON" - IT'S A PICTURE!
Your Only Chance!

TO

SEE THE ACTUAL FIGHT

IN PICTURE FORM!

Act Quick! Book This While It's Hot! A Tremendous Attraction!

The law prevents showing of Dempsey-Carpentier Fight in motion pictures elsewhere than New Jersey in U. S. A. That's where Jersey Fans have been privileged above all other fight followers in the country.

BUT—

You can show your home town folks the CHAMPIONSHIP SETTO

IN STILL LIFE IN

Twenty Wonderful Slides!

Taken from as many Official Still Pictures Registered at the Ringside and shown in the Original Fight Film. These pictures reveal all the salient points—the high lights—the big moments—of the battle royal at high tide.

REMEMBER—We Controlled the only cameras at the fight. No still pictures available even for newspapers.

Exactly the Same Graphic Scenes That Electrified 100,000 Onlookers at the Arena

Wonderful Titles Help Tell the Stirring Tale—How the fight was won and lost

Rented to Exhibitors at $15.00 per Set

State Rights Sold Outright

GET BUSY! Write—Wire—Phone ACT NOW!

Official Dempsey-Carpentier Slides Pictures

1482 Broadway NEW YORK CITY Phone Bryant 7976
William Desmond Productions

William La Plante

Presents

Bill Desmond

in

H. H. Van Loan's

"Fightin' Mad"

A Modernization, With Western Setting

of

"The Three Musketeers"

Produced by

William Desmond Productions

Directed by

Joseph J. Franz

Personally Supervised by

Robert Brunton

Brunton Studios

Los Angeles

Supported by a

Special All-Star Cast

Including

Emmett C. King

Jack Richardson

William J. Dyer

Bert Lindley

George Stanley

Vernon Snively

The millions who read and loved
"The Three Musketeers" will live
over again this Classic of literature when they see

Bill Desmond

as a modern, up-to-date
"D'Artagnan"—a red-blooded, two-fisted cow-puncher who loves to
fight and fights to love.

"Fightin' Mad"

is a production with unlimited possibilities for both
producer and exhibitor.

ARE YOU
"IN THE SWIM"
OR ARE YOU
"HITTING THE BREAKERS?"

In the race for patronage are you "in the swim" or are you hitting the "breakers"? Are you battling against huge waves or are you swimming easily towards the goal of success? Are your "strokes" sure, powerful, sweeping, graceful? Or like many swimmers, have you "tired" of the race and are you content to "float" along, exhausted? Does your "wind" come hard? Have you found it a difficult task to mount the huge rolling "breakers"? Is your house "fetching" you the proper returns? Or is your box office "all in"?

Would you say that the Stanley Circuit of Philadelphia, the Poli Houses of New England, The Proctor Houses of New York, or Fabian's splendid houses in Jersey, were just "holding their heads above water"?

Or, would you say that they were "deep sea swimmers" of real championship calibre?

Which are they, and how do you compare to them?

Do you know that they use

SYNCHRONIZED MUSIC SCORES

These wonderful scores, each designed to fill the actual requirements of the picture that they are made for, are your "water wings." When business is bad and folks tire of the same old "grind" every night Music can, and will bring them into your house. Do you pay as much attention to Music as the above, and hundreds of other theatres in the United States do? Do you appreciate the value of Music as a unit for your programme. Do you realize that Synchronized Music Scores are the greatest development the motion picture industry can boast of during the past year? Are you supporting their "life saving" qualities as you ought to? There's an interesting story twenty-two distributors of these scores have to tell you.

Will you "paddle" into one of these offices today?

SYNCHRONIZED SCENARIO MUSIC CO.
64 EAST JACKSON BLVD., CHICAGO, ILL.
Keep Your Eye on Celebrated!

Each week new, dependable subjects are being added to our already overwhelming list of made-to-order releases!

Each week new evidence of the ever-increasing strength of the audience-pulling power of Celebrated subjects stands out clearly and unmistakably against the thousands of tawdry, weak, mechanical releases offered you daily.

But—like the Rock of Gibraltar against the endless waves of time and tide—Celebrated subjects hold their firm, steady grip on the motion picture theatre audiences today as never before! Why?

The list of subjects below tells the story! Look that list over, in the most critical way you know how—then get in touch with your Celebrated salesman today!
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**TWO-REEL DRAMAS**

- Irving Cummings
- (Northwest Mounted Police Stories)
- Northwood Dramas
- Star Ranch Westerns
- Braidwood Westerns

**FEATURES**

- The Black Panther’s Cub
- Dangerous Toys
- The Right Way
- Bonnie May
- The Midlanders
- Penny of Top Hill Trail
- East Lynne
- Servant in the House
- That Something
- The Good-Bad Wife
- Fall of a Saint
- Hearts and Masks
- Jungle Princess

**TWO-REEL COMEDIES**

- Chester (Snooky)
- Monte Banks (Federated Warner)
- Hall Room
- Hank Mann
- Christie
- Film Specials
- Muriel Ostriche
- Clare Briggs

**SERIALS**

- Miracles of the Jungle
- Vanishing Trails
- Million Dollar Reward
- Houdini
- Lost City
- In the Clutches of the Hindu
- Fatal Fortune
- Tiger Band
- Carter Case

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Celebrated Players Film Corporation

**THE BIGGEST INDEPENDENT EXCHANGE IN AMERICA**

Eight Hundred and Ten South Wabash Ave.

CHICAGO

MEMBER

LEADERS IN FILMDOM’S PROGRESS
Bring the Arctics To Your Theatre!

Mountains of snow — gigantic fields of ice — it'll make 'em cool just to look at it.

And then they'll forget everything in the thrill of adventures of Raine of the Royal Mounted on the rim of the Arctic.

Ice bound ship burns to the ice edge — terrific battle with esquimaux — the strange deeds of the loup garou, the ghost of finger barrens — the mystery child of Death Cabin and the woman of the golden hair, the strands of which were woven into snares to trap wild beasts — scores of other thrills — love and romance.

James Oliver Curwood's presentation of his own thrilling tale of the Northlands, that rivals "Back to God's Country" and "Nomads of the North."

"THE GOLDEN SNARE"

Screen version by James Oliver Curwood and David M. Hartford. Foreign Representative David P. Howells, Inc., 729 Seventh Ave., New York City.

A David M. Hartford Production
T. Edward Kane, Palace Theatre, Tampa, Fla.

Packed houses is the result of running First National pictures.

THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"Her Best Work in Her Best Role!"

Here's what the critics say of the picture that thrilled vast throngs at the big Madison Theatre in Detroit.

EXCEPTIONALLY WELL ACTED

"The situations are highly dramatic and the plot engrossing. The story is a good one, exceptionally well acted and intelligently directed. Anita Stewart is one of the best actresses of the screen. She has her best role in this picture."—Detroit Journal.

A BIG SUCCESS

"It has all the elements that go to make up a successful screen play—romance, love interest, an absorbing plot, and moments of gripping emotional interest. In scenic effects it has not been excelled. Nothing more vivid in a long time has been shown than the blizzard and the tropical hurricane. Well directed."—Detroit Free Press.

INTENSELY DRAMATIC

"An excellent picturization, with an intensely dramatic conclusion. The cast is exceptionally good with Anita Stewart as star."—Detroit News.

VITAL AND INTENSE

"The author shows strong power in creating so interesting a screen tale. Anita Stewart with an able cast handles the situations with vitality and intensity."—Detroit Times.

Speaking of Louis B. Mayer's presentation of the inimitable star

ANITA STEWART

in

"Playthings of Destiny"

Story by Jane Murfin and Larry Trimble
Scenario by Anthony Paul Kelly
Made by Anita Stewart Productions, Inc.
Directed by Edwin Carewe

A First National Attraction
George Schade, Schade Theatre, Sandusky, Ohio.—
My patrons have come to recognize the fact that the First National
sign stands for class, and I want them to remember at all times
and under all circumstances that the Schade Theatre is the First
National theatre. **THAT’S ANOTHER REASON WHY**

There'll be a Franchise everywhere

Another “Big 5” Smashing Records!

It’ll Pay You to Read What Other Exhibitors Are Doing With This Picture.

MARK STRAND THEATRE, Albany, N. Y., Uly S. Hill, Mgr.
“The Oath” broke box office records one night, showing to more than 3,500 in
one evening. Each other night brought nearly the same large attendance. No
such crowds in four months. The effect on the audiences was intense. Miriam
Cooper excellent.

LIBERTY THEATRE, Pittsburgh, Pa., Harry Thomas, Mgr.
Played to capacity the entire run. An attraction abounding in tension and inter-
est and one that will have no trouble in holding an audience throughout its progress.
A box office feature of great merit.

REGENT THEATRE, Wichita, Kas., O. K. Mason, Mgr.
Big Crowds. Intensely dramatic picture which thrilled and held audiences fascinated.

GRAND THEATRE, Pittsburgh, Pa., W. F. Mason, Mgr.
A big box office success. One of the most satisfactory pictures played. Has ex-
traordinary human interest and will appeal to all classes of theatre goers, which is
responsible for its success as a box office picture.

LIBERTY THEATRE, Portland, Ore., Paul E. Noble, Mgr.
Picture well liked and the business built up steadily. It drew from all classes and
brought big business.

Speaking of the Mayflower Photoplay Corporations Presentation of an

R. A. Walsh

Production

“THE OATH”

with Miriam Cooper

Conway Tearle, Anna Q. Nilsson and Henry Clive. Adapted from the Novel “Idols” by
William J. Locke; Foreign Representative,
David P. Howells, Inc., 729 Seventh Ave.,
New York City.

A First National Attraction
The Distributing Proposition

By MARTIN J. QUIGLEY

The proposal of the Motion Picture Owners of America, launched at the Minneapolis convention, to enter the distributing business stands out as the dominating issue of the meeting. It is a question that will be the focus of a great deal of attention during the ensuing months.

In the resolution which put the proposition before the convention the exhibitors made plain their belief that the theatre men are in a position to render material aid to the producer. There is no question that this belief is well-grounded in fact. The record, particularly of the past few months, demonstrates very definitely that many of the most obnoxious ills of the industry can only be completely and effectually solved by the aid of the organized exhibitor.

That the leaders of the organization are thoroughly alive to this situation is made plain by the action taken. Beyond question the exhibitor should lend a hand in the working out of the intricate and perplexing problems that are being faced by branches of the business with which he is not definitely aligned. The old order of considering the fortunes of the producer and distributor as something of no concern at all to the theatre man should and must pass.

* * *

There remains only the question of determining just what form the final action should take. Proceeding from the belief, as expressed to the convention, “that the present condition of the producers can be greatly improved by the cooperation of the Motion Picture Theatre Owners of America” there remains only to be decided what is to be done to effect the necessary improvement.

It has been proposed that the organization create and maintain a distributing organization which would function somewhat after the manner of existing distributing companies, yet availing itself of the unique advantages and economies that such a plan operated jointly with the national exhibitors’ organization would offer.

This proposal, though revolutionary in nature, is thoughtful and substantial and stands out as an invaluable contribution to the perennial discussion of what should be done to improve the present system of motion picture distribution.

It is, however, a stroke so far away from precedent, so vast in scope and so pregnant with intricate problems that it should be weighed with utmost caution and any action taken should only come after careful and exhaustive deliberation.

Distribution has been and remains the least productive branch of the industry. The huge and unceasing financial requirements of distribution have effected the ruin of many motion picture enterprises. It is a function of the industry which requires the highest type of economic and experienced administration, yet its possibilities of profit are fixed between firm and narrow limits of profit. It constitutes a venture into which the exhibitor should put the earnings of his box office only after being thoroughly convinced that such action will render material aid to his vital interest—the theatre.

* * *

Distribution by exhibitors, if successful, would change the entire complexion of the industry. It would establish for the motion picture business an unparalleled precedent in wiping out the customarily finely drawn lines between production, distribution and retailing. To survive it would have to be vast in scope, otherwise it would entail an extremely expensive competition from established distributors who would view the system simply as a competing unit.

The proponents of the proposition doubtless are giving profound thought to these and other phases of the matter and hence it may be assumed that whatever is done will be the product of deliberate and mature reflection.

This, however, already has been made plain by the proposal: That the organized exhibitor is willing to renounce his insular security from production and distribution ills and give thought and cooperation to the problems that are industry-wide.
From all indications there will be a widespread revival of the star series arrangement this Fall. The so-called special production will not be so prominent for the reason that there have been too many pictures put out as specials which have in no way been unusual or special. The reaction from the deluge of near-specials is the exhibitor's demand for pictures of a character which offers an opportunity for more accurate advance determination of values.

Nathan Burkan, an able attorney of New York City who is legal advisor to a number of persons of importance in the industry, recently delivered an utterance which is as correct in one contention as it is incorrect in another. Mr. Burkan with good reason emphasized the necessity of a return to 1914 salaries. Conditions obviously make such a course imperative. He stated further, however, that 1914 admission prices should be reestablished. This is a contention that cannot be supported, for the single reason that the public has been educated to a demand for types of film entertainment that cost more to produce. A return to 1914 production standards in matters of legitimate cost would be disastrous.

That producers will carry through on their announcement to cut down production next Fall may be doubted with good reason. In all probability the volume of output will not exceed previous high levels but the demand for pictures that will come with the return of moderate weather is going to precipitate a great deal of studio activity.

A successful exhibitor who has been spending a great deal of money for semi-vandeville specialities informs us that henceforth expenditures for this purpose will be extremely limited. And the reason is that careful investigation failed to reveal any justification for the outlay on the basis of patronage attracted to the house. It is our belief that motion pictures in feature length and in short subject length, properly presented, provide for the exhibitor everything he needs. The reaching beyond in an effort to build up a heterogeneous type of entertainment is sometimes a dangerous and always an expensive experiment.
Chicago Sees Fight
Film Day After Bout
At Jersey City, N. J.

A fine example of news reel enterprise was the exhibition of the Dempsey-Carpentier fight films in Chicago on Sunday at 1 p.m., less than twenty-four hours after the title bout at Jersey City, N. J.

The negative was sent West by airplane and was developed and printed at a Chicago laboratory. Manager William Aschmann of Chicago and manager of Pathe had prepared one sheet on the film. These were displayed prominently in the leading theaters of the city where the picture played.

Exhibition of the fight film attracted many tens to the theaters.

Movement on to Close
Milwaukee Playhouses
In July of Each Year
(Special to Exhibitors Herald)

MILWAUKEE, WIS., July 5.—A movement is on foot among exhibitors of Milwaukee to darken their houses during July of each year. The step is being taken, according to theatre men, because of the fact that July is a dull month and it will give exhibitors an opportunity to renovate their houses.

Several theaters, including the Alhambra, have announced that they will not enter such an agreement.

Royal Pays Interest
On Exhibitor Deposits
(Special to Exhibitors Herald)

PHILADELPHIA, PA., July 5—David L. Segal, president and general manager of the Royal Pictures, 1337 Vine Street, announces that the company has made arrangements to pay interest of 6 per cent per annum on all deposits made by exhibitors. This plan is effective on July 15.

Interest will be paid whether the deposit is up for one year or a part thereof.

Seat Tax Inaugurated
In Beloit, Wisconsin
(Special to Exhibitors Herald)

BELoit, WIS., July 5.—The city council has adopted an ordinance which provides that in the future motion picture theatres will be taxed at the rate of 20 cents a seat instead of the flat fee of $25 a year.

Sunday Theatre Wins
(Special to Exhibitors Herald)

BRIDGEPORT, CONN., July 5.—Following the victory of Sunday theatre advocates Woodmont, a borough of Milford, will have its first motion picture show. An open air theatre will be constructed near the Pembroke hotel.

Blue Earth Has Blues
(Special to Exhibitors Herald)

BLUE EARTH, MINN., July 5.—The city council by a vote of 4 to 1 has abolished Sunday shows. A test case will be taken to the supreme court.

Pastor, Advocate of Shows
On Sabbath, Leaves Pulpit
Clergyman Says That it Is Better to Be Right Than Religious and That He Would Rather Be a Man Than a Minister
(Special to Exhibitors Herald)

LOS ANGELES, July 5.—The motion picture industry has found a champion in the Rev. D. H. Jones, former pastor of the Baptist church of Huntington Park.

In the recent blue law fight Mr. Jones assumed leadership of the forces seeking to have the Sabbath and, as a result, Huntington Park has had its first open theatre on Sunday for the first time since its incorporation. When Mr. Jones entered the fight he declared that he was for good motion pictures any and every day in the week.

Pastor Not to Resume Ministerial Duties

Because of his advocacy of the Sunday theatre Mr. Jones will not return to the pulpit of the Baptist church. Four months ago he resigned following a nervous breakdown. He had recovered and was ready to resume work when the blue law issue came to the fore.

After assuming leadership of the anti-blue members of the church sought to change his attitude but he refused to listen, declaring that "it is better to be right than religious." Immediately members of the congregation withdrew from him and it is possible that an effort will be made to have the Baptist council strip him of his orders.

Screen His Epigrams

During the blue law campaign striking epigrams by the pastor were shown on the screen of the Huntington Park theatre. In discussing the blue law issue Mr. Jones said:

"The doctrine behind the blue laws is this: 'I am in the right and you are in the wrong. When you are stronger than I you ought to tolerate me, for it is your duty to tolerate truth. But when I am the stronger I shall persecute you, for it is my duty to persecute evil."

"All the proposed Sunday legislation is simply a human attempt to whitewash what God designed to wash white. To condemn movies because some things may be objectionable is like refusing to eat fish because it contains bones.

"To prove Sunday laws to be religious is too much like trying to kill the dead. It is better to be right than religious. I prefer to dwell with the worlding and be true to my inner self than to live with the saint and betray it.

Coercing Not Beneficial

"There is a way to make the church the super-attraction. But it will never be done by coercing the consciences of men. The Cross of Christ is proving to be the greatest magnet in the world, but use it as a club and it will become a colonial failure.

"Killed professionally, yes. But, frankly, I would rather be a man than a minister. Coercion is less than profession. I would just as soon believe that the perfume of the rose comes from a polecat as to believe that the spirit of the blue laws comes from God.

"Christ whipped men out of the church but never into it. Professional reformers and Christian lobbyists at Washington may mean well but most of them are misguided wavel chair heroes of the cross.

"Close every other door except the churches," cries the reformer, forgetting that open hearts are greater inducements than closed doors.

Bigotry Is Cause

"When human passion is subdued, when the turbulent tide ebbs, we see the big things that good people see in the movies. Fortunately, if you are so disposed you need never be disappointed. The product of a legal religion has ever been and ever will be either hypocrisy or persecution."

Theatres and Other Businesses Conduct
Fight on Blue Laws
(Special to Exhibitors Herald)

TYLER, TEX., July 5.—A fight to the finish has been launched by theatres and other business concerns against enforcement of blue laws here.

In the early part of June the reformers succeeded in closing all business enterprises on Sunday. The week following the first Sunday of enforcement the garages opened to permit owners to get their cars but sold no gasoline. Soda fountains sold only milk drinks and ice cream. The proposed fight against the blue laws is being watched with interest.

"Stop Bellyaching"

A little slangy? Yes! But those are the words a Florida exhibitor uses in a message to his fellow exhibitors which appears on page 64 of this issue.

He is not complaining about the heat. His attendance has kept up right through the late spring and early summer—and better yet, he tells how he did it.

Read it. Think it over. And act on his advice.
Editor Denounces Censorship
And the "Meddlers"
Declares the Motion Picture Is an Agency for Good and
Not an Agency for Evil

PROMPTED by criticisms of "Passion," the First National production
starring Pola Negri, on the basis that the picture is not historically
correct, W. H. Lyon, of the "Tucson (Ariz.) Citizen" has written an
editorial scathingly denouncing censorship.

He declares emphatically that the "moving picture is an agency for
good, not an agency for evil" and it "needs less censoring and fewer fools to
fuss at it."

His editorial, written under the caption "Realism vs. Pleasure,"
follows:

"Advertised as an educational feature, the
presentation here of 'Passion,' in which
Pola Negri starred as depicting Madame
DuBarry, was criticized by some academic
soils on the ground that it was not his-
torically accurate. If we assume that the
moving picture is more than a mere enter-
tainment, that its main object is to smash
home history and philosophy and eco-
nomics, rather than to amuse and please
and divert, then the criticism was well
taken.

"But that did not spoil the picture. It
was a wonderful presentation of human
emotions. It was not chronologically fac-
tiful, of course, but the chances are that
there are more people in Tucson today who
have an accurate idea of the sociological
concepts of the day, of its costumes, its
architecture, its manners and of French
economic conditions than ever had such an
understanding before.

"So that on educational grounds, we can
commend the picture and defend it as
having taught the facts as to the lives of
France, and her people under Louis Quinze,
even if it did not stick to mere sequence of
dates.

"But the criticism is unfounded, anyhow.
The chautauquas and lyceums and lecture
bureaus and that sort of thing are founded
to instruct. The world of moving pictures
has been created by a beneficent provision
to amuse and rest and interest a world
which is hungry for a cheap and at the
same time a high class of amusement.

"'Passion' would have been a great pic-
ture if historically it had been inaccurate
enough to make DuBarry seven feet tall
and make Louis XV humpbacked.

"We have scant patience with attacks
on moving pictures, anyhow. We think
they do less evil and considerable more
good than most of our modern diversi-
ements. We hardly think a young man or
woman is likely to be corrupted by a pre-
sentation of the life of DuBarry.

"The moving picture is an agency for
good, not an agency for evil. It needs less
censoring and fewer fools to fuss at it. It
is seldom that a picture shows any reward
for misconduct. It is often, almost the
rule, in fact, that evil ways bring sad
endings in screen offerings.

"Fortunately business will object, but artist-
ically and spiritually it is true that the
world if called upon to choose between its
two new great playthings, the auto and
the movie, would be making a dangerous ex-
periment in discarding the movie and keep-
ing the auto."

New York, July 5.—William Christy
Cabanne will produce his next pic-
ture for R-C Pictures Corporation, "The
Barbicide," at the Victor studio here.

The picture will be based on a story by
Dr. Daniel Carson Goodman. Produc-
tion will start shortly.

Universal Requesting
Exhibitor Suggestions
On Title for Feature

(Special to Exhibitors Herald)

NEW YORK, July 5.—H. M. Berman,
general manager of Universal Film
Manufacturing Company, has issued a state-
tment requesting exhibitors of the
country to advise whether or not they
believe that original book titles should
be used as the titles of pictures.

Mr. Berman makes this request in
reference to "Fannie Herself," by Edna
Ferber, which has been produced by
Tod Browning with an all-star cast. In
asking the theatre men to decide the
question Mr. Berman points out that 2,-
000,000 people have read the story.

The advertising and exploitation will
not be prepared until exhibitors have
been heard from. The question is: "Do
exhibitors believe that 'Fanny Herself'
will have sufficient drawing power, or
do they believe that a box office title
should be adopted for the picture?"

Hoffman Production
Manager for Metro

(Special to Exhibitors Herald)

LOS ANGELES, July 5.—Milton
Hoffman, formerly with Paramount, has
been named production manager at
Metro's Hollywood studios. He will
share responsibilities at the plant with
Joseph Engel, who will devote his at-
tention to the business affairs of the
organization.

Neilan Offers League Film to
M. P. T. O. A. Members Gratis

Marshall Neilan, the distinguished producer who is making a
propaganda picture for the PUBLIC RIGHTS LEAGUE, in the fol-
lowing telegram to Sydney S. Cohen offers the film gratis to mem-
ers of the Motion Picture Theatre Owners of America:

"Simultaneous with the opening of greatest independent exhibi-
tors' convention today I have shot first scene for an anti-censorship
propaganda film to be distributed under auspices of PUBLIC
RIGHTS LEAGUE. In fighting censorship and blue laws it seems
to me we have neglected our own powerful medium, the motion
picture. In view of this fact am donating entire time and efforts of
my organization to production of a picture that I hope will give exhibi-
tors powerful weapon.

"With permission of Martin J. Quigley and PUBLIC RIGHTS
LEAGUE I hereby offer this motion picture to members of your or-
ganization free of charge. What you did with motion pictures for
the government in the war you can do for yourself in your fight for
your rights and I pledge myself to give my best efforts to the pro-
duction of this picture for your use, believing this gives you some-
thing concrete to work with. As censorship will be one of your im-
portant discussions it occurred to me that this might be of interest
to assembled exhibitors. Permit me to add the best wishes of one
producer who believes in your independence as well as his own."
Resolutions Adopted

INDEPENDENT LABORATORIES—Pledge support to independent laboratories "who are fighting domination by our enemies."

INDEPENDENCE MONTH—September designated as month for exhibitors to book and play as many independent productions as possible.

CONTRACTS—Officers of M. P. T. O. A. requested to continue their efforts to obtain an equitable and standard contract.

DEPOSITS—Recommended that deposit system be abolished and that a credit system be substituted.

CENSORSHIP—Exhibitors oppose censorship and pledge their resources to aid in the elimination of objectionable features. Pledge support to producers of good pictures.

BLUE LAWS—All blue laws propaganda condemned.

AMERICANIZATION—Pledge to continue policy of co-operating with the movement for Americanizing the foreign born.

NEWSPAPERS—Co-operation between newspaper editors and exhibitors advocated.

RENTAL—Producers requested to relieve the exhibitors from any obligation to pay a rental for such subjects as are prevented from showing by municipal order.

NOTORIOUS CHARACTERS—Oppose the appearance on the screens of any person whose sale claim consists of unsavory notoriety and denounce producers of such pictures.

SENATOR JAMES J. WALKER—Laud Senator Walker for his service, loyalty and comradeship.

SYDNEY S. COHEN—Express a vote of deep thanks, of supreme confidence and sincere appreciation to President Cohen.

GOVERNMENT—Swear allegiance to the flag and voice unstifling faith in the constitution of the United States.

SCHOOL EXHIBITIONS—Oppose screening of pictures by schools, churches and other institutions in competition with theatres.

ORGANIZATION NAMES—Favor establishment of a uniform name for each state organization—"Motion Picture Theatre Owners of America, State of . . . . . . . . . . . . . ."

MEMBERSHIP—Enlist support of salesmen of independent producers and distributors to further the work of the M. P. T. O. A.

FOREIGN FILM—Oppose tax on foreign films as an injury to the industry and the theatregoing public.

Another resolution expressed the appreciation of the M. P. T. O. A. for the generosity shown by Federation Film Exchanges, Select Pictures, W. W. Hodkinson, Pathe and W. W. Griffith in furnishing Mrs. Pauline K. Dodge with free film rentals.

Industry Awaits More Details on Undertaking

President of M. P. T. O. A. Back in New York with Complete Authority to Launch Project

With the second annual convention of the M. P. T. O. A. at Minneapolis now history, interest of the industry has centered on Sydney S. Cohen, re-elected president unanimously and authorized to take immediate steps towards the launching of a distributing organization capitalized at $15,000,000.

Only a bare outline of the proposition was given on the convention floor at Minneapolis, although it was apparent that the proposal had been preceded by an exhaustive investigation of its many angles.

Delegates Not Completely Informed

Aside from executives, few delegates to the convention appeared to be completely informed about the plan. The majority, however, registered their approval of the general proposition and their confidence in the ability of leaders to carry it to successful operation.

The handful of delegates who opposed the idea in its entirety found themselves completely outnumbered. Those who objected to certain details and counseled against hasty action appeared well satisfied with the final disposal of the matter, viz.: "That a committee of five be appointed by the chair to confer with producers and to work out details of operation and report back to the executive committee upon completion of their duties."

Conferences to be Opened Immediately

The departure of representatives of independent producers for the east immediately after the close of the convention indicated that they expected an early appointment of the committee of five and the opening of conferences immediately.

In brief, the proposition submitted on the floor of the convention provides for the organization of the Motion Picture Theatre Owners' Distributing Corporation with a capitalization of $15,000,000 to maintain a distributing company with offices in all of the exchange centers managed by exhibitors. It was suggested that $5,000,000 in bonds, carrying 6 per cent interest, and maturing in from five to ten years, be issued at once. Bonds are to be sold to M. P. T. O. A. members only and distribution is to be limited to members.

Open to All Independent Producers

Exhibitors conversant with the plan stated that the product of all producers, meeting the requirements of the organization, would be permitted to use its exchange facilities. It was indicated that the producers would maintain their own sales forces, although the management would be entirely in exhibitor hands. The company would operate as a film clearing house, it was stated.

The plan, when completely worked out, they state, would provide the producers a reasonable profit on the actual cost of production, and would save the exhibitors the "tremendous overhead now being eaten up by wasteful distribution systems."

Convention "Speeds Up" Last Day

Shortage of time, apparently, prevented a more complete discussion of the distributing plans on the floor of the convention. Nearly six hours were spent in debate Tuesday, when the matter was referred back to committee and a motion put through ending the discussion on the proposition.

"Wednesday, when the sub-committee reported, little time was given to debate and the matter passed by acclamation without a dissenting voice."

Part of Independent Program

The adoption of the distributing plan was a part of a program intended to give substantial encouragement to independents in all lines in the mo-
tion picture industry. Other steps taken along this line include:

- The designation of the month of September as Independence Month, when all exhibitors will be requested to play a pledge of support to independent producers.
- A pledge of support to independent laboratories.

Mr. Zukor Again

Again, the exhibitors have agreed to meet with Adolph Zukor, president of Famous Players-Lasky Corporation, for the purpose of reaching an agreement on the question of producer-control of theatres. Just how soon this agreement will be sought is not known. When approached on the subject, President Cohen said:

“When I return to New York I will go over the outlines of the convention and meet with the executive committee. We will decide then our program for the year. We will take up first whatever problems most insistently called to the members of the organization.”

Mr. Zukor appeared before the executive committee of the league and, according to a report, admitted he had violated the agreement made last year but that he wanted another opportunity, stating that the Motion Picture Theatre Owners of America would not regret it.

Wants a “Padlock”

President Cohen recommended that another attempt be made with a “padlock” on it be sought with Mr. Zukor. What are we to gain,” asked the president, “if we bring the Famous Players-Lasky or Zukor if we could? I recommend that he be given another opportunity. Only, have a padlock agreement.”

In this connection T. L. Kearse of West Virginia placed this proposition before the convention: “I suggest that we make a similar agreement with every company. We have trouble with all companies and we can’t place Mr. Zukor against the field.”

A similar action will be taken in this matter will be discussed by the executive committee.

Loew Talks on Question

Marcus Loew for the second time took the floor on the Zukor matter.

“The only objection, gentlemen, that I have to your recommendation,” he stated, “is that you are going to ask Mr. Zukor to make his appeal in the public press that he is wrong. I know Mr. Zukor will co-operate with you. He will give you his best. But if you want to treat him right, let’s make it as easy as possible for him.”

Mr. Loew’s statement was based on what he understood to be a recommendation that Mr. Zukor acknowledge through advertisements in the newspapers of Mattoon, Ill., and other towns throughout the country his wrong in the publication of previous advertisements prompted by the failure of exhibitors of these towns to book Paramount pictures.

President Cohen, however, clarified the situation by explaining that a public statement would be made by Mr. Zukor. All the organization requests, he said, was that Mr. Zukor restore the prestige of those exhibitors injured by the advertisements advertised.

B. F. Urant of Mattoon, whose case has been cited in the trade press, asserted that he did not want Mr. Zukor to acknowledge that he was wrong. “Paramount has advertised,” he said, “that I am a bum exhibitor,” shouted Urant. “Now let the company apologize to me as an exhibitor. That is all I ask.”

The convention adopted the president’s recommendation and another agreement be worked out with Mr. Zukor.

Suggest Salary for Cohen

Following the re-election of President Cohen, Marcus Loew suggested to the delegates that a salary be provided for the chief executive of the organization in the hands of the executive committee. Mr. Cohen declared, however, that he would accede to it only if the financial affairs of the organization had been taken care of.

One of the important questions to come before the executive committee is state representation on the committee instead of shipping zone representation. Lawrence Goldman, attorney for the Motion Picture Theatre Owners of America, argued the case on the last day of the convention. Owing to the press of last minute business no action was taken on it. Mr. Cohen was asserting that the matter would come up before the executive body and that he was confident that any difficulties in this respect would be solved.

On the recommendation of the ways and means committee a new plan of financing was adopted. This action was superseded, however, by the adoption of a resolution on the last day of the convention reverting to the quota system for raising funds. The reason for this action was that it was felt that sufficient money could not be raised by a levy of $10, $20, and $30.

Hampton in Statement

It was stated to the delegates that the idea for launching a distributing organization originated with the exhibitors. In connection with R. Hampton, one of the independent producers interested in the movement, issued the following statement:

“My attention has been called to the fact that representatives of local newspapers have made the statement that I am leading the Motion Picture Theatre Owners in its fight against the Famous Players-Lasky Corporation. Although I am committed body and soul to the fight against the domination of the film industry by the Famous Players-Lasky Corporation, I am in no sense the leader of this movement. Credit for the growth and success of the association due to the courageous and brilliant leadership of Sydney Cohen, Senator James Walker and other executives of the M. P. T. O. A. My part in this movement has been a very small one. I am simply a producer making a living, doing business, and earning a decent living annually. I am not an exhibitor. I came to the convention at the request of Mr. Sydney Cohen, who desires my services within my power that are requested of me by the executives of the M. P. T. O. A.”

Cohen Makes Statement

During a short talk to the delegates on the last day of the convention President Cohen made the assertion that he wished every exhibitor who had not been engaged in any other business, either direct or indirect, aggressively to the country attended the convention. The large attendance was a source of satisfaction to officials because of the action taken and the way in which each state organization was to be represented by delegates. Many exhibitors, neither delegates or alternates, were present.

A number of producers and distributors were in Minneapolis, among them Mr. Zukor, Mr. S. R. Kent, general manager of Famous Players, Lewis J. Selznick, president of Selznick Enterprises, H. B. Hampton, general manager of Associated Producers, H. R. Kelly, general manager of Universal, Sam E. Goldfisher, of Famous Players-Lasky Corporation, and John S. Woody of Realart.

The question of choosing the convention city for 1922 was left in the hands of the executive committee. This matter was discussed by the committee and representatives from Washington, D. C., extended the greatest effort to have the meetings held at the capital. Kansas City also had its boosters.
ARKANSAS
E. H. BUTLER, Community, Russellville.
O. C. HAUER, Hauker Theatre, Camden.

CALIFORNIA
Mrs. W. H. WHITSON, Kinema, San Diego.
MAURICE KLEIN, Washington & Broadway, San Francisco.
B. H. LUSTIG, Dreamland, Los Angeles.
ELEN A. KING, Lincoln, Oakland.
C. C. GRIFFIN, New Piedmont, Oakland.
P. J. DAVIES, Pialo, Oakland.
GLENN "HARPO, Apollo Theatre, Los Angeles.
W. H. WHITSON, Plaza, California, San Diego.
H. J. SILER, Scenic Theatre, Whittier.
E. ROBENTHAL, Majestic, San Francisco.
R. A. McNEILL, New Lyceum, San Francisco.

CONNECTICUT
W. A. TRUE, Strand, Hartford.
M. A. HEANUE, Oak Theatre, Bridgeport.
Joseph W. WALKS, Rialto, Hartford.
HYMAN SCHWARTZ, Loew House Opera House, Williamstown.
Fred J. WILSON, Greenwich, Greenwich.
MORRIS FUCZYZER, Empire, New London.

ILLINOIS
Mrs. SAM RABINOVITZ, Marion Theatre, Chicago.
J. C. ABBOTT, Aledo Opera House, Aledo.
DON H. BOSTON, Court, Kankakee.
M. O. WELLS, Vista, Chicago.
WILLIAM PEARL, Pearl Theatre, Highland Park.
ADOLPH POWELL, Rex, Chicago.
CHARLES J. LAW, New Palace, Pana.
CLARENCE LUTZENFELSCHLAG, Grand Theatre, Chicago.
J. H. HOFF, Fort Armstrong, Majestic.
ROCK ISLAND, Ideal, Chicago.
J. D. DUTHOM, Strand, Freeport.
GEORGE BROMLEY, Montrose, Chicago.
B. F. URBAN, "K", Theatre, Mattoon, Ill.
LOUIS ZAHLER, Commodore Amusement Cort, Chicago.
GEORGE TREULICH, Bonita, Chicago.
W. W. WATTS, Gaiety, Vandalia, Princess, Springfield.
WILLIAM J. SWENEN, Hamlin, Chicago.
I. SIEHA, Stadium, Chicago.
J. J. RUIBS, Fox Theatre, Aurora.
L. M. RUBENS, Princess Theatre, Joliet.
JULIUS LAMM, Shakespeare, Chicago.
K. FISHPATRICK, Lyric, Blue Island, Chicago.
LOUIS H. VOYNA, California, Elgin, Chicago.
JAMES B. DIELKULKA, Parkway, Chicago.
WILLIAM H. CADOTT, La Petite, Kankakee.
ANDREW CARRAS, Woodflood, Chicago.
W. D. RUBIOD, Indian Theatre, Aurora.
JAMES E. COSTON, Harvard, Chicago.
CECEL E. MAYBERRY, Benton Amusement Co., Benning.

INDIANA
G. G. SCHMIDT, Indianapolis.
HARRY CORK, Indianapolis.
G. W. WINSLOW, South Bend.
C. H. SWENSON, Evansville.
E. H. BINGHAM, Indianapolis.
RALPH LEAHY, Indianapolis.
A. J. OWEH, Star, Whiting.
J. C. BENNETT, Princess, Whiting.
A. H. BURTRAND, North Star, Indianapolis.
WILLIAM BENNER, Jr., La Salle, South Bend.
E. H. BINGHAM, Colonial and Regent, Indianapolis.
B. Y. WOODWARD, Crescent, Savoy and Majestic, Terre Haute.
O. I. DENEHARE, Franklin Opera House, Franklin.
F. G. HILLAR, Opera House, Anderson.

IOWA
M. SMITH, Scenic, Sioux City, Iowa.
N. R. BOURNE, Tull Theatre, Algona.
J. E. BOYLE, Dreamland Theatre, Dubuque.

AMONG THOSE PRESENT

Official list of exhibitors who attended the first annual convention of the M. P. T. O. A. at Minneapolis on June 27, 28 and 29.

THOMAS A. BROWN, Strand Theatre, Iowa City.

KANSAS
R. G. LUGGETT, Gauthier, Kansas City.
CLAIRE M. PATER, Patee, Lawrence.
S. A. DAVIDSON, Princess, Sedroza.
H. L. GORE, Mystic, Mulberry.
M. VON PRAAG, Art, Kansas City.

KENTUCKY
H. B. STRUBE, Empire, Sun, Shelby, Louisville.

LOUISIANA
H. J. HERRMANN, Trivid, New Orleans.

MARYLAND
J. L. ROME, Capitol Theatre, Baltimore.
T. D. GOLDEN, Wallbrook, Baltimore.
R. W. SMITH, New, Baltimore.
C. E. WHITELER, Baltimore.

MASSACHUSETTS
SAM D. GRAND, Roxbury, Boston.
S. W. DICK, Lancaster, Boston.
L. M. BONS, Bijou, Fall River.
A. R. LAWTON, Shear, Lyric, Cummings, Fitchburg.

MICHIGAN
W. S. BUTTERFIELD, Bijou Theatre Enterprise Co., Battle Creek.
CLARK E. CODY, Colonial, Gladmer, Lansing, Lansing.
GLEN A. CROSS, Post and Regent, Battle Creek.
E. V. MCGRATH, Knickerbocker, Detroit.
JOHN E. XEES, Dawn, Detroit.
A. F. PIGGER, Rex, Royal, Ironwood.
W. S. MCLEAN, chain of theatres, Jackson.
J. R. DUNN, Family Theatre, Monroe.
FRED R. RUMLE, Warren, Detroit.
D. J. KULASEZQZ, Rex, Liberty, Strand, Bessmer.
PAUL GLEICHMAN, Broadway, Strand, Ferry Field, Detroit.
W. C. HOFFMAN, Fuller, Elite, Kalamazoo.
J. C. RITTER, Rialto, Detroit.
HARLAN T. HALL, Russell, Detroit.
HARVEY WHITE, Beechwood, Detroit.
A. J. MOELLER, Detroit.
FRED R. RUMLE, Warren, Detroit.

MINNESOTA
J. HELBORN, Regent, St. Paul.
A. HIEZ, Regent, St. Paul.
MRS. M. E. BRINKMAN, Rex, Bemidji.
W. A. SANDON, Sandon Theatre, Mankato.
W. M. ABRAMSON, Zelta, Duluth.
I. P. BREMER, Princess, Janesville.
ENOS E. TURNE, Lyric, Kenyon.
W. G. TICE, Princess, Minneapolis.
H. B. SMITHS, Lowell, Minneapolis.
L. G. ROESNER, Colonial, Winona.
W. L. NICOLAS, Strand, Fairmont.
C. H. HITCHCOCK, Princess, Minneapolis.
SAMUEL B. GORNISH, Sun, Faribault.
GEORGE RAUENHORST, Crystal, Fulda.
H. N. TUCKER, Family Theatre, Fine City.
J. A. LLOYD, Rainbow, Mahnomen.
C. F. VONDA, Rainbow, Mahnomen.
A. W. ULLMAN, Orpheum, Ads.
FREYER & JOSLIN, Liberty, Minneapolis.
A. J. CARUS, New Empress, Eveleth.
A. O. LEE, Oak Mark, Minneapolis.
A. F. FLIESHEIM, Strand, Cloquet.
J. A. DUTTHIM, Lyceum, Three River Falls.
A. C. KLEG, Empress, Zumbrota.
J. D. MARKE, Delmar, Minneapolis.
GEORGE W. RYAN, American, Mora.
R. G. RIESE, Scenic, Appleton.
ARTHUR LA FORCE, Star, Two Harbors.
J. A. NELSON, Princess, St. James.
LOUIS H. FOX, Old Mill, Minneapolis.
B. G. LATTY, Lyric, Fergus Falls.
A. L. CLINTON, Strand, St. Cloud.
H. FRAJOL, Lyceum, Gilbert.
FRANK ZIEMMER, Rex, Aurora.
WILLIAM DOMINICK, Grand, Biwabik.
L. E. PEARSON, Cantor, Grand Center.
W. H. GULFELF, Lotus, Red Lake Falls.
STANLEY L. HALL, Happy Hour, Jasper.
D. O. BENJAMIN, Crystal, Riceville.
WILLIAM KRUNHOLZ, Grand, Hallock.
M. J. LARIK, Bijou, Barnesville.
C. E. NELSON, Rex, Henning.
M. M. HANSON, Palace, Blue Earth.
H. B. GREEN, New Lake Theatre, Minnesota.
J. B. ACKER, East Lake Theatre, Minneapolis.

NEW HAMPSHIRE
V. A. ANDERSON, Anderson Theatre, Gulfport.

NEW HAMPSHIRE
C. H. BEAM, Pastime, Franklin.

MISSOURI
E. E. TRUNNELL, Baxer, Noxingier.
JAMES FALLOWS, Gem, Moberly.
THOMAS JAMES, Corner, Gueley.
W. P. CUFF, Strand, Chillicothe.
JOSEPH MOLLER, Mogler, St. Louis.
JOHN R. PRATT, Palace, Falcon.
CHARLES T. SEARS, De Graw, Brookfield.
LOUIS C. HILL, Cinderella, St. Louis.
MRS. F. D. HALL, Wonderland, Madelia.
C. R. WILSON, Lyceum, Mike NASH, King B, St. Louis.
FRED WERENBERG, Melba, St. Louis.
MAX LEECHHOF, Trinity, Portland.
A. M. ESNES, Palace, Kansas City.
A. JOSEPH, Victory, Kansas City.
LAWRENCE E. GOLDMAN, Lincoln, Kansas City.
A. K. BOUSSAULT, World in Motion, Kansas City.
NEW JERSEY
Joseph Herr, Opera House, Newark. J. Seide, New Amsterdam, Newark.

NEBRASKA

NEW YORK

NORTH CAROLINA

NORTH DAKOTA
R. R. Wisch, Grand, Mohall.

OHIO

Pennsylvania
C. M. Raporot, Ideal, Philadelphia.

RHODE ISLAND

SOUTH DAKOTA
E. L. Smith, Bijou, Huron. J. H. TENS
Ed Dot, Queen, Hur.

Utah

Vermont
Mrs. Pauline K. Dodge, Town Hall, Morrisville, Vt.

Washington, D. C.

West Virginia

Wisconsin
H. A. Schwahn, Grand, Unique, Orpheum, Lyric, Eau Claire.
F. W. Kohnen, Grand, Unique, Orpheum, Lyric, Eau Claire.
Fred Smith, Grand and Orpheum, Menominee.
W. S. Smith, Grand and Orpheum, Menominee.
H. C. Buchanan, Peoples Theatre, Superior.
Roy Cummings, Orpheum, Osbosh. A. J. Latts, Royal and Majestic Theatres, Ashland.
D. F. Kellisher, Mount Horeb, (Opera House).
G. Hamilton, Auditorium, (Colfax).
G. E. Miner, Unique, Rice Lake.
Z. J. Canar, Opera House, Mondovi.
G. A. Schoch, Bijou, riceville.
Ernest Hofer, Rex, Shioelyan.
Frank C. Buelley, Prince, Superior.
Henry W. Zimmerman, Uane, Camb- erland.
P. W. Palmer, Rialto, Edgerton.
Mr. and Mrs. A. N. Stokey, Grand, Durand.
C. L. Ross, Baraboo, Wisc.
W. M. Jacobs, Lexington, Milwaukee.
I. J. Craite, Majestic, Rice Lake.
Smith Bros, Orpheum, Menominee.
Fred C. Seegert, Regent Theatre, Milwau-
keee.
Louis Plate, Climax Theatre, Milwaukee.
S. Bauer, Atlas, Milwaukee.
Tom Foster, Star, Stanley.
Henry Goldman, Colonial and Grand, Green Bay.
J. P. Adler, The Adler and Triar, Marshfield.
D. R. Lattes, Royal, Ashland.
W. L. Ainsworth, Orpheum Theatre.
Fond du lac.
F. J. McWilliams, Grand Theatre, Madiso.
Jos. G. Rhode, Rhode Theatre, Kenosha.
A. P. Desereneaux, Strand, Madison.
Jack Sullivan, Dowier, Miramar, Astor and Murray, Milwaukee.
Ray Paskin, Washington, Milwaukee.
F. W. Wallcott, Lyric, Milwaukee.
H. B. Bufe, La Crosse Theatres Co., La Crosse.
Al. Bartlett, Empire, Milwaukee.
A. L. Kobara, Alpine, Wausau.
Owen McKevitt, Bijou Theatre, Racine.
A. J. Cooper, Revere, Strand, Casino, La Crosse.
Hammer & Conwell, Auditorium, Colfax.
W. F. Risberg, Iris, Whitall.
F. M. Paulson, Iris, Whitall.
J. C. Heywood, Rex, Kenosha.
Otto Bell, Sparta, Bell.
John Kohn, Opera House, Osseo.
Hamilton, Marinaka Theatre, Gales-
ville.
G. Dullard, Columbus, Shioelyan.

Wyoming
Earl Nye, Atlas and Amuse Theatres, Cheyenne.
Plan Merger in
St. Louis, Rumor
(From Staff Correspondent)

ST. LOUIS, MO., July 5—A merger of the fourteen Famous Players-Lasky theatres here and the eight Skouras houses is perhaps only rumored in film circles. Strengthening the report was the departure for New York yesterday of Skouras brothers.

Such a consolidation would mean that all first-run houses here would come under the control of one organization.

Sennett Has Sufficient Product to Close Plant Through Summer Period

Announcement is made at the Mack Sennett studios that there will be no shooting on the big Edendale plant during July and August except such as may be required to finish "Molly O," and the two-reel Ben Turpin special, now nearing their cutting stages, the former being directed by F. Richard Jones and the latter by Roy Del Ruth.

With these finished and ready for publication by Associated Producers, Studio Manager John A. Waldron says that a normal supply of Sennett product will be at the disposal of the country's exhibitors even though nothing more is made until September, which, he says, probably will be the case and the studio with regard to its picture-making activities will be closed.

Several of the Sennett players have been loaned to other producers.

Thomas Walsh Will Produce in Europe

Thomas B. Walsh announces that he will leave for Europe in July to produce "The Wings of Society," the story of which was written by Director Walsh. Mr. Walsh has just completed "Shams of Society" for R-C Pictures Corporation.

The picture to be produced in Europe at Monte Carlo, Nice, the Riviera, Paris and London. It is a sociological drama.

Sentiment of Legislature in Georgia Opposes Censorship

Editor Reassures Industry That Introduction of Regulatory Measure at This Season Is Extremely Doubtful

Georgia is in no danger from censorship.

This became apparent from an article written by Marion Kendrick of the Atlanta Constitution, who is a recognized authority on subjects pertaining to the Georgia legislature. Mr. Kendrick writes:

Members Would Make Determined Fight

"The sentiment of both houses of the general assembly is almost unanimous against the creation of such a board. While there has been some discussion of a measure providing censorship its introduction is doubtful. Should the bill be introduced, however, a number of members have expressed their determination to fight its passage."

Mr. Kendrick's statement is significant in view of the recent refusal of Governor Hyde of Missouri to recommend enactment of censorship legislation at the special session of the legislature in that state despite the resolutions passed by the Committee of Fifty.

Sentiment is Anti-Reform

With Governor Hardwick of Georgia a close friend of the industry and with Governors Hyde's refusal to recommend censorship legislation it would seem that there is a growing sentiment throughout the country against the reform element.

In making his prediction Mr. Kendrick was commenting upon the presence in Atlanta of Miss Louise Connelly of the National Board of Review. In an address before the Atlanta Woman's Club she explained the attitude of the National Board of Review toward the censoring of pictures. It is the purpose of the body she represents, she stated to eliminate only those pictures which would hurt the community.

Talks on Juvenile Films

She expressed an opinion that children under the age of 10 years should be restrained from attending the motion picture show and that boys and girls between the ages of 10 and 16 should see only those pictures which had been selected as suitable for them. It is the aim of the board, the speaker said, to maintain the art of pictures in the broadest sense possible, but to guard against the law-breakers who break into any field.

Valentino Will Star In Melford Picture

(Special to Exhibitors Herald)

LOS ANGELES, July 5—Production started today on George Melford's new Paramount production, "The Sheik," with Rudolph Valentino, whose work in "The Four Horsemen of the Apocalypse" won universal praise, will star in the latest Melford picture.

The story is by S. M. Hull, with the screen adaptation by Monte Katterjohn.

Grampp to Manage New Peatle Theatre

(Special to Exhibitors Herald)

KEWANEE, ILL., July 6.—The beautiful new theatre being erected here by William Peatle will be under the management of H. E. Grampp of Rockford. The house will seat 900.

Saengers Lower Price

(Special to Exhibitors Herald)

HELENA, ARK., July 6.—Admission prices have been decreased at the Jewel theatre, owned by Saenger Amusement Company.

What Exhibitors are saying about EXHIBITORS HERALD

"EXHIBITORS HERALD is some magazine. I couldn't get along without it."—W. F. Morris, manager, Amuse theatre, Grover, Colo.

"Enclosed find my subscription for EXHIBITORS HERALD. I just had to subscribe. 'What the Picture Did for Me' is a great help for the small town exhibitor, who can't see what he is buying and consequently has to buy a cat in a bag. It helps wonderfully."—O. I. Shealey, manager, Casino theatre, Clinton, S. C.

"We desire to commend you for the fearless stand you have taken in regard to the various ills of the business. We consider EXHIBITORS HERALD second to none in the field."—R. L. Hensler, manager, Bijou theatre, Carrollton, Ill.
A Quarter of a Century in the Motion Picture Industry

July is the Twenty-fifth Anniversary of Charles Urban's Association With Film Enterprises

TWENTY-FIVE years in the motion picture industry.

Such a statement in reference to any other industry would not be unusual. But the comparative youth of the motion picture industry not only makes it significant but gives rise to the question: "Who are the men who have spent a quarter of a century in developing the art of the photoplay?"

July of this year marks the twenty-fifth anniversary of Charles Urban's association with motion picture enterprises. Mr. Urban's work in the industry has not been in connection with the production of dramatic subjects, but in the development of the motion picture as a business proposition.

Mr. Urban states that he is glad that he has put all the emphasis on the educational phase of the industry. "Even now," he says, "the theatres are seeing the necessity of educational pictures. Very shortly the educational picture will be paramount."

"Twenty-five years is not a long time to wait. I'm surprised it came so soon."

Most of Mr. Urban's working life up to 1921 was spent in England, though he made seventy-nine round trips between London and New York. He went to London in 1896 on a three months' trial trip to handle the agency for Edison pictures. That three months' trial developed into a stay of twenty-one years.

Born in Cincinnati, Mr. Urban's first job was in a bookshop at $1.50 a week. In time he became a book agent, and he tells with great glee how he started off to fortune some years later when in Chicago he sold Marshall Field a deluxe edition of "The Stage and Its Stars," a $125 sale.

Subsequently, Mr. Urban went into the stationary business in Detroit, then the typewriter business, and then the phonograph (dictaphone) business and about that time came along news of the wonderful new invention of motion pictures, and those were the days of the nickel-in-the-slot machines. He obtained the Michigan agency for Edison pictures and did so well that the offer came for him to go to London.

There were only two kinds of pictures in those days—French pictures made by Lumière and American pictures made by Edison. The English wanted to see English pictures. So Mr. Urban developed the Urban camera, what is said to be the forerunner of all the cameras used today. Lumière and Edison would not sell their cameras.

In the same way he developed the Urban Bioscope, a projector that was largely used during the first eight years in Europe and the basis, it is claimed, of all projectors used today. It was in 1898 that he took the first important step in the direction of the Edison type. The first projection was an English training ship off Portsmouth. Since then he has made thousands of educational subjects. He has accumulated a library of film which he is said is not even approached by any other in the world. It is the basis of "The Living Library of Knowledge," which is the film encyclopedia of the world, now in process of editing. Every subject capable of being illustrated by photography is in that library.

Mr. Urban sums up the results that he considers of value of his long residence in London in two broad strokes. They are:

1. The accumulation of his great library of film which he is now editing into its final form.
2. The development of Kinemacolor.

The story of Kinemacolor is a romance in itself. It is a story of an epic fight: first the light of the experimenters, then the light against the vultures, for when after many years it became a commercial success, the attacks on his patents began. He had then many expensive lawsuits on his hands, but within a few years Kinemacolor, he says, netted him more than $1,400,000. It was shown all over the world and a sample of its success was a consecutive twenty-seven months' run at the Scala theatre in London at prices of $2.50.

Mr. Urban's pride in Kinemacolor is intense, though he realizes it had grave faults. The main fault was what was called "ringing," a shooting of color flashes all over the screen. So when it was still at the height of its commercial success just before the war, Mr. Urban decided to correct those faults of process and rid himself of all the suits at law. He did it by developing Kinekrom. A year will be necessary to manufacture the special projection machines needed for color films. These machines, known as Duplex Color Projectors, will also run films in monotone or black and white.

Admission Taxes Drop
$250,000 During May
(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., July 5.—A falling off of more than a quarter-million dollars in admission taxes during May has just been reported by the Commissioner of Internal Revenue, collections during the month totaling $7,152,375, as compared with $7,415,568 in April. At that, however, the month's collections were some $329,000 ahead of those of May of last year, this tax being one of the very few to show increases over 1920.

Collections from the film tax in May were $442,016, as compared with $419,177 in April, while $16,960 was collected from the seating tax, against $90,374 in April.

Film Board of Trade Will Change Its Name
(From Staff Correspondents)

ST. LOUIS, MO., July 5.—The St. Louis Film Board of Trade will decide on several important changes to the constitution and by-laws at the next meeting. Among other things it is proposed to change the name to the St. Louis F. I. M. Club.

McManus Has St. Louis Branch of Paramount
(From Staff Correspondents)

ST. LOUIS, MO., July 5.—R. J. McManus has been made St. Louis manager for Paramount, succeeding Gerald Ackers, who has been appointed assistant general sales manager for Paramount. John Koenig has been made general office manager.

Paramount Drive Will Be Called Lasky Week
(Special to Exhibitors Herald)

NEW YORK, July 5.—National Paramount week, September 10, is known this year as Lasky Week, in honor of Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation.

Spyros Skouras Weds
(From Staff Correspondents)

ST. LOUIS, MO., July 5.—Spyros Skouras, president of Skouras Brothers Enterprises, Missouri Association First National franchise holders, and owner of the West End Lyric and other leading theatres, was married recently to Miss Sarah Bringuia, daughter of Mr. and Mrs. Anthony Bringuia, 5915A Etzel avenue. Following a honeymoon in the East the couple will be at home in August at their home, 6632 University drive, University City.

Pirtle Buys 2 Houses
(Special to Exhibitors Herald)

JERSEYVILLE, ILL., July 5.—S. E. Pirtle has purchased the Bijou theatre at Carlinville and the Court at Bushnell. With the acquisition of these two modern houses Mr. Pirtle increases his chain to five theatres. He is also building a new playhouse here.
Paramount Plans 25 Per Cent Saving in Its Production Costs

Lasky Says Economy Program Will Cut Abnormal Salaries And Do Away With All Extravagance

By JESSE L. LASKY

(Vice-President of Famous Players-Lasky Corporation, who is now at the company's studios on the West Coast.)

THE day for a complete "show-down" in the motion picture industry has arrived. Abnormal and exorbitant salaries, needless and wasteful extravagance, so-called "bankers' hours" and all the various illogical and unbusinesslike methods that have obtained to a greater, or lesser degree, in the motion picture business, by which it has been more or less unjustly criticized, must come to an abrupt end. We must regard the present moment as the most critical that the film industry has faced during its existence.

So far as Famous Players-Lasky Corporation is concerned, and I am satisfied that this plan will apply to other leading producing companies, there will be no more extravagance in production, no more abnormal salaries, and employees of the company will be expected to give value received in every department.

* * *

This means longer hours and great application wherever there has been a tendency to loafing. The real reason for the present condition is the inevitable outcome of the mistaken assumption on the part of many employees in the organizations of pictures that the bonusa period would last indefinitely.

It is no longer a matter for future discussion and problematical action. Whatever is done now and in the future will be the result of this effort which promises to save the situation and restore production to a normal basis is now in the full swing of this campaign. Its success will depend upon the earnest support of every individual and organization concerned in or dependent upon the film industry.

I mean by this not mere words, but action, not half-hearted promises but thorough cooperation from those who are associated in organizations such as the directors' and the producers' associations, Screen Writers' Guild, Actors Equity Association, the organizations of cameramen, assistant directors and others.

Famous Players-Lasky Corporation is not a lone in seeing the necessity and acting upon it. Before I left New York City I had conference with Richard A. Rowland and Marcus Loew of Metro, Samuel Goldwyn of Goldwyn Pictures and others. Metro, I am given to understand, is putting into effect a policy of saving in production costs and this will be followed by Goldwyn and others who are making pictures on a large scale.

While the exhibitors of America face a condition which renders it imperative that rentals be reduced, it is obvious that this reduction can only come as the result of a complete readjustment in the producing end which will insure a saving of at least 25 per cent, for nothing less, it is conceded, will save the industry at this critical period.

I feel that the situation concerns Los Angeles more vitally than any other district in the United States, and when I speak of the necessity of support, I include in this the tradesmen and all business and social bodies which have it in their power to help us to effect the necessary saving.

Famous Players-Lasky Corporation has closed its Long Island studio, a $2,000,000 plant, for a period of time, in order to concentrate the productive activity in Hollywood. It is in mind that this Eastern studio is fully capable of catering for all Paramount pictures and it is obvious that unless our plan for the development of the industry in Los Angeles meets with success, it will be natural to return to the Eastern seaboard where there are greater resources and more talent available and where we would be in closer touch with the Home offices and the centers of administration and distribution.

First, however, we are going to try out the plan here and I cannot too strongly emphasize what this means to Los Angeles and its environs. Perhaps the best way to make this apparent would be to ask the people of Southern California to consider what it would mean to them, and to business generally, if there were to lose the motion picture industry.

* * *

However, I have absolute confidence that we will have the needed support and upon that confidence is based the action that is to be immediately taken by our company in bringing all its production units in this country to Hollywood, so that there will be seventeen companies working continuously at the two studios, including the following productions: Cecil B. DeMille, William DeMille, George Melford, John Roberson, Gloria Swanson, Wallace Reid, Betty Compson, Robert Harron, Mary Pickford, Charles Pettojohn, who will arrive shortly, and the other stars of Realart pictures, Mary McAvoy, Bebe Daniels, Wanda Hawley and Mary Miles Minter.

We will encourage Eastern actors and directors to come here to build up the color.

Let me impress this fact—that, despite the plan of economy, there will be no lessening in the standard of quality for our product.

I think that I have said enough to prove that it is now largely up to the people of Southern California as well as to the members of the industry which includes every branch, to give that loyal and efficient support which will enable us to carry out our plans as I have briefly outlined them.

'Daily meetings are to be held at the Lasky studio by the executives, including Charles Eyton, general manager; Victor H. Clarke, special representative of the production department; Fred Kley, studio manager, and myself, at which ways and means will be discussed and plans formulated for carrying out the necessary changes.'

Selznick Teams Meet! On Diamond July 30

New York, July 5.—Two baseball teams representing the production and distribution departments of Selznick Picture Corporation will play their second annual game on July 30. Myron Selznick is in charge of the production team which has in its membership Constance Binney, Eugene O'Brien, Charles Pettijohn is leader of the distribution team.

President Lewis J. Selznick will pitch the first ball.

"Cabiria" In Revival

Showing at Strand

Special to Exhibitors Herald

New York, July 8.—The Strand theatre this week is showing "Cabiria," the Italian production which met with such success seven years ago. Its revival at this time has met with favor. The picture is an adaptation of Gabrielle D'Annunzio's scenario.
Tom Mix, the popular Fox star, with his wife (left) and mother-in-law, Eugenie Ford, in Chicago.

Winifred Westover, leading woman for Conway Tearle, in Selznick pictures, being introduced to Jack Dempsey by "Philadelphia" Jack O'Brien.

Reading from left to right, Sam Edwards, San Francisco manager of First National Exchange; Lon Chaney, appearing in "Bits of Life," and Marshall Neilan, director, on the S. S. Yale, where several scenes were made for the Neilan production.

Rupert Hughes to Write Titles
For Public Rights League Film

Neilan Begins Production on Picture to Be Used in Combatting Reform Movement Throughout the Country

Rupert Hughes, noted American writer whose contributions to the screen have met with genuine public favor, will assist in writing the titles for the PUBLIC RIGHTS LEAGUE picture which Marshall Neilan is producing.

Through the courtesy of Goldwyn Mr. Hughes is able to lend material aid to the exhibitors of the country in “swatting the reformer.” The Hughes subtitles have been a distinguishing mark in his Goldwyn productions. Although written in a humorous vein these titles convey worthwhile and logical thoughts, a fact which will be of inestimable value in the LEAGUE subject.

With two distinguished men, Mr. Neilan and Mr. Hughes, giving their hearty cooperation in this movement the members of the LEAGUE are assured of a picture which will present a convincing argument against censorship while giving patrons of the theatre a high grade of entertainment.

Mr. Neilan has placed the subject in production. While the producer has not yet announced his cast a previous statement from him was to the effect that he was negotiating with several prominent players. The hundreds of exhibitors who have played Neilan pictures know of his ability in choosing casts which seem ideal.

The hundreds of exhibitors who have become members of the LEAGUE will have in the Neilan picture a sure weapon for defense against any reformers who attempt to destroy their business. A message conveyed to the public on the screen carries with it a punch which the spoken word lacks.

Mr. Neilan and Mr. Hughes have realized the opportunity afforded to serve both the exhibitor and the industry in the fight for a free screen. By becoming a member of the LEAGUE the exhibitor avails himself of the same opportunity.

A Neilan picture, with subtitles by Rupert Hughes, is a boost to any program. In past summers the slogan has been “swat a fly.” This summer and hereafter it should be “swat a reformer.” Both the fly and the reformer serve no good purpose.

Now is the time to join the LEAGUE, play the Neilan picture and “swat the reformer.”
**Fighting for a Free Screen**

The following names have been added during the past week to the membership of the PUBLIC RIGHTS LEAGUE. Next week the entire membership will be published.

Your name on the membership roll shows your keen interest in the industry’s fight for freedom. If your name is not in the list published next week your brother exhibitors will wonder why you are not cooperating with them in this movement.

Send in a signed pledge card today. Your only obligation is to disseminate LEAGUE propaganda.

**A**

AARON, H. M., Crystal theatre, Chicago, Ill.

ADAMS & ANGLETON, Novelty theatre, Forgan, Okla.

ALBERTS, WALTER, Eagle theatre, Baltimore, Md.

ALEX, F. A., Brodie theatre, Baltimore, Md.

ANDREAE, A. C., Caton theatre, Catonsville, Md.

**B**

BAKER, R. O., Baker’s Electric theatre, McCune, Kans.

BALSLEY, L. D., Wichita theatre, Wichita, Kans.

BERGER, M. A. & E. C., Star theatre, Baltimore, Md.

BEVERS, C. S., Dreamland theatre, Lakeview, Texas.

BLAUFU, PAUL, 207th Avenue, New York City.

BLUMBERG, JOS., Northwestern theatre, Baltimore, Md.

BRANN, D. W., Superba theatre, Baltimore, Md.

BRUNER, J. P., Liberty theatre, Lawrenceburg, Ind.

**C**

CLUSTER, MAX, Cluster, Liberty and Family theatres, Baltimore, Md.

COOLEY, W. W., Gem theatre, Silverton, Ore.

COOPER, R. J., Opera House, Kirbyville, Texas.

CRYSTAL THEATRE, Baltimore, Md.

CUNNINGHAM, JOHN A., Select Pictures, Washington, D. C.

**D**

DEGENHARDT, E. J., Princess theatre, Mendota, Ill.

DEHOFF, LOUIS A., New Century, Garden, Parkway, and Peabody, Baltimore, Md.

DORBANDT, ED., Dixie, Dorbandt’s theatres, Athens, Texas.

**E**

EASTER, GEO. C., Independent Film & Supply Co., Baltimore, Md.

ELIAS, S. H., Palm theatre, Mound City, Ill.

ERWIN, F. A., Doric theatre, Barnes, Kans.

**F**

FAIRFIELD, L. D., Legion theatre, Wakonda, S. D.

FELDSTEIN, S., W. W. Hodkinson Corp., Washington, D. C.

FIELDS, C. C., Fremont theatre, Baltimore, Md.

FILIPOLA, D., Theatrette theatre, Fort Scott, Kans.

FLAKE, E. M., Lincoln theatre, Baltimore, Md.

FLEISHER, N. P., 420 E. Lexington St., Baltimore, Md.

FOSTER, C. A., Tex theatre, Carthage, Texas.

**G**

GOODWIN, J., Ideal theatre, Baltimore, Md.

**H**

HALES, C., Lyric theatre, Orange City, Iowa.

HAFFFELE, N. C., 412 E. Lexington St., Baltimore, Md.

HALL ROYSTON B., Elektric theatre, Baltimore, Md.

HAWKINS, JOHN W., Hawkins’ Air Dome, Baltimore, Md.

**I**

HELFER, MRS. W. H., Itasca theatre, Alice, Texas.

HOFFMAN, WALTER S., Amusea theatre, Ellicott City, Md.

HOLMES, F. T., Baltimore theatre, Baltimore, Md.

HUCHEINGS, E., Pictorial theatre, Baltimore, Md.

**J**

JACOBS, G. W., Goldfield theatre, Baltimore, Md.

JENKINSON, G. H., Victor theatre, Minocqua, Wis.

**K**

KAHN, H. E., Waverly theatre, Baltimore, Md.

KIERNEN, ALEX, Fayette theatre, Baltimore, Md.

**L**

LEVIEE, RAY H., New Gem theatre, Baltimore, Md.

LEVI, IRVIN, Realart Pictures Corp., Baltimore, Md.

**M**

McCURDY, E. B., Eureka theatre, Baltimore, Md.

MAGEE, W. C. B., Echo theatre, Des Plaines, Ill.

MANGER, H. B., 535 Waterman Ave., Saint Louis, Mo.

MARHEAD, H. P., Mozart Air Dome, Baltimore, Md.

MISHKIND, HARRY, Glove Film Service, Baltimore, Md.

MORSTEIN, H., Queen theatre, Baltimore, Md.

MORRIS, W. F., Amusu theatre, Grover, Colo.

**N**

NOLTE, CHARLES E., Belmar theatre, Baltimore, Md.

**P**

PALMORE & HOMAND, 420 E. Lexington St., Baltimore, Md.

PARKHURST, R. M., Empire theatre, Harrisburg, Ark.

PAUL, MRS. M., Bijou theatre, Marysville, Wash.

POWELL, J. B., Palace theatre, Ashland, O.

PRICE, ARTHUR, Blue Mouse theatre, Baltimore, Md.

**R**

RABINOWITZ, B., Fairmount and Novelty theatres, Baltimore, Md.

RUBIN, L. P., Fairmount and Novelty theatres, Baltimore, Md.

RUBENSTEIN, R. L., Postum theatre, Baltimore, Md.

RUNYON, C. A., Runyon theatre, Bigheart, Okla.

**S**

SLEPKA, ANTON, Jewel theatre, Okemah, Okla.

SCHERR, OSCAR M., Gilmore theatre, Baltimore, Md.

SCHLICHTER, LOUIS, Birdge & Edmondson theatres, Baltimore, Md.

SMITH, C. H., Electric theatre, Morning Sun, Iowa.

SOLAX THEATRE, 1204 W. Baltimore St., Baltimore, Md.

STEPHENS, W. T., Rex theatre, Scobey, Mont.

STUMPF, WILLIAM E., New theatre, Baltimore, Md.

SZYMANOWSKI, R., Curtis theatre, Curtis Bay, Md.
Carrying Message of Freedom To Millions of Picture Fans

Published on this page are recommendations from exhibitors and brief accounts of what other theatre men are doing to further the PUBLIC RIGHTS LEAGUE campaign.

The "Advertiser & Graphic," published by Alf E. Olsen of Burk Burnett, Tex., is conducting the LEAGUE campaign weekly in his newspaper under the caption "The Rest of Us vs. the Blue Laws." Each week he publishes the slide editorial, frequently adding his own observations on the censorship and blue law questions. Mr. Olsen is to be congratulated for rendering this service to the exhibitors of Burk Burnett.

* * *

F. G. Roberts, owner of the Wenoka theatre, Wenoka, Okla., offers a suggestion which can be capitalized by theatre men. He says:

"After many years' experience as a small exhibitor I firmly believe that opinions from prominent clergymen, put properly before the people, will do more to clarify the present situation than anything that can be done."

Think this over. It is worth trying.

* * *

Fred S. Meyer of the Palace theatre, Hamilton, O., who has been active in conducting the LEAGUE campaign effected a July 4 tieup in his program for the week of July 3. Read his editorial:

"The day on which the constitution of this country was signed is the foundation of the press and freedom of religion. There is no doubt in our mind but that had they existed in those times, motion pictures would have been included, along with the press, etc.

"As we observe July the Fourth in 1921, the thought struck us—pardon our curiosity—how a man like Wilbur F. Crafts must feel on Independence day. No doubt you recall his visit to Cincinnati, also how he expressed himself about censorship for motion pictures. If W. F. had his way we'd celebrate the Fourth in sack and ashes.

"A good many years ago Pathé produced a most wonderful hand-colored photoplay called "The Life of Our Savior." This production will be re-edited and again put on the market under the new title "Behold the Man." And on this day, the Fourth of July, we dedicate this title to the worthy (?) Mr. Crafts. Our declaration on this day is the same as that of our forefathers, namely a CRY FOR INDEPENDENCE—FOR THE FREEDOM OF THE SCREEN."

Mr. Meyer's use of the LEAGUE slides has been applauded by his patrons.

S. I. Thompson of the Cozy theatre, Grey Eagle, Minn., is convinced of the effectiveness of this movement. He says:

"My show house is at your service to help you in your fight to maintain the freedom of the screen. I wish you the best of luck in your undertaking."

* * *

Another exhibitor who pledges his co-operation in fighting the reformers, says:

"I certainly am glad to see such splendid work being undertaken by your fine organization against the radical reformer. I certainly hope this worthy campaign succeeds, and I will accomplish all in my power to assist it."

If every theatre man is as willing to co-operate as Harvey B. Manger of the O Kay theatre, St. Louis, writer of the letter, this movement will succeed.

* * *

The Grand Opera House at Rocky Ford, Colo., publishes "The Movie Fan." Each week space is devoted to the slide comment or to brief editorials on the reform movement. Every exhibitor publishes a program. Why not use the pages of the program to further the freedom of the screen as the Opera House does?
Don't Think Your Work Done When You Have Condemned Reformers

Legalized censorship of motion pictures creates more evils than it eliminates.

The greatest force for the betterment of pictures is the public's patronage of good pictures.

PUBLIC RIGHTS LEAGUE.

This is copy for slide No. 11. Each week there will be printed in this space a brief message of information and argument aimed to inform the public correctly concerning the issues involved in the campaign for the freedom of the motion picture.

Their support. To counteract him you must go direct to your patrons with the true facts of the case. As stated previously the exhibitor organizations of the country have condemned the reformer. The PUBLIC RIGHTS LEAGUE offers the members of these associations as well as other theatre men a means of conducting an effective campaign against the intolerant few.

Help your organization by educating your patrons so that when the time comes to circulate petitions your public will readily sign them. Don't wait until the last minute and then endeavor to whip the people into line. They resent it and this attitude may result in your defeat.

THE PUBLIC RIGHTS LEAGUE

"For the Freedom of Motion Pictures"

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws. Knowing that immediate action must be taken to maintain the freedom of the screen, I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE; my only obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

Sign and mail to EXHIBITORS HERALD, 417 South Dearborn Street, Chicago. You then will be enrolled as a member of the PUBLIC RIGHTS LEAGUE.

Name .........................................................

Theatre ......................................................

City ..........................................................

Clip Out! Sign! And Become a Member of League
Independents Organize with Joe Brandt as First President

Producers and Distributors Form Association for Protection of Their Interests—State Bodies Also Will Be Created

(Newspaper Clipping)

NEW YORK, July 5.—Organization of the Independent Producers and Distributors Association will be completed at a meeting to be held tomorrow night. At this time the standing committees of the association will be appointed and steps to further the plans of the organization will be taken.

Will Protect Interests of Independents

This organization of state right men was formed last week with the election of Joe Brandt of C. B. C. Film Sales Corporation as president. The purpose of affiliation is to protect the interests of the independent producer who does not own or operate a national distributing system and the independent distributor who does not own or operate a national exchange unit.


Club Women Assist Kansas City Censor

(Kansas City, July 5.—The Council of Women's Clubs are now assisting Frank Goldman, Kansas City motion picture censor, in reviewing the pictures to be shown in the city. The women claim that this aims to make the city a cleaner one.

Ask Texas Censorship

(Denton, Tex., July 5.—The City Federation of Women's Clubs is circulating a petition requesting Governor Neff to present a motion picture censorship bill to the legislature.

Names Censor Chairman

(Topeka, Kan., July 5.—Governor Allen has established a committee of state newspapers to serve as a censor board. This is the first man on the board since 1917.

Donald Crisp's Father

Dies at London Home

Dr. James Crisp, father of Donald Crisp, director of the Donald Crisp Allied British productions for Paramount, died recently at his home at Ilford, London, at the age of 90. Dr. Crisp held the position of royal surgeon to the late King Edward VII.

Western Advertisers Association

Endorses "Public Rights League"

(Los Angeles, July 5.—Endorsement of the PUBLIC RIGHTS LEAGUE was voted unanimously at the last regular meeting of the Western Motion Picture Advertisers. In the resolution adopted the secretary was instructed to frame a letter to the Theatre Owners Association of Southern California suggesting that the organization join the LEAGUE as a body or member theatre.

John McCormick, Western representative of Associated First National, announced that he would take up the matter with West Coast Theatres, Inc., owners of some forty-five houses in and around Los Angeles, and stated his belief that this organization would pledge itself to use slides. Other expressions of co-operation were voiced.

EXHIBITORS HERALD

July 16, 1921
Past Year Brings Improvement in Exchange Structures

Distributors Are Abandoning the Loft Buildings for One- and Two-Story Quarters

S
t buildings for housing film exchanges are becoming a thing of the past. Distributors have found that one and two-story structures are more safe and serve their purpose to a greater advantage.

THIS is the gist of the annual report of the fire prevention regulations and insurance committee of the National Association of the Motion Picture Industry. In fourteen cities, twenty-one new and four remodeled buildings have been occupied during the year by 111 exchanges, an average of slightly over four exchanges to a building.

During the past year, experience has proven that the construction of loft buildings for housing exchanges has not worked out satisfactorily," says Chairman Jules E. Brulatour of the committee, "and consequently plans have been adopted in many cities to avoid having the exchanges grouped in one structure.

"The erection of one and two-story exchange buildings argues strongly for the safety of employees and provides lower rentals by the elimination of overhead expenses necessary in the operation of big loft buildings, which require the use of many elevators and attendants. We believe it will tend also to reduce the insurance hazard and rates. Inspection of exchanges throughout the country indicate a general improvement in their housing and in the installation of additional fire prevention equipment. In fact, these conditions have so greatly improved that recently a high official in one of the large insurance companies sought our cooperation in obtaining information which might be used as a basis toward the insuring of motion picture film—and we hope also in a reduction in its rates."

The following exchange buildings have been completed and occupied during the year:

- Atlanta—2 new buildings housing 7 exchanges.
- Buffalo—2 new buildings housing 8 exchanges.
- Chicago—4 new buildings housing 9 exchanges and 1 remodeled housing 1 exchange.
- Cincinnati—1 remodeled housing 16 exchanges.
- Cleveland—1 new building housing 36 exchanges.
- Dallas—1 new building housing 2 exchanges.
- Kansas City—1 new building housing 1 exchange.

Los Angeles—2 new buildings housing 2 exchanges.
Montreal—1 new building housing 19 exchanges.
New Haven—1 new building housing 8 exchanges.
New Orleans—1 new building housing 1 change and 3 remodeled housing 2 exchanges.
Portland—1 new building housing 1 exchange.
San Francisco—3 new buildings housing 8 exchanges.
Seattle—1 new building housing 1 exchange.

New exchange buildings are now under construction in Cleveland, Kansas City, Los Angeles, Oklahoma City, Portland, Milwaukee, Des Moines and Minneapolis.

Negotiations are under way also for the construction of still other exchange buildings in Washington, D. C., Indianapolis, St. Louis, Omaha, Kansas City, Buffalo and New York City.

Aided by an arrangement with Eastern Kodak Company Thomas H. Butler has been assigned to the New York headquarters of the national association during the year and has been in direct charge of matters pertaining to the housing of exchanges throughout the country.

7 Die as Theatre Collapses in Gale at Barnesboro, Pa.

(Special to Exhibitors Herald)

JOHNSTOWN, PA., July 5—Seven are dead and seven are injured, three seriously, in the collapse of the Grand theatre building, a motion picture house, in Barnesboro, a town of about 1,500 population in Cambria county.

Workmen were excavating in an adjoining lot and had gone below the bottom of the theatre wall. Rain softened the ground, and a heavy storm, accompanied by a high wind, completed the disaster.

The theatre was filled when the falling debris crashed and timbers brought the roof down. Most of the audience succeeded in reaching the street before the crash came.

Finkelstein and Ruben Will Manage Universal Branch at Minneapolis

An agreement has been signed between H. M. Berman, general manager of Universal exchanges, and Finkelstein & Ruben whereby the Universal branch at Minneapolis comes under the management of the F-R interests.

This move has been under discussion for several weeks and it was announced that the theatre stay is not permanent although further talks were arranged for several weeks ahead.

What’s In A Name? Loew Experimenting

(Special to Exhibitors Herald)

ST. LOUIS, Mo., July 5—Loew managers believe in the power of suggestion, especially in the summer time when it is hot. To help their patrons resort to the movies, the name of the King’s theatre has been changed for the summer to the Kool House.

And it apparently is having the desired effect.

MONEY MAKING IDEAS Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By ALBERT WARREN
(Manager, Acme theatre, Kansas Pass, Tex.)

Here are a few don’ts, I have found to pay:
Don’t show cheap pictures—stay away from them if they were the plague.
Don’t boost your prices—every time you have a picture above the ordinary. My prices are 13 and 22 cents regardless of the pictures. It pays.
Don’t allow a few kids and rough necks to run your show. If they don’t behave, fire them out. A few times will be sufficient.

By MRS. W. H. HELPER
(Manager, Irasco theatre, Alice, Tex.)

I promised to let you know how the free matinee I planned came along. It has been a big advertising stunt for me. I increased from less than 100 to more than 300 in five Saturdays. The trouble here is the merchants are a set of sleepers and fail to see how this would benefit our city. They simply will not co-operate with each other in any way. The free matinee, I figure, has been a big thing for me. It has made me some real cash and advertised my house for many miles. It has not been the success I hoped it would, simply for the cause I have given you. In a wide awake town, I am confident it would be a big thing.

(Editor’s Note—Mrs. Helper announced her plan in this column several weeks ago. In her local ticket office, tickets to her Saturday matinee to merchants at a price which permitted them to give the tickets free to customers in their trade.)
Dog Days Dialogue

SCENE: Grande foyer of the Tivoli theatre, Chicago. Exhibitors Jones and Smith on business visit to city from adjacent small cities in the Middle West enter foyer from loge level and seat themselves on upholstered, summer-covered divan. Review passing patrons for a few moments and renew conversation begun on train which brought them to city:

"Now if I had a theatre like this—"

"Well, what would you do with it?"

"Boy, I'd do everything with it. I'd make the world sit up and take notice."

"I think it's pretty well handled now, don't you?"

"Sure, but I've got a lot of ideas I'd like to try out."

"Why not try them out in your theatre?"

"Too small. I couldn't get enough people in to pay the freight."

"Well, Smith, if you couldn't get enough people into your theatre, the chances are you couldn't get enough into one like this either. Theatres are pretty much alike. The chief difference is in the management."

"Still want to argue, I see."

"No. I don't want to argue. But our ideas don't seem to jibe very well. It seems that about the only thing we can agree on is the weather and that isn't noticeable in here."

"Well, I've been thinking over what you said on the train coming in, and I guess you were right in most of your statements. I did pull a few boneheads this season, but I'm going to close the house when I get back and start over again in the fall."

"Glad you feel that way about it. But why close the house? That just makes it harder to get going again."

"Not much harder. It will do the people good to get a rest. They're pretty well fed up on movies anyway."

"You're probably right. They're quite probably fed up on 'movies,' just like people are in many places. You ought to try them on motion pictures."

"What's the difference?"

"The difference is just about the same as the difference between the Chicago Symphony Orchestra and the street corner hurdy gurdy. The price indicates the degree."

"I don't get you yet."

"Well, as long as you advertise 'movies' and run a 'movie' theatre you're going to get hurdy gurdy results. As soon as you teach people to expect motion pictures and to appreciate motion pictures, you can get Chicago Symphony Orchestra prices—and audiences."

"I see. You think I'm not properly 'sold' on my own game."

"As long as you call it a 'game' you are not. When you begin to call it a business and regard it as such you will be."

"You're splitting hairs again. You know I know it's a business just as well as you do. What's in a name?"

"When you're dealing with the public there's a whole lot in one. That's why advertising gets results. Designate a thing a bargain and people begin to look for flaws in it. Raise the price of the same article and they look for unsuspected merit. In either case they find or think they find what they are looking for."

"Then, by your own admission, it's all hokum."

"Hokum your eye! You know as well as I do that motion pictures are better and getting better all the time. It's your business to see that the public knows it too. And they won't believe that motion picture entertainment is a high-grade article as long as you give it a ten-cent store name."

"Wonder if that's why they give Pullman cars the kind of names they do."

"It might be. I hadn't thought of that, but it sounds logical. But look at the names they're giving theatres nowadays."

"Tivoli, for instance."

"Certainly. Doesn't that sound like Tiffany? And then, there's Senate, Ambassador, Apollo, Pantheon, Capitol, State. Any one of them, drawn in rich lettering, carries the impression of great value. People are willing to pay a much higher admission price to go to one of those theatres than to a Gem, Star, Princess, or any of the old timers. Those names were alright once upon a time. But they were used when motion picture entertainment really was cheap and they are still associated with cheapness in the public mind. Motion pictures aren't cheap any more, and theatre names can't be cheap either."

"I'll say they aren't cheap. Theatres either. They tell me this place cost two million. And it looks it, too."

"Certainly it does. That grand piano over there tells the tale. They might have put in an upright and saved money. But wouldn't an upright have looked nice in that setting?"

"You said it."

"The crowd inside the house 'said it.' Do you think you could fill 4,500 seats in this weather with cheap entertainment?"

"No, I don't. And after all, the people are more necessary than anything else. When I get back home I'm going to give them something to think about."

"That's the best idea an exhibitor can have. Give them something to think about and keep them thinking. When they're thinking about your theatre they can't be thinking about anything else, and the longer they think about it the better they will like it. That's an absolute certainty, because the fact of the matter is that pictures are good. People like good things."

"You know, Jones, you're the most enthusiastic motion picture fan I ever met. And you an exhibitor."

"Thanks. That makes me feel good. I don't want any better encouragement than that. As long as I'm a dyed-in-the-wool fan I know I'm going to give other fans what they want, because they want the same things I do. That means I'll make money."

"From now on—let that go double."
Suggestions in the Stills

The above still submitted by Federated Film Exchanges of America, Inc., especially for this page, is from "Dangerous Toys," a forthcoming production in which William Desmond, Marguerite Clayton and Frank Losee are players. "The handsomely arranged in this scene in a fashion establishment aids in using the still as the basis of a prologue setting or fashion show," is the Federated suggestion marking the initial contribution of this company. The practicability of such an enterprise as the still indicates is suitable is obvious.

Still reproduced above convey adequately the general characteristics of "The Great Moment," Gloria Swanson's initial Paramount starring vehicle written by Elinor Glyn. The Paramount suggestions contributed with the stills read as follows:

"The mermaids in the Hopper party scene can be utilized for either prologues or lobby and decorative features. Neptune standing on a rock with the mermaids grouped around him should make an effective tableau. If Neptune is a basso profundo he can sing 'Rocked in the Cradle of the Deep' or something equally appropriate. The mermaid costumes would look well on the ushers.

"The orgy in St. Petersburg occurs at the outset of the picture. Here a band of gypsies go through a wild gypsy dance. Gloria Swanson on the table suggests Geraldine Farrar's operatic 'Carmen' and the 'Gypsy Song' in Act II of Bizet's music. Other musical possibilities are DeSarasate's 'Gypsy Dance,' La Gitana's 'Gypsy Dance,' Schumann's 'Gypsy Life' or Valdez's 'Gypsy Serenade.' One of the simplest arrangements would be to have a single solo dancer, preferably a woman, dance one of these dances on the top of a table. A male foil and a chorus would, of course, enhance the effect.

"The stills could also be worked into a vocal number. A mezzo soprano or soprano could combine Carmen's 'Gypsy Song' with dancing, or the 'Gypsy Song' from Victor Herbert's 'The Fortune Teller' could be sung by a baritone. The Kipling-Galloway song, 'The Gypsy Trail,' is also suitable."
PRACTICALLY any exhibitor can stage such a prologue as suggested for "The Mystery Road," Paramount English production, from which the above still is taken. "The ballet scene," the suggestion reads, "is an excellent basis for a prologue. Especially striking is the eccentric costume of the male dancer. A full ballet or either the danseur and danseuse or merely the solo danseuse could be used. A short divertissement such as this would be acceptable for almost any picture, but hooking the act with the picture in an unmistakable fashion would redouble its prologue value."

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WANDA HAWLEY'S forthcoming Realart production, "Her Sturdy Oak," contains the scene shown in the still, upper right, submitted for this page with the following information: "In this picture Walter Hiers and Wanda Hawley are married, subsequently becoming the parents of a pair of twins. This still suggests the properties for street attention, a sign across the front of the carriage announcing the coming of the attraction."

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FOR street exploitation in behalf of "Nothing Like It," forthcoming Christie-Educational comedy, featuring Eddie Barry and Dorothy Devore, the accompanying still gives a valuable suggestion. Exploitation employees may be costumed as shown in the still at little expense, the required costumes being obtainable at practically any costuming establishment. Engagements at arms may be burlesqued at popular intersections, or a straight mystery stunt may be conducted.
Juvenile America Responds to Exploitation Appeal to Youth

EXPLOITATION effort which has as its goal the stimulation of a healthy juvenile interest in the motion picture is enterprise of exceptionally commendable nature.

It is practically impossible to over-emphasize the importance of this type of work. The whole future of the screen is influenced by it.

The youth of the present is the adult of the future. By careful attention to the proper entertainment of the child the friendship and support of the adult is assured for the future.

The news of each succeeding week indicates gratifyingly consistent development of this phase of advertising. Accompanying illustrations record graphically typical enterprises.

When "Wedding Bells," Constance Talmadge's First National attraction, was shown at the Circle theatre, Indianapolis, Ind., the prologue was produced in the form of a baby ballet, in which twenty-five children participated.

Ralph Lieber, business manager of the Circle, conducted an extensive advertising campaign based upon the picture and the presentation which brought excellent results. One of the best known classic dancing instructors in the Middle West was employed to direct the ballet, the effect of which was to establish a properly sentimental atmosphere for the presentation of a picture, the title of which renders such an atmosphere suitable.

When "Peck's Bad Boy" was shown at the Strand theatre, Louisville, Ky., records were broken by reason of a "Jackie Coogan Ice Cream Cone Party" which constituted the central item of the exploitation campaign. So pleased was Col. Fred Levy with the manner in which Joe Goldberg conducted the enterprise that the latter has been appointed publicity manager for the First National production in Tennessee and Kentucky.

Mr. Goldberg opened his campaign with an unidentified advertisement which read: "At Your Favorite Soda Fountain. Ask for the 'Jackie Coogan' Ice Cream Cone. The Kind Jackie Eats in 'Peck's Bad Boy.'"

Ice cream parlors promptly capitalized the advertisement by offering cones for sale under that name, and in a short time window displays based upon the idea were forthcoming. This advertisement was followed up in due time with another setting forth the dates and place of engagement.

A newspaper contest was also conducted. A picture showing the star eating an ice cream cone was published, readers being invited to submit titles, suitable prizes being offered the winners.

The Indianapolis and Louisville events have a common virtue. In each case the appeal to the youth of the community was strong. In each case, obviously, children were given suitable entertainment and deeply interested in the motion picture.

The immediate result of such an enterprise is measurable at the box office of the theatre. If there were no other result that would be sufficient.

But there is another result, an infinitely more important one from the viewpoint of enduring merit. That result is the material widening of screen appeal. No end is more worthy of effort.

Children of Indianapolis, Ind., were especially interested in the juvenile presentation accorded "Wedding Bells," in which twenty-five little folks participated. (Top) Young visitors to the Strand theatre, Louisville, Ky., ate ice cream cones named after Jackie Coogan, star of "Peck's Bad Boy," while they watched 'the kid' do likewise upon the screen. Children of both cities are more ardent supporters of the motion picture than formerly.
"Suggestions in the Stills" aid Rothafel and Grauman

S. L. ROTHAFEL presented "Without Benefit of Clergy," the Pathe production of Rudyard Kipling's novel, as shown in the accompanying illustration at the Capitol theatre, New York.

Sid Grauman presented Paramount's "White and Unmarried" at Grauman's Million Dollar theatre, Los Angeles, as shown in the illustration at the bottom of this page.

The illustrations, made from photographs taken of the Capitol and Grauman stages, are almost exact duplicates of the stills from the motion pictures concerned which were reproduced in previous issues of Exhibitor's Herald with suggestions for the presentation of the attractions.

At the Capitol a prologue and epilogue, scenery for which was painted by Urban, were used. The description of the Capitol presentation received reads, in part, as follows:

"Mr. Rothafel gave the prologue an atmospheric touch that was directly in keeping with the feeling of the picture. It showed the roof of the 'house of love' with the Hindu temples and homes of Lahore in the distance.

"Only two characters were used in the prologue, one representing Holden, and the other Ameera, crumbling under the 'cleansing rains.' Mr. Rothafel faded the picture back into the original setting of the prologue, with the character representing Holden, forlorn and lonely, his head bowed in brief, holding the stage alone."

The report of Mr. Grauman's presentation of the Paramount production reads:

"Sid Grauman this week staged one of the most pretentious and colorful atmospheric prologues imaginable in his Million Dollar theatre in Los Angeles. In the photo-play there is a scene called 'The Blue Devils' Cafe,' which represents a wild resort in Paris. Sid Grauman picked out the salient features of this scene in the story and reproduced them upon the stage. He had his carpenters build a huge caldron, under which by the aid of lights, paper streamers and colors, he produced the effect of flaming fire leaping up the sides of the huge kettle.

"Into the big pot he placed a jazz orchestra, and men clad in the proverbial uniform of Satan patroled the place.

Kipling's hero and heroine.

"The top stuff of the story, which might mean all or nothing as the story goes, was used throughout the special setting giving an exotic flavor to the music.

"With the death of Ameera, and Hold- den's final visit to 'the house of love,' now
Exploitation Stories Recorded by the Lens Showing the Trend of Advertising Activity

E. G. McGuire, manager of Thornton’s theatre, River-point, R.I., advertised a coming engagement of “Passion,” First National attraction, by means of a prologue advertisement shown in accompanying illustrations. The stage opened dark, with a velvet drop bearing the name of the picture fanwise. Red lights were used to illuminate not too brightly steps leading up to the drop. The lights were gradually changed to white, and at the height of their brilliance the velvet drop was raised to disclose the stock six-sheet which is issued with the production. The manipulation of the lights was then reversed and the stage at the close of the announcement appeared as at the opening. The idea permits of infinite variation and may be adapted to practically any production on the market. In many respects it is an improvement over standardized methods of advance announcements, especially suitable for the heralding of productions which are to be featured as extraordinary program events.

THE street view of the Liberty theatre, Astoria, Ore., when “The Oath,” a First National attraction, was the program feature, is shown in the above illustration. The body of the special structure may be retained for future use.

DOUGLAS FAIRBANKS’ United Artists production, “The Nut,” has provided steady employment for Fred H. Wilson, professional stilt walker, whose services in connection with the exploitation of that production are in great demand. Accompanying reproductions of photographs received show the methods employed in attracting attention to the picture’s showing at Williamsport, Pa. Eastern Pennsylvania exhibitors have given the performer practically unbroken employment over an extended period.
THE lobby of the Butterfly theatre, Milwaukee, Wis., was sodded with genuine sod and decorated with cherry blossoms when "Black Roses." Sessue Hayakawa's R-C production was exhibited. The decorative scheme was applied throughout the theatre and the ushers were dressed in Japanese costumes. Hold-out business against big competition is reported for the engagement.

OSCAR A. KANTNER, Paramount exploitation man, made a special attempt to obtain dignified representation for the showing of "Deception" at Loew's State theatre, Indianapolis, Ind. Accompanying illustrations show the results gained. The window of the Lennox Piano Company store was fitted out with a semaphore structure, the arms of which carried neatly lettered cards giving the title of the play and the place of exhibition. The windows of the Parson Piano Company and the Hatfield Electric Company stores were similarly equipped. In all cases red lights were utilized in such manner as to effect excellent visibility at night. The title of the production is one which has been popular with merchants generally in the co-operative sense, the obvious opportunity to advertise that a store does not countenance deception in business having resulted in many adaptations.

AN attractive furniture window arranged for the Temple theatre run of "A Wise Fool" in Toledo, Ohio, by J. A. Lacey, Paramount representative at the Detroit, Mich., exchange.
B. S. MOSS' Broadway theatre, New York, broke precedent to give "The Woman God Changed," Cosmopolitan-Paramount production, an extended engagement.

CHIEF BUFFALO BEAR, original of the nickel and a member of the "Bob Hampton of Placer" cast, stopped over at the 81st street theatre, New York, on his way to intercede with President Harding in behalf of a national "Indian Day."

THE summer front erected for the Victoria theatre, Tamaqua, Pa., when Paramount's "Something to Think About" was being shown.

BY co-operation with a Los Angeles newspaper a trained bear "sold" papers at a busy corner during the run of "The Man of the Forest," Benjamin B. Hampton's Hodkinson production, at Miller's theatre. As the illustration shows, the papers bore headlines which completed the connection of stunt with engagement.

AT the opening B. F. Keith's Mary Anderson theatre, Louisville, Ky., the front panels were decorated with portraits of First National stars as shown in the above illustration.

PERHAPS the simplest and in many respects the most effective method of advertising Paramount's "Forbidden Fruit" is that applied recently by the Royal theatre, Le Mars, la., as shown in the accompanying illustration. The stunt has made frequent appearances since publication of the picture.
EXTERIOR view of the Carman theatre, Philadelphia Pa., showing the crowd attracted to one of Manager Gravestine’s four o’clock matinees for children during the engagement of Vitagraph’s “Black Beauty.”

THE campaign conducted by J. G. Mackenzie, manager of the Picture House, Atlanta, Mo., for Paramount’s “Brewster’s Millions” so impressed a local artist that he drew the picture of it reproduced above. Mr. Mackenzie reports, “The man with the shovel shoveled real silver dollars. The man in the silk hat threw away imitation bills.”

JOHN P. McConville, Paramount representative, combined “Sacred and Profane Love” and “The Witching Hour” representation in the window of a Syracuse, N. Y., music store as shown in the above illustration.

W. E. DRUMBAR, manager of the Riviera theatre, Knoxville, Tenn., employed the street car ballyhoo stunt for Mary Pickford’s United Artists production, “Through the Back Door,” using the twenty-four sheets supplied with the picture to properly identify the conveyance.

FRED S. MEYER, managing director of the Palace theatre, Hamilton, O., set a precedent which should be followed when he obtained the cooperative double truck reproduced herewith for the advertising of “Now or Never,” Harold Lloyd’s Associated Exhibitors, Inc., production. Mr. Meyer is probably the most progressive American exhibitor in his handling of short subjects. His box office reports to this publication indicate the merit of his methods.
DIGEST of PICTURES of the WEEK

With the influx of foreign pictures the so-called high-brows who attend the cinema only occasionally are taking a deeper interest in the silent drama. And what do you suppose is given as the reason therefor? Because they do not have the eternal "happy ending."

But it is for this very reason that many of the imported productions do not find favor with the majority of American picture-goers. "Our directors know this and they demand stories that reflect the spirit of the country. The so-called intellectuals would have us believe that the happy ending has nothing in common with art. Thus the Russian drama must be steeped in sorrow; the Spanish and Italian play be full of plotting and hate and the French story a delirious mixture of temperament and frivolity.

But the happy ending is declared to be American and until such time as the directors of other countries get our viewpoint and make their picture plays to suit our tastes, they will have but a small following in this country.—J. R. M.

"SHORT SKIRTS" (Universal) with Gladys Walton, is a Saturday Evening Post story, written by Alice Tildesley, and directed by Harry B. Harris. It is quite the best thing the vivacious Miss Walton has done in some time. Excellent exploitation opportunities are suggested in the opening reel.

"BEHIND MASKS" (Paramount) presents Dorothy Dalton in a screen play adapted from one of Oppenheim's stories, "Jeanne of the Marshes." It follows the story closely, almost too closely for dramatic effect, and besides being nicely mounted and photographed, is well acted for the most part.

"CARNIVAL" (Uniter Artists) is a meritorious production in every respect. It was made by Director Harley Knopes in England and Italy, with Matheson Lang, the noted English actor in the leading role. It is a modern love story with many unique exploitation angles.

"THE BRONZE BELL" (Paramount) adapted from Louis Joseph Vance's book by James W. Horne, supervised by Thomas H. Ince, is a mystery story with Courtnay Foote playing a dual role. It is a story of India and concerns the plotting of natives for authority over the British government.

"CHILDREN OF THE NIGHT" (Fox) is a young clerk's dream of power and accomplishment. Wm. Russell is the young clerk and he also enacts the role of the wealthy broker who becomes involved in a thrilling romance. The story conceives a secret society of villainous-looking citizens known as "Children of the Night" whom Russell overthrows.

"THE MAN WHO" (Metro) is an untimely propaganda picture directed against high prices and singling out the shoe trade. Bert Lytell gives a characteristic performance, aided by Virginia Valli and others, but the mixture of a war flavor with price propaganda and not highly successful humor does not prove harmonious. The picture is a Maxwell Karger production.

"SALVATION NELL" (First National) is a sure-fire box office attraction. It is without question one of the best pictures of the year. A dramatic triumph. Contains plenty of heart appeal, good acting and is very well acted. Kenneth Webb directed, and Whitman Bennett supervised the production.

"STRAIGHT FROM THE SHOULDER" (Fox) is a very entertaining story of a western mining town with Buck Jones, the likeable Fox star, in the stellar role. The picture drags a trifle at the start, but makes up for it in a lively finish. Very good entertainment.

"THE MARCH HARE" (Realart) is an entertaining little story of a harum-scarum girl, embellished with clever subtitles and excellent direction. Bebe Daniels is the girl in the case and it is a role well suited to her particular talents. It was directed by Major Maurice Campbell.

"TWICE BORN WOMAN" (Strauss production) is a screen version of the story of Mary Magdalene, in seven parts, produced by the artist Malcolm Strauss for state rights distribution. The director did not make the best of the theme or title and it is doubtful if the picture will appeal to the average picture audience.

"THE MASK" (First National) was written by Arthur Hornblow, and directed by Bertram Bracken. It is a double identity plot with a prodigate brother impersonating the husband who has been lost at sea. The slowness of the action and lack of "punch" at crucial moments are its principal drawbacks. Jack Holt is excellent in the leading roles.

"PEGGY PUTS IT OVER" (Vitagraph) presents Alice Calhoun in a light comedy drama which is best qualified for summer use. The story is a simple narrative of small-town life introducing several typical characters. A well-selected cast is in support and G. V. Seyfferitz provided satisfactory direction.
MATHESON LANG IN
CARNIVAL
(UNITED ARTISTS)

A Harley Knols Production, beautiful and with distinctly new features, yet falling short in points of direction. An adaptation of stage success which it follows closely.

"Carnival" is a thing of beauty. It is laid in Venice and the picture was made on the actual aquatic location described. It radiates the charm and delight of the Bohemian life of the great Italian city, and plainly depicts what their annual "Carnival" is like.

The story is not new. It is only a modern way of presenting the old triangle, the man, the wife, and the best friend. However, since it is perhaps the first time the triangle has been used in this particular way, it appears more or less novel.

The principle role is assumed by Matheson Lang, a distinguished actor, indeed, one with the ability it required to play the role, that of a successful actor, married to a beautiful, spoiled and impulsive young wife, also his leading woman in his theatre. Devoted to his art, the great actor spends a great deal of time in study. He does not mean to, nor does he actually neglect his wife, but he feels the need for more love and less luxury. They have one child. The man has a sister and best friend. The wife has a brother, a near do well, who has a great deal to do with the misunderstanding upon which the story is based. Silvio Steno (Matheson Lang) is preparing to open his theatre and has decided upon "Othello" as his first role of the season. He explains that the theme has an intimate appeal, that he has an intense hatred for the man who enlists the affection of his friend's wife, and beside, the play offers a fitting part for the wife, and leading woman. Simonetta. This part is enacted by Hilda Bailey with no great amount of talent. "Carnival" is approaching, when all Venice plays and Simonetta has spent much time and thought to her costume, with the idea only to renew the amurs of her actor husband. He pleads too busy to attend, but finally agrees to go, when he is summoned to the bedside of a great master, about to die. Simonetta begs him not to disappoint her; seems to have no thought for the dying man, over the interference with her pleasure. The friend has long been a great admirer of Simonetta. There has been a bit of harmless flirtation, not considered serious enough by the wife to relate to the husband. But his sister carries the gossiping word that there is room for suspicion. Silvio misses the train which would carry him to Madrid through the death-bed, and returns to find his wife gone to the "Carnival Ball," and her child alone in the great house, crying. Frantic with jealous rage, the husband begins to hunt for evidence, which investigatés the trouble. He finally discovers the wife innocent except for accepting attentions for which she longed through his neglect and the usual happy ending unites the severed twain.

In the scenes in which Mr. Lang appears as Othello, he is particularly appealing. This picture will please the average audience, and the educational and informative value of the Venice-made production is not to be overlooked. The scenes of the "Carnival" in process are delightful, except that the photography is below par.

ALICE CALHOUN IN
PEGGY PUTS IT OVER
(VITAGRAPH)


"Peggy Puts It Over" is a simple story of small town life. It is presented as an unadorned narrative and gains by the manner of its telling.

The plot is slight but novel. The players that appear in support of the star are well selected, several types registering forcefully.

The action is leisurely and no great suspense is created by the complications developed. Because of its mild nature throughout and its complete cleanliness, the production is best qualified for summer use.

The story deals with the small city of Newtown, which has become old fashioned through neglect. The daughter of its most prominent citizen, a wealthy Progressive who wishes to modernize the village, returns from college, an engineer, at a time when her father's plans are about to be discarded by the town council.

She lays out the plot of Newtown on an adjacent hillside and promotes popular interest in it to the point at which the councilmen revive her father's plans and put them into operation. There is a love story which figures satisfactorily in the plot.

JOHNNY HINES IN
TORCHY'S BIG LEAD
(EDUCATIONAL)

The inimitable Johnny Hines has a lot of fun with an emigrant runner's cane and a band of foreigners in this one. The laughs come thick and fast as the cane is passed from one person to another and the horde of emigrants stupidly follow whoever carries it. Johnny finally exchanges canes with the young man who is courting his sweetheart. Vee. He is arrested for being implicated with a gang of smugglers and Johnny and Vee ride away, with an air of he has purloined from one of the foreigners. A very entertaining little comedy, devoid of "mush" and unnecessary foolishness.
SPECIAL CAST IN
THE MASK
(FIRST NATIONAL)
Inferior direction responsible for this story missing fire. Jack Holt in dual role works up interest in early part of picture which drags and becomes quite improbable toward end. Directed by Bertram Bracken.

There have been quite a few double identity pictures of late but Arthur Hornblow's story had infinite possibilities for making a smashing drama which the director failed to grasp. The little unexpected twists and necessary punches were not there. This was regrettable too as photographically and every other way it is an excellent picture.

The story concerns Kenneth Traynor, deeply in love with his pretty wife, Helen and little son, Mickey. He is sent to South Africa to complete a merger of his company's interests with a mining concern. Upon his return, through a traitorous valet, the story is blown up and he is given up as lost. No good-for-nothing twin brother, Jack, however, who has been persuaded to return home with Traynor, and the valet are saved by Judge in league with Signor Keralio, who covets Helen, palms himself off as the missing husband and all except Mickey accept him as Kenneth Traynor. Kenneth is saved by a sailor, and returns but does not recognize his own child, through a mental disorder. Keralio accuses Jack of "double-crossing" him and while tracing the youngster to Keralio's residence, whence the sailor and Kenneth have left it, the wife and husband are brought together and the police round up the gang of blackmailers.

Jack Holt plays the dual role with dexterity and skill and upon his shoulders rests most of the work. The play's success is due almost wholly to his performance. Mickey Moore, as the youngest, is very cute and shows marked ability. Fred Malatesta, as the villain and arch plotter, Keralio, put plenty of embers up his shirt sleeves and the wife was only fair, and in the close-ups was anything but beautiful as described in the subtitles. Janice Wilson, Helen Mack, and Pauline Lord were well cast. William Clifford had small parts. The last named, as Francois, was well cast.

SPECIAL CAST IN
THE BRONZE BELL
(PARAMOUNT)

"The Bronze Bell," a screen version of the Louis Joseph Vance book, may have been thought good screen material. But it did not "seem" well. The main fault seems to lie in the mystifying continuity. It is, of course, a mystery story, but is so obscure that it becomes an ordeal, not a pleasure, to try to remain interested to the end. Some of the sets are gorgeous. There seems to have been no economy practiced, from cast to production.

There is a comparatively new leading woman, for drama, Doris May, who would have done well to remain in comedy. Courtenay Foote gives a very artistic performance and handles a difficult role with practiced skill, but the picture lets go of the interest before it gets fairly set, and never recovers the loss.

It is a plot for the throne of an East Indian Prince. It has to do with the differences of the native executives with those of the British Government. There is plenty of East Indian atmosphere, embodying all of the superstition and cunning identified with the race, yet withal, it is highly illogical. The main trouble seems to be that the story is filled with holes hard to fill up, so they are left open and the spectators try to find a reason for all the intensified action, such as killings, mob scenes and fights in general. There has been more attention paid to the photography than to sequence, with the consequence that the former is superb and the latter lacking in the extreme. In the end one of the two men played by Courtenay Foote finally wins out over the Kingdom that mistakes him for their traitor ruler. He takes the American girl in his arms, leaving the plotting native creature with her Hindu lover and leaves the imagination to picture the happy ending.

SPECIAL CAST IN
TWICE BORN WOMAN
(Strauss Production)
Biblical screen play in seven parts, written around the story of Mary Magdalene, with the French actress Deyha Loti in the principal role. Poor photography and mediocre direction detract from story's appeal. Made by Malcolm Strauss, the artist, and distributed by Sonorax Films Corporation. A state rights feature.

There was a good theme and excellent title to start with, but that is about as far as "Twice Born Woman" goes. It is an over-done, poorly photographed extravaganza which relies upon the Bible story of Mary Magdalene for its foundation, but falls decidedly short in portraying it with any conviction. The inadequate direction of Mr. Strauss, the producer, spoils what good points might otherwise have been visible, as it completely submerges the talent possibly hidden in the French actress Deyha Loti, assigned the title role.

"Twice Born Woman" refers to Mary Magdalene and the incidents leading up to her contact with the Nazarene, who, when she was about to be stoned commanded "Loosed among you all is without sin, throw the first stone." There were plenty of opportunities for suspense and the building of dramatic climax. The story from the beginning is historically incorrect. The purpose seems to be one to verify a suspicion that the Jews were not altogether responsible for the Crucifixion of the Christ, but that a Roman, jealous of the Magdalene's love for the Savior, instigated the act. Whether or not this is according to historians, it is an unpopular belief and the work of this director would have little weight to change an opinion. Included in some of the other logical scenes is a scene where the Magdalene is pursued by mobs of men, and is handled as if she had the strength of an Egyptian. Extraordinarily licentious license has been severely taxed. There are two things which might be commended—first, the long, drawn out subtitles do not help matters at all and the continuity has provided a tiresome lack of action. Cast includes besides Deyha Loti Albert Pannull, as the Nazarene; George Simon as Simon; Charles Chertier as Marcus Petronius; Edward Napoleon as Judas Iscariot. The scenes are credited to Mr. Strauss and Eve Unsell.

WILLIAM RUSSELL IN
CHILDREN OF NIGHT
(FOX)
Max Brand's story of high finance and intrigue made into an interesting, swift moving, though somewhat improbable screen play. The dream idea has been employed to advantage from the imposibility of the main story. Directed by Jack Dillon.

"Children of Night" is not a story written especially for children. It concerns the activities of a secret society called "Children of Night," a mysterious gang with an exact purpose is not clearly defined in the picture.

Russell has the role of Jerold Jarvis Jones, a man of high finance, bent on marrying a girl to increase his wealth and power. He is accosted on the street by a strange woman and when his frantic-seeking follows her to the secret society's rooms, where he impersonates their leader, who is expected to arrive from Europe. The real man appears and the balance of the story is taken up with their endeavor to capture and kill the wealthy Jones. Several scenes, the gang hunting him out with the police in step and arrest the plotters.

Richard Ronick plays convincingly the role of Sylvia Evers, the lady member of the society, "Lefty" Flynn displays his histrionic shilly in the role of arch plotter and the balance of the cast is well directed.

The dream finish, showing Russell as a clerk, dozing over his accounts, suddenly wakened to assert he has to report to his boss, is shot on the firm with his best girl on his arm, serves as a moral that one should take advantage of his opportunities no matter what the obstacles.
GLADYS WALTON IN
SHORT SKIRTS
(UNIVERSAL)

Pleasing little story of politics, involv-
ing an impulsive little girl.

Intelligently and humorously di-
rected with an excellent cast in
support of the little Universal star, Harry B. Harris directed.

You'll like this latest Gladys Walton pic-
ture. It has a real human little story back of it and the star is given real opportunity to act. It doesn't work out in toto, for the school girl who indulges in little flirtations and confides in strangers. The political angle is contrived, but handled cleverly and one in the cast gives a good account of him-
self.

The story deals with a headstrong school girl who has a chance acquaintance with a young man, a cousin of a politician running
for mayor. Her widowed mother is in love with the rival candidate and the little lady is persuaded to steal valuable papers from her mother's fiance to help the other can-
didate. It doesn't work out; she is sentenced for it, but it is worked out in an interesting man-
er and the climax is well handled.

Natalie Smith meets Lance Christie, cousin of Woodward Christie, running for
mayor. She does not know that Lance is a married man. Natalie's mother is em-
ployed as a secretary in Christie's office and
she is engaged to the office of mayor. She promises to marry him after the election. Because Brewster pays more attention to her younger brother than to her, she becomes cross at him and when the opportunity presents itself to aid
Lance by taking a package of papers from brewster's safe, she does so. Becoming rec-
pentent, however, she goes to Lance and tries to recover them. It is here Billy
Grew, one of Brewster's assistants, and
his wife, believing Christie and rescuing
Natalie, he takes her home to find that Brewster had the original papers all the
time.

Miss Walton was splendid in the role of
Natalie; Jean Hathaway equally effective
as her mother; Robert Taylor, quite very
excellent. Jack Mower played Lance; William Welsh was Woodward Christie; Ed Martel was Brewster and Harold
Miller was Billy Grey.

Universal has gone a step further in mak-
ing "Short Skirts" toward assisting the ex-
ceptional. They have furnished a ready-made
prologue, which not only contains an ex-
cellent suggestion for introducing this adapted Saturday Evening Post story, but for the small exhibitor who cannot afford the expensively mounted curtain-raiser with its
trained artists, it answers every pur-
pose. It is well staged and very appro-
priate.

HEBE DANIELS IN
THE MARCH HARE
(REALART)

Another story of a harum-scarum for the "good bad girl." Entertain-
ing, and should prove popular with the young folks. Cleverly worded subtitles; beautiful photography, well chosen cast and sets, and excellent direction are points in its favor.

The expression "wild as a March hare" probably inspired the writer of this amusing little screen play, and no more fitting player than Hebe Daniels could have been chosen to enact the leading role. Major Maurice Campbell, who directed this Realart production, knew her possibilities and with the aid of a
sterling cast of players, keeps the in-
terest centered on the antics of the vi-
vocative, active Bebe. Grace Morris, Mayme Kelso, Melbourne McDowell, Harry Myers and Helen Jerome Eddy complete the cast.

Lizbeth Ann Palmer of Los Angeles is
due to visit her aunt in New York, at the opening of the story, but five min-
utes before train time she is occupied
in knocking a home run for her back-lot baseball team and it is only by driving to the
next town that they succeed in catching the train. Arrived in New York a week ahead of time, having wired she would stop off in Chicago and then changed her mind, she huds some-
one close—Susie, a crook in the employ
of the butler of the house—ensconced at her aunt's house as "Lizbeth Palmer." This role is well played by Miss Eddy. Complications follow when the family jewels are found to be missing and the little flower girl, whom Lizbeth is im-
personating, is accused of the theft. She
confesses that the plan was to win a bet
from her guardian that she could live a week in New York on seventy-five cents. The crooked butler is arrested and Liz-
beth assumes her rightful place in her aunt's home. There is a pleasing love story woven into the tale, in which a rough man from the West, whom Liz-
beth meets, is involved. Harry Myers was excellent in this role.

DOROTHY DALTON IN
BEHIND MASKS
(PARAMOUNT)

An adapted E. Phillips Oppenheim
story, "Jeanne of the Marshes," directed by Frank Reicher. It follows the story closely and for this reason loses in dramatic ef-
fect. Nicely mounted and well acted
for the most part.

This production was undoubtedly
made on the theory that a successful novel should make a successful screen play. However, in adapting the Oppen-
heim story to the screen it is told in
much the same manner as on the printed
page, chapter by chapter, and as a re-
sult it leaves one unimpressed at the
finish. It is not without its dramatic inci-
dents though, such as the quarrel at the
card game, the hiding of the victim in the
secret cellar and the dive of the heroine
from the cliff to swim for help. All are
well handled. The picture is nicely mounted too, the women wear beautiful gowns, the furnishings are in exquisite taste and director Reicher used his cast to good effect.

Dorothy Dalton plays the leading role,
that of Jeanne Mesurier who is in the
care of a guardian, Mme. Ena Delore. It is the plan of Mme. Delore that Jeanne shall marry an aged and repul-
sive creature in order that she may re-
plenish her lost fortune. Jeanne rebels, however, and when her lawyer informs Jeanne that her father left a small estate the suitor loses interest too. At a week-end party at the home of Lord Cecil's Bourne, Mme. Delore and Major Forest are detected cheating at cards. The Major strikes his accuser down and they hide his body in a secret passage. Jeanne goes for aid to a distant island, where the brother of Lord Cecil stays and with whom a romance has sprung
up. In the end the plotters are exposed and Jeanne finds happiness with Andrew the owner of immense estates.

Miss Dalton is pleasing in the role of Jeanne, although the incident of being locked in her bedroom by Mme. Delore
looked ridiculous. Miss Dalton is a big
girl now. The hero role was assigned to
Fredrik Vogeding, a stalwart young
man but not a very convincing actor. The other roles were well handled by William P. Carlton, as Maj. Forrest: Julia Swain Gordon as Mme. Delore; Kempton Greene as Lord Cecil and Alex Kaufman as Maurice Brensault.

One of the impressive scenes from "Carnival," which is a screen adaptation of
the play (United Artists).
BUCK JONES IN
STRAY FROM THE SHOULDER
(FOX)
Entertaining melodrama of the wild
Western sort. Drags a little at
the beginning but star and pleas-
ing support command attention
until it gets under way. Directed
by Bernard Durning from a story
by Roy Norton.

The first part of this picture draws un-
necessarily. This is caused principally
by too much footage being devoted to
introducing the characters and too
lengthy subplots. The incident between
Buck Jones, as "Peaceful" and Mrs.
Higgins about the pies was too long-
drawn out, as were several other scenes,
but after the first two reels the picture
gains speed and keeps it up to the finish.
The cast includes Helen Ferguson, as
a hotel waitress, Norman Selby, who is
Kid McCoy, and plays Bill Higgins.
Frances Hatton as Mrs. Higgins, Her-
schel Mayall as the villain, Joseph Mar-
tin and G. Raymond Nye as Big Ben
Williams, besides Buck Jones.

There is one thrilling incident that will
cause this picture to be remembered long after many Westerns are forgotten.
In it the wild staged stage hold-up and
rescue of the mine owner's daughter,
who is held captive in the runaway vehi-
cle. Jones grasps a rope and drags himself under the coach, between the horses flying hoofs and up over the top,
knocking the villain from the stage coach
and saves the girl. It is well subtitled
and carefully directed.

Buck Jones is cast as a peace-loving
ranger, who runs into Bill Higgins, a
bad man, in a Western Mining camp.
When Bill starts shooting, Buck finds it
necessary to quiet him by shooting him.
He nurses Higgins back to health, learns
that he has a wife in a distant mining
town and goes to find her to "patch things up" for Bill. He undertakes the job of superintendent of the mine,
when Martin, a dishonest employee is
charged. A strike is called and in the
midst of a fight that follows, Martin runs off with the mine owner's daughter,
Buck overtakes him and in a well-staged
encounter, overpowers and humbles the
bully. Buck wins the hand of a little
waitress, while Bill Higgins goes back
to his wife.

BERT LYTELL IN
THE MAN WHO
(METRO)
A little war flavor, a little high cost of
living propaganda and a little humor ineffectively combined. A
belated appeal to indignation en-
gendered by high prices. Works
up considerable interest and ends
disappointingly. A Maxwell
Karger production that
would have been better received at
the peak of the high price period.

Bert Lytell does his capable best with a
story apparently written for timely ap-
peal. Changing conditions have de-
tracted materially from its box office
value.

Virginia Vall satisfactorily carries the
female lead, and other members of
the cast do as well. The production is
typical of the Metro studios.

In the picture Bert Lytell, as Bedford
Mills, returned soldier, attempts to gain
fame and win a daughter of wealth by
walking New York streets in silk hat and
faultless attire but barefoot as a protest against the high price of shoes,
in the muddled success and failure that
follows he loses the friends who have
added him, loses the girl for whom he
undertook the work, but wins the sup-
port of the nation, barefoot parades be-
ing organized in every community and
the price of shoes being brought low.
The only one to remain steadfast in sup-
port throughout is an art student with
whom he falls in love and whom he disc-
covers to be the daughter of the presi-
dent of the shoe trust. The reconcilia-
tion of father and husband-to-be, effected
by the usual and airport methods, provides
the inconsistent ending.

Had the picture been published at a
time when indignation against profit-
seeking methods was at its height its recep-
tion might have been gratifying. An
exploitation parade of barefoot men and
women should have produced results.
The stunt is too short and possibly dangerous at this period.

SPECIAL CAST IN
SAVATION NELL
(First National)
One of the best pictures of the year.
Should prove a strong box office
attraction. Good material put to
good use. Edward Sheldon's suc-
cessful stage drama, ably directed
by Kenneth Webb and personally
supervised by Whitman Bennett.
Very well acted by Pauline Starke and
a strong supporting cast.

Founded on the great play by Edward
Sheldon, and directed by Kenneth Webb,
this story about a girl of the slums of New
York is first class entertainment. Miss-
Pauline Starke in the title role is given
plenty to do and does it in a most convinc-
ing and finished performance. The entire
cast is commendable. It hardly seems fair
 to mention one over another, yet Joe King,
מים, Poppy Nell" and Raymond Langdon, play
their respective parts splendidly, while lit-
tle Lawrence Johnson deserves special
praise. He follows direction like a veteran.

The story is human, it will appeal and
then out of thought of others, is devoid of ambi-
tion. Nell works in a sweat shop, but she is
frail. Each week the pay envelope brings
the dread, bread. Dread that it will be her
last. When the story opens that is what
Nell is. Her story is her own. It is not
sored. She has a hard time of it, but se-
cures employment in a low restaurant.
Without reckoning the results she tries sur-
renitously to feed Jim and his brothers,
that he doesn't have to work because his "gal
has got a job in a hash-house." But Nell is
captured and discharged. Whenever Nell
gets in trouble, where Jim could help, he
fails utterly. She gets work scrubbing floors
in a saloon. On Christmas eve, when the
hour 0'clock is lined with drinkers, the brother of
the proprietor boasts that he can kiss any
girl in the room, and without a chance to
defend herself, Nell is seized, laid pro-
ably, her, being held against her will.
Jim believes her faithless. A fight between
the two makes results in the total disability
of one. Jim goes to his Mother, and
Turned out of the place Nell has no place to
go. Several times she has refused the
hand of "Little" Martin, the leader of the Salvation Army. Deciding in
favor of Maggie, and against the now pros-
perous acquaintance, Nell decides to
be a woman who can afford to wear good
clothes and order drinks, Nell joins the
band. While Jim is in Sing Song, Nell has
become a mother and a Captain in the Sal-
avation Army. A man of breeding, who is
allied with the army loves and wants to
marry her, but Jim gets out of his way when the child insistently talks of her
father and prays for him as the mother
has taught. After a series of events she
is hit, in making a speech, and
any woman can no longer claim her under any
but the law of God and man. His refor-
mative "punch" is administered.

The acting necessary to bring the play
to a climax is as good as money could buy.
The suspense is held throughout, and the
interest so intense that few subtitles
have been used or needed. What there are, are
splendid.

This six reel subject is composed of a
great story, competent players, sane, pain-
taking direction, perfect continuity and as
good photograph as has ever been seen.
It depicts the opposite side of gay New
York without being gruesome or offensive, but so
that anyone who has never seen it, may
think they have actually lived in the slums.

SNOOKY'S
WILD OATS
(Educational)
"Snooky" becomes a hobo in this
Chester Comedy and when the
gang kidnaps the child of a woman
under her care, he becomes its guardian and saves it from
harm. "Snooky" is one of the marvels of
present-day screencomedy and in this
one he does a number of remarkable
things. The story is not new, but too
many of these Chester comedies are
written along the same lines, where a
cold hearted crook finds a child and
the monkey comes to its timely rescue.
Surely there are other variations of this
plot. "Snooky" deserves better stories.
Exploitation Branch
Has Second Birthday
Paramount Department Has
Thirty Men at Exchanges
Throughout Country

The Paramount exploitation department is two years old on July 10. In the period of its maintenance the corps of exploitation men engaged in the work at exchanges throughout the country has been increased from nine to thirty members and plans have been perfected for the enlargement of the personnel to embrace sixty members in the fall.

Year Spent in Preparation

Claud Saunders, present director of the division of exploitation, conceived the idea of the organization, devoting the year from July, 1918 to July, 1919 to perfecting his plans. "The Miracle Man" and "Male and Female" were the first pictures worked with by the exploitation department.

Mr. Saunders' idea of exploitation is embraced in the following theory:

Exploitation Is Needed

"The greater percentage of the public do not read the dramatic news or ads in the newspapers. Their attention must be arrested by unique out-door stunts." 
"Let him who runs read," was the slogan.

Claud Saunders first began selling things at a trading post in the Indian territory. His theatrical experience has included everything from street carnivals to the "legit" and grand opera. He was the American manager for the Italian Films Company which presented "Cabin" at the Knickerbocker theatre, New York, when it was said to be the first film to draw $2 a seat.

COMING!

ALICE JOYCE

- in -

"The Inner Chamber"

From the widely read novel,
"The Blood Red Dawn,"

By Charles Caldwell Dobie

Directed by EDWARD JOSE

A Vitagraph Special Production
President Harding Receives Hayakawa
Star and Wife Meet Other Notables During Trip
to the East

Although Sessue Hayakawa, featured player in R-C Pictures Corporation productions, and his wife, Tsuru Aoki, met many prominent people during their trip to New York and other Eastern cities, the star considers his reception by President Warren G. Harding at the White House as the highest honor that could be bestowed upon him.

The chief executive allotted longer than the usual time given callers to converse with the Japanese star. Acknowledging the introduction, Mr. Harding said that he felt that he knew Hayakawa, because he had seen him often on the screen and had admired his work. He said that he had once been an actor himself, an amateur actor, of course, but that made him feel that there was an added bond of sympathy and interest between them.

Calls Upon Ambassador

Hayakawa responded with the statement that he considered the reception the crowning achievement of his life, and that he deemed it an extraordi

Wallace Reid and Gloria Swanson, who played the leading roles in Cecil B. De Mille's twelve-star special production, "The Affairs of Anatol," soon to be issued by Paramount, will be seen together in another all-star special to be made at the Lasky studio.

Dexter Also Has Important Role in New Paramount Production

Elliott Dexter, who played the role of Max, Anatol's friend, in "Anatol," and also has a big part in "Peter Ibbetson," will have a leading role in the new picture, the story of which is by Lorna Moon and which has been titled "Rainbow's End." Sam Wood will direct.

"So certain are we," said Mr. Lasky, "that the impression made by 'The Affairs of Anatol,' with its galaxy of stars consisting of Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye, will be so sensational wherever it is shown that the public will want to see at least some of these stars together again, that we have selected three of the most eminent of them for this new production."

Lubin to Title Picture Before New York Trip

Bert Lubin, president of Western Pictures Corporation, again has been delayed and will not arrive in New York with the first of the new series of Mabel B. Ray semi-Western society features until July 15.

He has decided to cut and title his initial picture in San Antonio, where it was filmed from a Walter Hall story by Roland H. Townley. No name has as yet been given the feature.

Cosmopolitan Uses American Antiques
Ancient Apparatus Is Found at a Curio Shop in New York

Several features of American life which formerly were common but which have long since passed from use were obtained with great difficulty for "Get-Rich-Quick Wallingford." Cosmopolitan Productions' adaptation of the play by George M. Cohen which will be published early next fall.

One of these was the old photographic horse, familiar to our grandfathers whenever they went to have their pictures taken.

In "Get-Rich-Quick Wallingford" a picture of the board of directors of Universal Tack Company is taken in the directors' room, and it is necessary to apply the headrest in order to keep Judge Lampton's head in order. In order to obtain a headrest Cosmopolitan announces that the shops of most of the dealers in photographic supplies in New York City were searched. Finally a specimen was found in an old curiosity shop.

The bus that meets all the trains in the vegetable town of Battlesburg, the seat of Wallingford's daring enterprises, is a type of vehicle that the coming generation of city folks will never see again. It is the old-fashioned four-seated buggy, with the spangled hood which Abe Gunther, the Battlesburg baggage master and bell porter, drives to the Palace hotel to the one train a day. A New York livery stable furnished this buggy.

"Get-Rich-Quick Wallingford" was directed by Frank Borzage. Luther Reed wrote the scenario. Sam Hardy, Norm Kerr and Doris Kenyon play the leading roles.

A. P. Productions Given
Distribution in Denmark, Norway, Sweden, Finland

Arthur Levey, foreign sales manager, has consummated negotiations for the distributions of the entire A. P. output in Norway, Sweden, Denmark and Finland. The deal was made by Mr. Levey, acting for Mr. Lichtman, with Scandinavisk Film Central of Stockholm, Sweden, represented by Carl P. York.

A. P. pictures will be exhibited throughout these countries on a basis similar to that which governs the exploitation of legitimate stage attractions. American methods of presentation will be introduced.

New Vivian Martin Film
For Goldwyn Production

Goldwyn announces the addition of another picture to its advance list of fifth year productions. A comedy of American life entitled "Pardon My French." It is a Messmore Kendall production, starring Vivian Martin. The titling and editing has been completed.

This picture is an adaptation of Edward Childs Carpenter's story of "Polly in the Country," written with powerful action and laughter. It was directed by Sidney Olcott. Harry S. Hoyt prepared the scenario. Irwin S. Cobb wrote the titles.
Exchange Managers of New York Are to Hold Annual Outing July 27

The F. I. L. M. Club of New York City annouces July 27 as the date of its annual outing, which will be held at Karatsony's Inn at Glenwood-on-the-Sound, L. I. It is Bigger and better than ever is the statement of the men having the affair in charge.

The steamer Nassau has been chartered and will leave East Seventy-seventh street at noon. The return trip will be made at 8 in the evening to permit everyone to enjoy the moonlight ride.

In charge of the arrangements are John Iris, George Ufner, George Balsdon, Louis Rosenbluh, H. H. Butzbaum and W. E. Raynor. The F. I. L. M. Clubs of Buffalo, Albany, New Haven and Boston have been invited.

Flax Brothers Purchase Production from Equity

Equity Pictures announces that Flax Brothers of Washington, D. C., has bought the rights for the distribution of "The Black Panther's Cub," the seventh film of the territory of Virginia, Delaware, Maryland and the District of Columbia. This makes the fourth nationally known exchange to buy the Ziegfeld-Equity pictures. Other distributors of the feature are Sam Zierler of New York, Phil Selznick of Cleveland and J. L. Friedman of the Celebrated, Chicago. Flax Bros. operate the Liberty Film Exchange.

Callahan Ready to Begin Work Following Accident

Jimmy Callahan, who was injured in a hydroplane accident at the Curtis station in Atlantic City, has been discharged from Dr. J. H. Waggoner's private hospital as well as ever except that the ends of three of his fingers on his left hand are missing. Mr. Callahan will resume work in two weeks.

Mr. Callahan was making his last shot on his fourth comedy, "King for an Hour," when the accident happened.

New Associated Producers

Manager for Minneapolis

General Manager Al Lichtman announces the appointment of Robert C. Buttolph, veteran film man, to the management of the Minneapolis Associated Producers branch office, effective immediately. For over two years Mr. Buttolph covered Ohio for Fox Film Corporation, after which he organized Masterpiece Film Distributors Corporation.

Dolores Cassinelli Plays Role in "Peter Ibbetson"

Dolores Cassinelli has been added to the cast of "Peter Ibbetson," now under production in the Paramount Eastern studios. Miss Cassinelli will play the role of a Spanish dancer named Dolores—same as her own. Tests were made of twenty actresses before the exact type was found to play the character written into the adaptation of DuMaurier's novel by Dorothy Berger, screen writer.

People's Theatre Enlarged

MILLVILLE, N. J.—Handel & Prov- ner are remodeling the People's theatre and increasing its seating capacity to 1,000.

Warren Distributes Weber, Barker, Schertzinger Films

Each Producing Unit Will Deliver Four Productions Within the Twelve Months Period From September 4, 1921

(Special to Exhibitors Herald)

NEW YORK, July 3—F. B. Warren Corporation, the new distributing organization, announces three producers whose pictures will be published to exhibitors through the Warren system. The producers are: Reginald Barker, Lois Weber and Victor Schertzinger.

Two other nationally known American producers also will distribute their product through the Warren organization. The identity of these two producers will not be announced until after completion of their present contracts.

Obtains American Rights on European Films

It announced also that the Warren Company has obtained the American and Canadian sales rights on four European productions, one from each of four continental countries—Norway, Sweden, France and Italy. The first of these four pictures to be published will be the work of Nordisk Films of Copenhagen, a superb picturization of Charles Dickens' "Our Mutual Friend."

A fifth big foreign picture obtained is "Good and Evil," produced in Prague, Bohemia, by Sascha Films Industrie. This is obtained under contract with Herz Film Corporation and it will introduce to America beautiful Lucy Dorame, a continental favorite.

Has "Quo Vadis"

George Kleine's famous Cines production, "Quo Vadis," will be reviewed in a completely re-edited six reel edition and distributed through the Warren organization.

Will Bradley's three-reel novelty success "Moongold," also is to come to the exhibitors of the country through the Warren corporation and the new company further announces a sustained program of short reel subjects weekly, beginning in September.

Schedule Is Announced

The feature production schedule of the new company for September includes the following:

Sept. 1—Lola Weber production, "The Blot."
Sept. 4—Will Bradley novelty, "Moongold."
Sept. 5—One-reel pictorial.
Sept. 11—George Kleine production, "Quo Vadis."
Sept. 15—Victor Schertzinger's first production.
Sept. 18—One-reel pictorial.
Sept. 25—Sascha Films production, "Good and Evil."

F. B. Warren Corporation will issue one feature-length production each week from September 4 to the middle of June, thirty productions in all, besides a diversified output of attractive short subjects.

Portrait of Marion Davies Saved in Wrecked Studio

When lightning struck and wrecked the studio of G. Arthur Birch-Field, advertising artist, recently, Mr. Birch-Field was working on an oil painting of Marion Davies for a forthcoming Cos-mopolitan production. Mr. Birch-Field's studio is on the top floor of the World Tower building, 110 West 40th street, New York City.

The bolt crashed in a cornice of the building. Although partly stunned by the shock, Mr. Birch-Field was able to seize the painting from the easel and rush from the studio before the falling ceiling covered the room with debris.

Rialto Playing First of Irving Cummings Tableau

Producers Security Corporation of 516 Fifth avenue, New York, announces that the first of the Irving Cummings tableau features was booked into the Rialto theatre, which is under the direction of Hugo Riesend, for the week of July 3. The initial subject is "On the Trail," Cummings impersonating Corporal Campbell of the Cana-dian Northwest Mounted Police.

The second subject will be "Corporal Campbell's Ward."
Hearst Keeps Plants Working at High tide
No Summer Let-Down Has Been permitted by Cosmopolitan

Summer let-down is a phrase unknown in William Randolph Hearst's film interests. Two studios now are busily engaged in turning out productions, several others have been completed, cut and titled and more are being prepared for production.

At the International Film studios, 12th street and Second avenue, New York City, Marion Davies is well in production of "The Young Diana," a Marie Corelli story that appeared serially in Hearst's Magazine. Miss Davies, who is working under the direction of Albert Capellani, has in her cast Forrest Stanley, Mactlyn Arbuckle, Pedro de Cordoba and Gypsy O'Brien.

Has Dual Role
"The Young Diana" is a story of the rejuvenation of lost youth. Miss Davies plays a young English belle of today and also is seen as a premature aged spinster. This dual role gives her an opportunity of displaying her real dramatic ability and those in charge of the production declare she more than proves herself a highly capable actress.

"Back Pay," a Fannie Hurst story is nearing completion. Seena Owen, Ethel Duray and J. Barney Sherry have the principal roles in this drama of a country girl's experiences among a fast set in New York. Frank Borzage is directing.

Make Mystery Picture
At Mr. Hearst's Astoria Studios Tom Terriss is directing "Find the Woman" from the story by Arthur Somers Roche that appeared in Cosmopolitan Magazine. "Find the Woman" is a remarkable drama of sustained mystery with a powerful climax which divulges the murderer of one of the characters. A splendid cast is engaged upon this production, including Alma Rubens, Eileen Huban, Harrison Ford, Norman Kerry and George MacQuarrie.

FAMOUS ACTOR PLAYS OMAR

Cosmopolitan Picture Is Lauded by Clergy
Pastors in Alabama recently left a motion picture show to praise and not condemn.

The picture presented was "The Inside of the Cup," a Cosmopolitan production. It was shown in Selma, Ala., during a series of church revival meetings. A special performance was held for the ministers and other members of the conference. Pastors hailed the film as a great influence toward purification of the church. The Rev. Edward W. Gamble, rector of an Alabama Episcopal church, stated to a reporter of the Montgomery Advertiser that "the theme of the story presents a condition of affairs that the world had better see." Dr. Gamble added: "It is a magnificent production and is calculated to be of great good in opening the eyes of those blinded by the privileges that wealth affords in the pursuance of selfish desires and self aggrandizement."

"The Inside of the Cup" was a screen adaptation of Winston Churchill's novel. Albert Capellani directed.

Neill Directs Beach Film for "Big Four"

Rex Beach has announced some members of the cast of his first United Artists production, "The Iron Trail," and in the near future will give out the rest of the cast.

Mr. Beach chose as his director, R. William Neill, widely known on the stage and the screen. The leading role will be filled by Wyndham Standing. For the heavy, Gordon, who plays such an important part in the story, Thurston Hall was chosen.

"School Days" Not Only Juvenile Film
Warner Brothers Announces All-Star Cast Will Support Barry

Since the announcement of the production of "School Days" by Warner Brothers recently this firm has received numerous inquiries as to whether or not "School Days" would be a 100 per cent children's picture inasmuch as the original announcement carried the statement that in addition to Wesley Barry, twenty-four of Gus Edwards' famous "School Days" kids would appear in the picture.

On his return from Minneapolis Abe Warner issued a statement to the press in which he emphasized that "School Days" carried an exceptionally strong all-star cast as support for Wesley Barry including Margaret Seddon, George Lesse, Frank Gilmore, Frank Conlon and several other well known players.

In "School Days" Wesley Barry is first seen as a score of kids and a derelict. After a long stay in the city he is seen as a rich boy amidst refined surroundings dressed in the best garments.

Harry Rapf, who has charge of the production, expects to work for at least three weeks longer completing the picture.

Three Federated Films Reach New York Office
In Advance of Schedule

Increasing rather than cutting down the amount and speed of its productions, Federated Film Exchanges of America, Inc., announces the arrival in New York from the West Coast studios of three of its subjects within a few days. All of the productions were completed ahead of schedule, and this rate will be maintained for the 250 films to be distributed during the coming year.

The new arrivals are: "Squirrel Food," a Federated Mystery, produced and distributed by Warner Brothers as the second of their new series; "We Should Worry," the sixth Hallroom Boy comedy, featuring Sid Smith, and "We'll Get You Yet," the seventh of the series. Federated announces a departure in the exploitation of its new pictures. A press sheet is being issued on each one of the Monty Banks, Hallroom Boys and Federated Screen Snapshots, containing new stories, publicity and exploitation aids, advertising cuts and all the other helps usually issued only with features.

Descends 1,900 Feet To Get Mine Picture

Tiny Miller, head cameraman for the Rothacker practical picture division, is credited with descending 1,900 feet into a mine for pictures. The United States Bureau of Mines has no record of any other photographer descending so far, it is said.

This picture was made for the Bureau of Mines library of educational films. M. F. Leopold, bureau safety engineer, supervised the production.
Pathe Obtains New “Bob and Bill” Films
Company States Adventure Pictures Are Meeting With Success

Gratified with the success of the first series of “Adventures of Bill and Bob,” Pathe Exchange, Inc., has contracted with Cyrus J. Williams, producer, for a second series of the one-reeler. The arrangements were made with Arthur S. Kane, representing Mr. Williams.

“The Adventures of Bill and Bob,” starring William and Robert Bradbury, 11-year-old California twins, met with almost instantaneous success, according to Pathe. In their new series, it is expected they will attempt even more daring exploits than they engaged in during the making of the first series.

“The Adventures of Bill and Bob,” Pathe states, have met with the approval of many national organizations, and persons interested in woodcraft, because of the cleanliness of their delineation of the typical American boy. In capturing animals for the benefit of the screen, these boys were particular to avoid molesting any that did not come under the classification of “killers.”

Among their adventures in the first series was the bagging of a mountain lion, noted for its destructiveness; the timber wolf, another despicable prowler; the coyote, scourge of the plains; and others animals of this type.

Arrow Closes With Hayes
J. S. Jossey, special sales representative for Arrow Film Corporation, has closed with C. H. Hayes Distributing Company of Salt Lake City, for the following Arrow subjects: “The Blue Fox” (Ann Little serial); “Thunderbolt Jack.” “The Stranger in Canyon Valley” and “Headin’ North.” These subjects will be distributed by Hayes in Colorado, Utah, Wyoming, New Mexico and Southern Idaho.

Program Booking One Source of Evil in Industry, Says Lichtman
General Manager of Associated Producers States That an Open Market Is One Solution to Problems Confronting Business

“One honest to God open market” is pronounced by Al Lichtman to be one solution to the many problems now facing the motion picture industry.

The general manager of Associated Producers, who has just completed a tour of the principal cities of the country, offered this suggestion while attending the national convention of the Motion Picture Theatre Owners of America at Minneapolis.

Want Change in Methods

“All along the line of my travels,” stated Mr. Lichtman, “exhibitors were most emphatic in their belief that the exigencies of their business demanded a change in the present unsatisfactory methods of buying and selling motion pictures. So it is no wonder to me that this feeling as the keynote of the present convention will do more good for the industry at large than all the previous conventions combined.

“The motion picture business today is suffering from a lack of understanding between the three important factors, i.e., the exhibitor, producer and distributor. This lack of understanding is a result of avariciousness. Everybody is playing a selfish game with an utter disregard of one another’s problems.”

Time for Accounting

“And so I say that it is high time for the three factors of our industry to get together and carefully weigh the problems that are confronting all of us and bring about a condition that will result in a harmonious understanding between the three principal factors and destroy all of the avaricious schemes that are retarding the natural growth of this business.

“The sooner exhibitors demand a wide open market with the privilege of booking whatever pictures they want without being forced to contract for pictures they do not desire, the quicker will the industry cure itself of its ills.

“Programitis” Is Evil

“Our business today is suffering from an aggravated case of ‘programitis.’ Near-sighted distributors compel exhibitors to book their whole output if they want any of their product regardless of the value to the exhibitor of the product as a whole. This system is nothing short of vicious and is the cause of more contract jumping and the necessity for big deposits to insure the fulfillment of bad contracts than any other factor. In fact ‘programitis’ is the fundamental cause of all the ill-will that exists today between the exhibitor and the distributor.

“I know from my personal acquaintance with all the important producers, thousands of exhibitors and practically all the distributors that 90-95 per cent of them want to do the right thing. And it is only because of the present vicious system of buying and selling motion pictures that the industry is today in disorder and cut-throat methods are the rule.

“There is only one equitable way of renting motion pictures and that is by renting each picture upon its own individual merits, regardless of who has produced it or who is distributing it.

Support Good Pictures

“If a picture is good it must—it should—receive the whole-hearted support of every exhibitor, and by the same token if a picture is bad it must be automatically relegated to the cheaper houses, or not be shown.”
J. Parker Read, Jr. has concluded what he considers one of the most successful contests ever conducted in the industry.

More than 35,000 manuscripts were received in the Read-Louise Glaum scenario writers' contest and from this number the three major winners have been chosen. Thirty newspapers throughout the country cooperated in the test.

Prizes Are Awarded

The first prize of $2,500 went to Miss Frances White Elijah, Arlington hotel, Santa Barbara, Cal.; the second prize of $1,500 was won by A. Earl Kaufman, 40 West Market street, York, Pa.; and the third prize of $1,000 was awarded to Mrs. Anna B. Mezquita, 969 Pine street, San Francisco.

Concerning the contest Mr. Read says:

"To conduct a contest of this nature is no easy job for there is more work attached to it than anyone can imagine. One must surround himself with competent judges that will treat all manuscripts and participants fairly, and then to devote the proper time to the weighting of the material submitted. After thoroughly going over the whole of the field of people who were qualified to make the necessary decisions, I finally selected C. Gardner Sullivan, well known to all theatre-goers for his authorship of such screen successes as "Civilization" and numerous other stories, and Miss Bradley King, feminine genius of the photodrama and author of "I Am Guilty," "Lying Lips," and other big photoplays.

Get Press Cooperation

"With two such competent people assisting Miss Glaum and myself, we were very well fixed in so far as the board of judges was concerned.

"Then we had to secure the cooperation of the newspapers, and after they had acquiesced all the ambitions amateurs with the conditions the stories began coming in. When they started they came in big quantities. Each mail brought to my studio office manuscripts by the hundreds. Long detailed stories to short synopsises—from farce comedies to the heaviest tragedies. Months were spent by each member of the board in reading the material submitted. Finally from 35,000 manuscripts we brought the number down to 2,000. After these stories had been over many time, we reduced the number to 1,000, and with much more, and harder work, finally eliminated all but 100. At this point our heavy work really started, for of the 100 stories all were so good it was really hard to choose among them, but we stuck to our toll and eventually picked out the ten best ones. Many nights' work, most of them till daylight, brought us down to the three prize-winning scenarios.

Gratified with Results

"I am highly gratified with the enthusiastic response the contest met with and the cooperation of the many newspapers. I wish I were in a position to reward the glorious efforts of every contestant by a money prize, but obviously, with 35,000 entries, this was impossible."

Jean Paige Stars in "The Prodigal Judge"

Production on Vitagraph Picture Will Begin Shortly

Jean Paige, the Vitagraph star, who has not been seen on the screen since her appearance as Jeep in Gordon in Vitagraph's special production, "Black Beauty," based on the famous story by Anna Sewell, is to star in a new special production, according to an announcement by Albert E. Smith, president of that organization.

Her new production, which will be produced under the direction of Edward Jose as soon as the continuity is completed, is based on "The Prodigal Judge," the story by Vaughn Rees.

"The Prodigal Judge" is a story of ante-bellum days with the locale mostly in what was then known as West Tennessee.

Work on the screen version is being pushed as rapidly as possible and it is expected that the production will be well under way within a few weeks. It will be an Eastern production, the interiors being made at Vitagraph's Brooklyn studio and the exteriors in the greater part of the exteriors in Tennessee, especially along the Mississippi river, which plays an important part in the story.

Vitagraph Has Trailers for Coming Publications

Vitagraph has just completed trailers for all of its September-October publications, showing just enough of the high lights of the pictures to create advance interest, but not sufficient to make them showing anti-climactic and expose the plot. This is the policy pursued by Vitagraph in all its trailers. Prints of the trailers will be shipped to the Vitagraph exchanges in the near future.

Some idea of the care given these trailers appears in the gathering of material that William Duncan, who directed his own special, "Where Men Are Men," personally prepared for the trailer on that picture. Mr. and Mrs. George Randolph Chester personally prepared the trailer on their feature, "The Son of Wallington."

William Duncan Busy on Interiors for Next Film

William Duncan and his co-star, Edith Johnson, have returned to Hollywood from the Kern River section, and the working upon a special street set for their new special production, "The Superman." Saloons, gambling halls, dressing Chinese ladies' burlesque women and their prey are flashes in this story of real men who work and hawli and make free with life and love in the picturesque old West.

Hoot Gibson Finishes His First Universal Feature

Hoot Gibson has completed his first feature length picture for Universal. It is titled "Action," adapted for the screen by Harvey Gates (from Allan Dunn's story, "The Mascotte of the Three Stars." The supporting cast are, among others, J. Farrell MacDonald, William Robert Daly, Clara Horton, Dorotha Wollert, Buck Conners, Charles Newton, Jim Corey and Byron Munson.
"The Woman God Changed" Runs Three Weeks at Moss Broadway

Enthusiastic comments from leading showmen of the country are being received by Cosmopolitan Productions concerning "The Woman God Changed," its latest picture. B. S. Moss broke a rule of his Broadway theatre by extending the booking beyond one week and then found that even two weeks did not take care of the crowds besieging the theatre and he raised the picture for a third week. Mr. Moss wrote the following letter to George B. Van Cleave, vice president and general manager of International Film Service, the Co. creator of Cosmopolitan Productions.

Letter From B. S. Moss

"It is my pleasure to notify you that for the first time since the Broadway theatre began its policy of combining B. F. Keith vaudeville with a feature photoplay, a film is being retained for a second week. The picture we are honored is your production, 'The Woman God Changed,' and the exceptional favor which it found with our audiences during the entire week of June 16 literally compels us to hold over this stirring drama.

"I know it will interest you to learn that in view of the really phenomenal business brought by 'The Woman God Changed' we have already decided to give the picture a third week if we can possibly do so. Previous contracts may intervene, but we shall bend every effort to satisfy what is so clearly the public demand for this strikingly original production.

"Once again Cosmopolitan Productions have demonstrated their extraordinary ability to provide the theatre with a universally popular photoplay. We congratulate ourselves upon having obtained 'The Woman God Changed' for the Broadway theatre, and congratulate your studios upon having made it.'

Mr. Moss found he was able to book the picture for the third week desired.

Mr. Van Cleave Replies

The following was addressed to Mr. Moss by Mr. Van Cleave:

"Thank you very much for your letter of June 18th and the congratulations you extend to us on our production, 'The Woman God Changed.'

"'Mr. Heard' is making no motion pictures purely for financial returns; he is exemplifying in them the best ideals on the screen that he has exemplified in his many years of book and magazine work.

"I thank you in the name of Mr. Heard and this company for this tribute to our efforts.

"The Keith, Moss and Proctor interests in New York have found Cosmopolitan Productions so profitable that 'Cosmopolitan Productions Week' has held in six of their big theatres the week of June 19th. Reports from the head office are to the effect that these theatres did a larger business. 'The Woman God Changed' and 'The Wild Goose' are being run in these theatres.

"Mark Majors, the largest in Brooklyn and a First National house, also is finding 'The Woman God Changed' a powerful attraction.

"The Los Angeles theatre has booked 'The Woman God Changed' for an indefinite run in his Rialto theatre.

Franklyn E. Backer Gratified With Results of Minneapolis Convention

An expression of gratification with the accomplishments of the Motion Picture Theatre Owners of America at the Minneapolis convention has been given by Franklyn E. Backer, president of Horizon Pictures, Inc., Mr. Backer says.

"It was particularly gratifying to note that the week of September 4 to 11 has been set aside by the theatre owners as 'Independence Week,' for the purpose of showing only independent productions at their theatres. This gives real encouragement to both the producers and distributors and should help greatly toward cementing a closer relationship between the theatre men and the independent exchanges.

Must Have Supply

"Now that the theatre owners have set aside this week to encourage independent production, the distributors must be prepared to take care of their end of the program by having available in their exchanges a fresh supply of special features to meet the occasion. The distributor must not depend on unloading a lot of features that may be a little too good to be true and go into the market now and buy the best productions available if the success of Independence Week is to be matched.

"And on the success of this week hangs the balance of the 'independents' future,' for the exhibitors, like all of us, are interested in this business for the sake of their health and if you show them that they can make more money with independent productions than with the program stuff you are feathering your own nest.

Pathé Schedules Perret Production for July 31

Leonce Perret's latest production, "The Money Maniac," has been scheduled by Pathé for publication on July 31. This picture is an international romance, with a thrilling tale of intrigue and daring exploits in the United States and Europe.

Mr. Perret is said to have given his latest picture a more elaborate background than he has ever attempted. The cast includes Lucy Fox, Robert Elliott, Ivo Dawson, Maryca Capri, Eugene Brion and Henry G. Sell.

VIGORA DANIEL
New Christie star who will appear in "In for Life," made for distribution through Educational.

Father Anounces New Policy of Distributing Jackie Coogan Pictures

Jack Coogan, father of Jackie Coogan, states he has installed a new distribution policy for the Jack Coogan productions.

"I will not produce these pictures," says Mr. Coogan, "but I am going to arrange their distribution as well. Not having any connections with releasing or producing organizations, this enables me to have free sway in so far as distribution channels are concerned.

"In the very near future, I shall send a personal representative on a Coast to Coast tour during which he will stop off at every important city and personally confer with big exhibitors. This will give every exhibitor an equal chance to book the new series of Coogan productions. I have always had the theory I am now bringing into active use. I feel that in the case of new and big photoplays, some advance information to exhibitors should be established, and I expect this to be done through the personal contact brought by my representative.

"I fully expect to commence production on my first picture not later than August 1st and from that time on, there will be nothing but work until the entire series is completed."

Butler May Utilize Old Hotel for Studio Work

While making episodes for his forthcoming film, "Bing-Rang-Boom," David Butler and company made use of the old Redondo beach hotel, for years a noted hangout of Southern California. The old hotel building overlooks the Pacific ocean and covers several acres of ground. Butler, producer and director of the star, the hotel would "make an ideal motion picture studio and Mr. Butler is considering the possibility of renovating the building for this purpose."

EXHIBITORS HERALD 63

July 16, 1921
LETTERS

From Readers

Communications on topics of current interest. Writers are requested to confine themselves to 200 words. Unsigned letters will not be considered.

He Says "Stop Bellyaching."

LIVE OAK, FLA.—To the Editor: I see and hear a great deal about "hot time business," "attendance rotten," etc. I wish to protest. MY BUSINESS IS FINE and stays that way regardless of weather conditions.

As about the oldies if not the oldest (continuously) small town exhibitor in the picture game, nearly eighteen years, my methods are as follows:

When attendance begins to drop off, I increase my operating expenses. I put on more expensive pictures; add to my orchestra and take more space in the newspapers. I find that people do not mind the price to shows. They want entertainment and if you keep them well stimulated along that line, you will get your attendance, rain or shine, hot or cold.

Expense does not count if you are doing business in proportion. Any exhibitor can get that business if he will wake up, put on good and attractive programs and stop bellyaching!

Any man who is a hard loser and not a wide-awake progressive and up-to-the-minute man and a good mixer is in the wrong line of business if he is in the picture game.

WAKE UP AND GET BUSY!

I was an Exhibitors Herald most highly and it is my most welcome weekly visitor. With the morn sincere wishes for your continuous prosperity and good health, your friend—Loray Byrno, manager, Marion theatre, Live Oak, Fla.

That's What I Did."

EUREKA, MONT.—To the Editor: I am telling my friends to wake up and subscribe for a real magazine, Exhibitors Herald. What the Picture News gets me in hot water occasionally. I average up the criticisms and cancel if there are more bad reports than good reports.

One exchange told me to run their stuff "as is," or cancel. What would you do?

That's what I did.—F. E. Swift, manager, Majestic theatre, Eureka, Mont.

A Tribute to "Evangeline"

SALMON, IDAHO.—To the Editor: Of course every exhibitor must play "Evangeline" at some time. The only question is the appropriateness of the occasion. We played this in our Woman's Club Better Pictures for Children tie-up.

This is a screen classic not only because of its national historical importance but because it is a most beautiful picture which, well acted and produced, interprets sympathetically the poetic portion of the story. Longfellow's story of love and tragedy is a work of beauty. We were fortunate in having a very fine pianist who played understandingly to the picture. We could not have had a splendid violinist also and would also suggest having a two reel Edgar Comdy to precede the picture, which is only four reel. There are nothing short of 15 cents, charging 53 and 15 for the evening.

DORIS KENYON


The Fight Was Held July 2

OCEAN SPRINGS, MISS.—To the Editor: In all the fifteen years I have been in the picture business, I have never heard of a picture becoming more valuable the longer it has been on the market. This is the case with the single reeler of "Jack Dempsey in Training." I asked a certain exchange manager what price he held the pictures for my own (1,400). He said if I played it at that time (June 5), the price would be $10; week from June 5, and after that $15. I want to ask if that is giving the exhibitor a square deal.—EUGENE W. ILLING, Illing's theatre. Ocean Springs, Miss.

Want Ad Wins Publicity

ALEXANDRIA, MINN.—To the Editor: For four weeks in advance of showing "A Child for Sale," I ran a want ad in the local paper: "For sale a child, age 4 years; parentage, legitimate; health, excellent; disposition, charming; reason for sale, cost of living."

Of course everybody tried to locate the person that would sell a child. They even took it up with the state authorities and it caused wide publicity to be given. I also heard from several who really wanted an adoptee child.—H. J. Loecker, Howard theatre, Alexandria, Minn.

Make Each Picture Pay

NEBRASKA CITY, N. B.—To the Editor: I believe every exhibitor should take the stand with every one, especially the Paramount Film Company, that each picture must pay for itself and make you a small cent on your investment or at least break even for you. If the pictures they claim will make your house (NIX) can't do that, then you must book those that will.

For my part we have been held up by Paramount until we are practically broke. We have gone not only by the other pictures what we lose on Paramount. I say let every exhibitor play the picture which sells. Paramount has caused us to lose about $1,800 on a house that costs $350 and is worth about $7,000, a loss is only on their "Give Paramount a l-1. They deserve worse than that. They are breaking many of us.—D. B. Tomes, manager, Paramount theatre, Nebraska City, Neb.

May—You men don't know a thing about cooking. Now, how would you dress a chicken?—Howard.

"With a far collar in summer, and pumps and silk stockings in winter."

"Morse Magazine."

"Does your cook try to make food go as far as possible?"

"Yes; some of it all way from our residence to hers."—W. F. Zackenberg.

"The Smiths used to have a splendid cook."

"Yes, but she and Mrs. Smith could not get along."

"Dear me! So I suppose Smith had to discharge her?"

"Oh, no; he divorced his wife."—Detroit Gazette.

Is Cookie a capable cook, Taught by a cumbersome book?

When her food you do eat,

You feel weak in the feet

And go off to sleep in a nook.

—Rutgers.

Mrs. Newled (welling new hat)—"I cook and cook for you and what do I get? Nothing!"

Mr. Newled—"You're lucky, I get indignation!"—Pattie Messenger.

"Does your cook give you any impertinence for it?"

"No. She charges me ten dollars a week for it."—H. Ashington Star.

Wife (to attractive husband)—"Have you kissed the new cook yet, William?"

Husband—"Why—er—no."

Wife—Well, stupid, what are you waiting for? And you know, what a time we had to get her—Town Topics.

It's a crime to steal a kiss from me."

"Well, you're guilty, too, for receiving stolen goods."—Rutgers.

"I promise you I shall never kiss you!"

"You ALWAYS keep your promises?"

"Well, I keep within the law."

Undoubtedly the girls see no harm in kissing and rather like it, which accords with Dr. Katzoff's theory, but their answers refute the scientists' claim that "We are suffering from loneliness."

Teacher—"Anthony, punctuate: I am going to give you a mark of 100 in all your work."

Anthony—"Question mark at the end."

—Rutgers.

Teacher—"Do you know what the Order of the Bath is?"

Mickey—"Sure, ma'am. In our house it's Kat, then me brudder, then me."—Butler Collegeian.

Teacher—"Children, a planet is something we live on. Name another."

Abie—"My Grandfather, he vuss a planet."

Teacher—"Your Grandfather?"

Abie—"Shure, he lived on him fer years!"—L'underoel News.
First National

Fleck's Bad Boy, with Jackie Coogan. —A very good audience picture. Will pull the kids and the lady folks. Drawing remarkably in face of hot weather. The first time the daily papers' critics ever mentioned the crowds in their reviews—Guy L. Wonder, Rivoli theatre, Baltimore, Md.—Theatre patronage.


The Kid, with Charlie Chaplin. —It's the best and biggest attraction we have played this year and we played it when conditions were the worst. It brought them from Canada and as far as forty miles, and played to housefuls at 36, 35, and 25c. —A. X. Freuen, Rex theatre, Seattle, Mont.—Small town patronage.

The Kid, with Chaplin. —A disappointment to those who admire nothing but slapstick, but from the better class of patronage that turned out to see this much-talked-of picture it brings nothing but praise. It's a real picture. —T. H. Smith, Strand theatre, Colchester, Ill.—Neighborhood patronage.

Scrap Iron, with Charles Ray. —An excellent picture which went big with a big audience. The box office very gratifying. —William Noble, Empress theatre, Oklahoma City, Okla.—General patronage.

Mamma's Affair, with Constance Talmadge. —The audience was with it from start to finish. Constance has the pep and a peppy cast supporting her. Mr. Censor has no chance on pictures such as this. —Charles M. Thall, California theatre, Turlock, Cal.

The Master Mind, with Lionel Barrymore. —Wonderful. A picture that can be booked to the limit, and it carries a big lesson with it. My patrons had more to say about this picture than any of the so-called super-specials that I have played here. —R. Navary, Liberty theatre, Vermo., Pa.

In the Heart of a Fool, an Allan Dwan production. —Entirely too heavy for small town. However, I consider this a good picture. —E. A. Baradel, Palace theatre, McGee, Ark.—Small town patronage.

Dinty, a Marshall Neilan production. —Pleased everybody. We played this feature to about 600 people, and I never received a complaint. Barry is some actor for a kid, and everything Neilan produces is good. —W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Lessons in Love, with Constance Talmadge. —A pleasing picture that got the money. —Raymond Gear, Mayflower theatre, Florence, Kan.—General patronage.

Passion, with Pola Negri. —Star brilliant; photography good, but lacking modern technique. Raw in spots as per the continental custom. Lubitsch great in handling mobs. Business big. —Charles M. Thall, California theatre, Turlock, Cal.

Peaceful Valley, with Charles Ray. —Pleased 100%. Played to poor business. —R. Navary, Liberty theatre, Vernon, Pa.—Neighborhood patronage.

Go and Get It, a Marshall Neilan production. —A good thriller that will please most any audience. The stunts in the airplanes are about the best of any ever screened. Many favorable comments from our patrons. —T. H. Smith, Princess theatre, Colchester, Ill.—Neighborhood patronage.

The Perfect Woman, with Constance Talmadge. —A picture that will please them all. Connie always good. —R. Pfeifer, Princess theatre, Chilton, Wis.—Neighborhood patronage.


Dinty, a Marshall Neilan production. —One of the most pleasing shows of the season. Admission 35c, and everyone faced grand. Dinty, a suburban theatre, Kingsbury, Okla.

In Search of a Sinner, with Constance Talmadge. —Good comedy. Constance is good drawing card here. However, she is better in some of her other pictures. —Rubin Frels, Unique theatre, Bellville, Texas.—Neighborhood patronage.

Passion's Playground, with Katherine MacDonald. —An average program picture. —C. J. Jordan, Opera house, Cogswell, N. D.—Small town patronage.

The Passion Flower, with Norma Talmadge. —Too heavy for hot weather. Pleased 60%. Can't we have Norma in a lighter tone now and then? —H. A. McCleure, Strand theatre, Emporia, Kan.

THE JACK-KNIFE MAN, a King Vidor production. —We tied up with a hardware company which put a big display of jack-knives and our advertising in their window. Gave away coupon tickets. The adult and child dramas bring lucky numbers. This publicity attracted attention and gave us a good house. Play is slow and draggily, yet quaint, and will fairly please. —Philip Rand, Rex theatre, Salmon, Idaho.

Forty-Five Minutes From Broadway, with Charles Ray. —Had a great many comments on this. Personally found this rather interesting. Something about it that holds interest. Ray can act and is a good bet to anyone. —H. L. Hansom, Majestic theatre, Elroy, Wis.—Neighborhood patronage.

The Perfect Woman, with Constance Talmadge. —Another first class Constance Talmadge picture. Enough said. —C. F. Hancock, Lyric theatre, Stuart, Fla.—Small town patronage.


FOX


Get Your Man, with Buck Jones. —A good lively picture and packed my house. Buck Jones usually gets me a full house. —H. A. Wishard, Wishard theatre, Bloomfield, Iowa.—Home patronage.

Know Your Men, with Pearl White. — Fair, but Miss White would do much better if she would go back to the serial. Mr. Fox has positively given this star parts that were not suited for her at all and certainly Miss White has not come up to the expectations of most of the people in all her Fox pictures. I am really glad that I have only one more of her
Hope Hampton, star of her own producing company, whose next picture will be "Stardust," an adapted Fannie Hurst story. First National will distribute it.

pictures to play, and then good-bye.—R. Navary, Liberty theatre, Verona, Pa.—Neighborhood patronage.

Colorado Pluck, with William Russell.
—It's a good, sensible picture. Good humor.—Mrs. R. J. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Her Elephant Man, with Shirley Mason.
—Good, clean picture. No business account had weather. Pleased all who saw it.—A. N. Frenen, Rex theatre, Sco-hey, Mont.—Small town patronage.

Hands Off, with Tom Mix.—It will please, but did not have as much action as The Texan and The Untamed. Mix fans turned out as usual and left satisfied, but I could tell from the way they sat that it was not as peppy as they liked. You will get by with it.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neigh- borhood patronage.

Children of the Night, with William Russell.—A good picture. Please all Russell fans.—D. E. Thornburg, Par-amount theatre, Nebraska City, Neb.

The Road Demon, with Tom Mix.
—Fast western picture and pleased.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Why Trust Your Husband? with Ei-leen Percy.—Interesting, Fox production a general favorite in my house.—Lon Burton, Marion theatre, Live Oak, Fla.—Neighborhood patronage.

The Last Straw, with Buck Jones.
—This is a good one. Not a kick.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Three Gold Coins, with Tom Mix.
—A splendid picture of the Tom Mix type. For this town Mix is the best star Ed Fox has, and I believe he will compare favorably with most any of them.—Custer Carland, Victoria theatre, Frank- ton, Mich.

The Tom Boy, with Eileen Percy.—At last Fox has found a suitable part for this star. She is good if properly cast. Good picture. However, no business, as she is dead here from previous releases.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Partners of Fate, with Louise Lovely.
—A good program picture. Very good ocean scenery.—A. J. Steggall, Opera House, Fayette, Iowa.

The Little Grey Mouse, with Louise Lovely.
—Nothing to it. Stay clear of this one.—K. E. Johnson, Franklin theatre, Piggott, Ark.—Small town patronage.

The Husband Hunter, with Eileen Percy.
—Way below average. Had a fair sized house, with no comments from the patrons, but had a good many tell me it was a bum one.—Lyman Steenblock, Odell Opera House, Odell, Neb.—Neigh- borhood patronage.

The One-Man Trail, with Buck Jones.
—Westerns are always appreciated here and Buck makes them as good as any body, and this one is as good as any.—H. A. Wishard, William theatre, Bloom- field, Ia.—Home patronage.

Goldwyn
Snowblind, with a special cast.—This an extra good picture. Will please all who like outdoor pictures. Beautiful snow scenery. Well acted. Good story. My patronage liked this picture, and business good for three days.—D. F. & R. Ent., Inc., Olympic theatre, Wichita Falls, Texas.—Downtown patronage.

Boys Will Be Boys, with Will Rogers.
—Very, very good. If pictures are to live we must have this same type rather than the sensational.—Mrs. R. J. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neigh- borhood patronage.

Boys Will Be Boys, with Will Rogers.
—Long may Rogers flourish. Good story, of course, by Irvin Cobb. As for my audience, "A good time was had by all." My screen is yours any time, Will.—Charles M. Thall, California theatre, Turlock, Cal.

Dangerous Days, with a special cast.
—Can't make any money on Gold- wyn's program pictures. This picture only fair.—Preston Bros., Empress theatre, Rockwell City, Iowa.—Neighborhood patronage.

The Silver Horde, a Rex Beach pro- duction.—Biggest crowd in four months. Gave universal satisfaction. Nearly every one stopped to express their ac- ceptation. Popularity of book put this over. This play has everything, comedy, drama, excitement, interest and fine acting. Myrtle Stedman very appealing as Cherry Mallotte. The run of salmon intensely interesting. Seven reels of pure enjoy- ment. Book it and boost it. We had piano and xylophone music. Special prices 40 and 20.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

The Truth, with Madge Kennedy.
—This is a very good picture. My patron- age liked Madge Kennedy.—L. B. Greenhaw, Strand theatre, Leslie, Ark.—Small town patronage.

Madame X, with Pauline Frederick.
—Excellent picture. Received most favor- able comments from patrons than any picture exhibited in this theatre during past year. Held up well second night.—W. J. Powell, Loew theatre, Welling- ton, Ohio.—General patronage.

Madame X, with Pauline Frederick.
—A perfect picture of the serious type for any house.—Mrs. R. J. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Cupid the Cowpuncher, with Will Rogers. Just as you want him in this class of pictures. When Will Rogers is cast right he is a winner. He is where he belongs in this production.—Custer Carland, Victoria theatre, Frankfort, Mich.

The Blooming Angel, with Madge Kennedy.—A fair program picture.—S. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Almost a Husband, with Will Rogers.
—He's my best money maker. He gets them coming and going.—W. W. Stiner, Alhambra theatre, Delta, Iowa.—Small town patronage.

Officer 666, with Tom Moore.
—Clean pictures and light scenes. No one gives a mild satisfaction. No comments either way. Tom Moore has made far better pictures than this.—O. N. Kelly, Majestic theatre Rockedburg, Wis.
Hodkinson


The Man of the Forest, with a special cast.—Good picture and business. William Noble, Criterion theatre, Oklahoma City, Okla.—General patronage.

The Silent Barrier, with a special cast.—Very beautiful snow scenes. Players generally very well cast, especially Sheldon Lewis and Gladys Hulette, who have not been seen here in pictures for some time.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

The U. P. Trail, with a special cast.—One of the best pictures of the year and sure drew like a mustard plaster. If you need a little extra money to put in the bank book this one. It’s a Zane Grey story.—A. J. Steggall, Opera House, Fayette, Iowa.

The Brute Master, with Hobart Bosworth.—Good picture of its kind. A little rough. Pleased small houses for two days.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

Partners of the Tide, an Irvin Willat production.—Very good if your patrons like sea stories. Here is one that you should not miss.—R. Navary, Liberty theatre, Verona, Pa.—Neighborhood patronage.

Down Home, an Irvin Willat production.—Such pictures as Down Home will gradually increase your patronage. They went away smiling from this one.—G. L. Deady, Palace theatre, North Rose, N. Y.—Neighborhood patronage.

Metro

The Marriage of William Ashe, with May Allison.—All characters well sustained, especially Wyndham Standing as William Ashe. Pleased. Big business.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Price of Redemption, with Bert Lytell.—A great picture to a small crowd. Lytell is there when it comes to acting. Book it and boost it.—A. D. Brawer Jewell theatre, Hooker, Okla.—Small town patronage.

Burning Daylight, with Mitchell Lewis.—A very good picture. Winter scenes great.—A. J. Steggall, Opera House, Fayette, Iowa.

Parlor, Bedroom and Bath, with a special cast.—Pleased for us.—C. T. Metcalfe, Opera House, Greenfield, III.—Small town patronage.

The Uplifters, with May Allison.—Comedy all the time. Not a slack moment in it. Would make a reformer laugh.—W. C. Whitt, Home theatre, Anderson, Cal.—Small town patronage.

Shore Acres, with Alice Lake.—Boys, if you haven't played this one, get it. Don't pass it up. It's great. Everybody pleased with this one. Ocean scenery wonderful.—A. J. Steggall, Opera House, Fayette, la.—Neighborhood patronage.

Nothing but Lies, with Taylor Holmes.—Crazy, jumbled-up picture. Poor story. Did not please. Patrons walked out. Not worth the money off of this.—A. D. Brawer, Jewell theatre, Hooker, Okla.—Small town patronage.


The Six That Made the Most Money for Me

1. Madame X.
2. Pollyanna.
3. The Great Redeemer.
4. The Inner Voice.
5. The Miracle Man.
6. In Old Kentucky.

A. G. Miller, Miller Theatre, Atkinson, Neb.

Paramount

The Woman God Changed, with a special cast.—Best picture since Humoresque. Played to packed houses three days. Advanced prices. Last day bigger than first. It's the talk of the town. Booked for return date.—D. F. & R. Ent., Inc., Olympic theatre, Wichita Falls, Tex.—Downtown patronage.

The Call of Youth, with a special cast.—Not in this film. Some good things come from England, but not in the movies. If Paramount must make 'em for John Bull, they should sell 'em where slow stories, slow action and slow actors suit slow audiences. Buenos noches.—Charles M. Thall, California theatre, Turlock, Cal.

Sacred and Profane Love, with Elsie Ferguson.—Mrs. Ferguson was seen at her best in this picture, which picture everybody should see and who will be delighted by seeing.—William Noble, Capital theatre, Oklahoma City, Okla.—General patronage.

The Life of the Party, with Roscoe Arbuckle.—"Fatty" goes here 100 per cent in plays, good, bad or indifferent.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Midsummer Madness, with William DeMille production.—Like To Please One Woman, Heliotrope, The Inside of the Cup and Paying the Piper, this failed to get the money. Would like to know if other exhibitors find the same results on these supposed-to-be Paramount specials.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

The Young Mrs. Winthrop, with Ethel Clayton.—Mighty fine picture with a good moral. Makes a fine Sunday show, and will please all. Bad night and drew a good house.—A. N. Freuen, Rex theatre, Scobey, Mont.—Small town patronage.

Stepping Out, with Enid Bennett.—A real good picture that pleased them all. Some real clever acting and a real interesting plot.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.


The City of Silent Men, with Lois Wilson.—A great picture with a great subject and big pleased crowds of spectators.—William Noble, Capital theatre, Oklahoma City, Okla.—General patronage.

The Life of the Party, with Roscoe Arbuckle.—They don't fall for "Fatty" in these feature length subjects.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

The Egg Crate Wallop, with Charles Ray.—I ran this with an Educational.
The Copperhead, with Lionel Barrymore—Very good. Pleased 100 per cent. Don't fail to book this. Sad, but will hold them from start to finish.—W. H. Harris, Electric theatre, Danbury, Neb.—Neighborhood patronage.

Why Change Your Wife? a Cecil B. De Mille production.—Very good super-special. Took well. Twenty-five and fifty cents top price. Patrons well pleased, although the story is rather long, but very interesting.—E. I. Conroe, Conroe's Play House, Conroe, Tex.—Small town patronage only.

Why Smith Left Home, with Bryant Washburn.—A good laugh for everyone. Pleased all.—Adams & Angleton, Novelty theatre, Morgan, Okla.—Neighborhood patronage.

Pathé

Lahem, an Edgar Lewis production.—A seven-reel Western that you can't go wrong on. Ran this on Saturday, also Pollard comedy and Pathé News. Sure gave them their money's worth.—Ora Card, Princess theatre, Ault, Colo.—Neighborhood patronage.

Help Wanted: Male, with Blanché Sweet.—Very good comedy-drama. Star not a drawing card here. A little light.—C. L. Kirby, Elf theatre, Longview, Tex.—Small town patronage.

Man and His Woman, with Herbert Rawlinson.—Recommended as a good picture. Lots of suspense and heart interest. A human story. Possible hit.—N. B. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Transient patronage.

When We Were 21, with H. B. Warner.—Good picture. Star good. Poor business at a settled conditions.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

Rio Grande, with a special cast.—Great picture. Will please most any audience.—R. E. Johnson, Franklin theatre. Piggott, Ark.—Small town patronage.

The House of the Telling Bell, a J. Stuart Blackton production.—Not much talked about, but in Wonderland theatre, Buckeye, Ia.—Neighborhood patronage.


Respectable by Proxy, with a special cast. A good picture that will please all.—Ora Card, Princess theatre, Ault, Colo.—Neighborhood patronage.

A Virtuous Model, with Dolores Cassini.—Very good picture produced by B. F. Harman, Opera House, Elgin, Ore.

Rouges and Romance, with June Céprine.—Only fair. Too slow in action. Could be cut down to three reels.—C. E. Nohl, Warner, Tupelo, Miss.—Neighborhood patronage.

Realart

The Outside Woman, with Wanda Hawley.—I took over this service solely on account of the many good comments in "What the Picture Did for Me" column. This was a very lively and amusing attraction. Our first Realart and lost money. Had high production. Wanda Hawley's costumes seemed to shock one of our local editors, but maybe we in Idaho are behind the times. Realart art puts on lavish and finely directed photoplays equal to the best.—Philip

The Ten That Made the Most Money for Me

1. The Mark of Zorro.
2. Rebecca of Sunnybrook Farm.
3. Pollyanna.
4. The Revenge of Tarzan.
5. Down on the Farm.
6. The Penalty.
8. The Branding Iron.
9. Go and Get It.
10. 23 1/2 Hours Leave.

Mrs. W. H. Helfer, Itasca Theatre, Alice, Texas

Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

A Private Scandal, with May McAvoy.—For a tense drama of emotions, here is a picture that is hard to beat. As for Miss McAvoy, her name should prove a box office magnet if properly exploited. The most wonderful little dramatic artist on the screen today. Trouble getting them in for this one. And our patrons left the theatre entirely satisfied. If you are missing a picture, book it.—Harold F. Wendt, Rivoli theatre, Toledo, O.—Downtown patronage.

A Kiss in Time, with Wanda Hawley.—Fair picture, but not up to standard of Hawley.—Rogers & McFarling, Gem theatre, Cairo, Ill.—Neighborhood patronage.

The Land of Hope, with Alice Brady.—We had given up Alice Brady for a "has-been," but she has proven in this picture that she is not done yet. Sure pleased our patrons. Did not have one kick and had lots of compliments.—Horn & Morgan, Star theatre, Hay Springs, Neb.

Something Different, with Constance Binney.—Recommended as a regular program picture.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

39 East, with Constance Binney.—Here we have one of those sweetest stories ever told. The kind that make the show business worth while. Boarding house story that is not old time stuff.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Transient patronage.

The Snob, with Wanda Hawley.—Very good comedy, and a good lesson for girls who want to hold up their heads just a bit too high.—W. F. Harding, Princess theatre, Mora, Fla.—Neighborhood patronage.

Oh Lady, Lady, with Bebe Daniels.—This is surely a good, peppy picture. All Realarts are good, especial with Bebe Daniels.—R. Pfeffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

The Law of the Yukon, with a special cast.—Another splendid picture.—R. M. Parkhurst, Empire theatre, Elsberry, Ark.—Neighborhood patronage.

Two Weeks with Pay, with Bebe Daniels.—Light story, but fairly good.—Rod-
EXHIBITORS

July 16, 1921 E X H I B I T O R S  H E R A L D  69

gers & McFarling. Gem theatre, Cairo, Ill.—Neighbourhood patronage.

Soldiers of Fortune, with a special cast.
—A good picture. Pleased 95 per cent of my patrons. Very few Realists that do not make good here.—C. R. Langford, Electra theatre, East Vaughn, N. M.—General patronage.

All Souls' Eve, with Mary Miles Minter.—Good. I never get a bad Realist picture. They all drawing cards with me.—Lon Burton, Marion theatre, Live Oak, Fla.—Neighborhood patronage.

The Luck of the Irish, with a special cast.
—Little better than a program picture. Continuity poor.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

The Deep Purple, with a special cast.
—Received many comments on this picture. Everyone loved it.—E. Pfeifer, Princess theatre, Chilton, Wis.—Neighbourhood patronage.

The Magic Cup, with Constance Binney.—Fair picture. Star well liked. Poor business for Saturday. Picture not nearly as good as Something Different, her previous picture, which was fine.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

Robertson-Cole

The Stealers, with a special cast. —Here is a real attraction. Our patrons said it was better than The Miracle Man. Prominent people thanked me for bringing this picture to town. A fair house at 15 and 40c.—A. N. Freuen, Rex theatre, Scobey, Mont.—Small town patronage.

One Man in a Million, with George Beban.—Two days to good business, and it is a wonderful picture.—Nathan Gross, New Gem theatre, Baltimore, Md.—Neighbourhood patronage.

See My Lawyer, with Grace Darmond.—Good program picture.—Rodgers & McFarling. Gem theatre, Cairo, Ill.—Neighbourhood patronage.


Selznick

The Chicken in the Case, with Owen Moore.—One hundred per cent. Surefire farce, and a great comedy cast. An audience that could not laugh heartily at this must come hand-picked from Boston.—Charles M. Thall, California theatre, Turlock, Cal.

Gilded Liza, with Eugene O’Brien.—A splendid picture. Nice story, well acted, social entertainment, and very interesting throughout.—R. M. Parkhurst, Empire theatre, Harrisburg, Ark.—Neighbourhood patronage.

Bucking the Tiger, with Conway Tearle.—Did not please. They should never put this star in anything but society pictures. Bucking the Tiger is in no way objectionable, but it drags from beginning to end. Plainly speaking, this picture is junk and just one more of this kind will kill him.—W. E. Ellin, Temple theatre, Aberdeen, Miss.—Neighbourhood patronage.

Out Yonder, with Olive Thomas.—Another satisfaction giver. We regret that we are nearing the last production of the wonder girl.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Pleasure Seekers, with Elaine Hammerstein.—Good entertainment. We always get good results on Selznick pictures.—R. E. Johnson, Franklin theatre, Piggott, Ark.—Small town patronage.

United Artists

Through the Back Door, with Mary Pickford.—Consider this 100 per cent Pickford. Pleased everyone to remarkable hot weather business and Boost it. It will please.—H. A. McClure, Strand theatre, Emporia, Kans.

The Nut, with Douglas Fairbanks.—Fine, but cannot be compared to The Mark of Zorro, possibly because I have Mexican trade. Lost money on it on account of a big rain both days. It is clean and acted well.—Mrs. W. H. Helter, Itasca theatre, Alice, Tex.—Small town patronage.

The Mark of Zorro, with Douglas Fairbanks.—One of the best that Doug has made. Business good.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

Universal

The Man Tamer, with Gladys Walton.—Gladys has another good one. Pleased 80 per cent and they said they liked it.—W. T. Biggs, Unique theatre, Anita, Ia.—Neighborhood patronage.

All Dolled Up, with Gladys Walton—Very good. No kick coming on my Universal program. Always satisfactory.—Lon Burton, Marion theatre, Live Oak, Fla.—Neighborhood patronage.

The Man Tamer, with Gladys Walton.—A very pleasing picture. Patrons like her very much. She’s a comer.—David Helmian, Eric theatre, Chicago, Ill.—Transit patronage.

Risky Business, with Gladys Walton.—Poorest Walton I have ever shown.—L. R. Cresson, Palace theatre, Eufaula, Okla.—Small town patronage.

Outside the Law, with Priscilla Dean.—Played one day to big business and will play a return date.—M. Flaks, Lincoln theatre, Baltimore, Md.—Neighbourhood patronage.

The Breath of the Gods, with Tsari Aoki.—My patrons bored to death with this one. Pulled it and ran an emergency the second night.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Man Tamer, with Gladys Walton Where they get the title for this one has not been explained to me yet, and why they try to put over such stuff as a beautiful girl falling in love with a drunken sot for no apparent reason at

all, and why an intelligent director would have a lead register drunkenness in every scene. Sir, why did they release this thing anyway? Lay off.


The Freeze Out, with Harry Carey. —Come again. This is a dandy. Star well liked and always gets a full house.—C. F. Nolte, Wonderland theatre, Buckeye, la.—Neighborhood patronage.

Colorado, with Frank Mayo.—A good picture, with plenty of action. Also a fine dramatic turns. I thought you would enjoy the last foot. Ought to draw well in any town.—Paul G. Winston, Reliance theatre, Clermont, Fla.—Neighborhood patronage.

The Devil’s Passkey, an Eric Von Stroheim production.—Good picture, but not for small town, as too deep for most of them. Goes over their heads. Fair business at 15 and 35c.—R. C. Buxton, Strand theatre, Ransom, Kans.—Neighborhood patronage.

The Woman Under Cover, with Fritzi Brunnette.—An emergency show that filled in a open date in good shape.—Charles Lee Hyde, Grand theatre, Fierce, S. D.—Neighborhood patronage.

In Folly’s Trail, with a special cast.—Pleased all. Everyone interested.—Adams & Angleton, Novelty theatre, Fort Dearborn, Nova.—Neighborhood patronage.

Society Secrets, with Eva Novak.—This is a fine picture. Advertise well and they will come back for more.—Paul W. Winston, Reliance theatre, Clermont, Fla.—Neighborhood patronage.

A Tokie Siren, with Tsuru Aoki.—This might be a good picture, but they don’t want to pay up. They have walked out on this one. Went out saying “Why do you show such a picture?” Business 60 per cent off.—William Thacher, Royal theatre, Salina, Kan.—Neighborhood patronage.

Blind Husbands, an Eric Von Stroheim production.—Good picture. Fine cast, scenery beautiful. Went over big.—E. Sabin, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

Vitagraph

Black Beauty, with a special cast.—Excellent. No exhibitor should deny his patrons opportunity to see this.—Mrs. R. J. Jordon, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

The Sporting Duchess, with Alice Joyce.—Very good program picture.—

George E. Taylor, Idle Hour theatre, Dunlap, la.—Neighborhood patronage.

BLACK BEAUTY, with Jean Paige.—Boys, here is a 100 per cent picture in every way. Book it. Clean, full of thrills, and the old will enjoy it as well as the young. Good drawing card. Fifteen and thirty cents. One of the best on the market. Watch “Exhibitors Herald,” the best guide in booking pictures.—A. J. Stegall, Opera, House, Fayette, la.

Her Lord and Master, with Alice Joyce.—Best Joyce I have used. Very good. Please every one. Star not very popular. Will be if she gets such vehicles in future.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

Specials

Everywoman’s Problem (Plymouth), with Dorothy Davenport.—This is a good clean picture. All men and women should see it, especially women. Pleased 100 per cent of my patrons.—J. Leonard Tidwell, Kozy theatre, Moroni, Utah.—Neighborhood patronage.

A Child for Sale (Ivan Abramson), with a special cast.—Biggest business we ever did in hot weather. Pleased everyone. Get this one and clean up. Business better last day than first.—C. S. Cone, Central theatre, Waunus, Wis.—Neighborhood patronage.

Sky Fire (Pinnacle), with Neal Hart.—Nothing out of the ordinary.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Straight from Paris (Equity), with Clara Kimball Young.—As usual with Miss Young’s pictures, good. Pleased for three days and business last day nearly as good as first. Clean, well directed, and beautiful sets.—D. F. & R. Ent., Inc., Olympic theatre, Wichita Falls, Tex.—Down town patronage.

Isobel (Hamilton), with House Peters.—Patrons almost unanimously agreed that this was the best Northwest production they had ever seen. Snow scenes unexcelled. Acting of House Peters and Jane Novak received much favorable comment. This picture pleased an extraordinarily high percentage of patrons.—W. H. Powell, Lonet theatre, Wellington, 0.—General patronage.

A Child for Sale (Ivan Abramson), with a special cast.—A fair picture. Nothing extra. Played two days to regular prices. Do not raise admission prices on this one.—F. A. Allex, Brodie theatre, Baltimore, Md.—Surprise patronage.

Under the Black Flag With Jesse James (Mesco).—A picture that I really was afraid to boost much. Only spent $1.25 aside from posters to advertise it. Ran all day and so many did not get in from country, and I did not expect much business, but imagine my surprise when I came home to find them lined up and they kept coming until I did more business than I ever did at 18 and 30 cents when the roads were impassable during the down pour in business. So I do not hesitate to say it’s a picture that sure pulled them in. Also received lots of compliments on it and complaints.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

Serials

Fighting Fate (Vitagraph), with William Duncan, good A-1 cast, serial. Every one has been sold out. But Duncan don’t belong. Should be in Westerns. Used to be big drawing card. Lost money on every episode of this.—

JEWEL CARMEN

The star of “Nobody,” a Roland West production distributed by Associated First National Pictures.

Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

The Silent Avenger (Vitagraph), with William Duncan.—This one was a knock-out. Tuesday business brought Saturday day every picture. Give us more like this one, but no more like Fighting Fate.—T. A. Ballas, American theatre, Memphis, Tenn.—Neighborhood patronage.

THUNDERBOLT JACK (Arrow), with Jack Hoxie.—On the fifth episode. Going big for hot weather business. Best day of the week. Bigger every picture. Jack is a favorite with my audience. Liked by all. If you intend to run THUNDERBOLT JACK, advise you play his five-reelers or features before you start it, which we did. Then, when we started the serial, everybody knew Jack. By doing this you will start out with a favorite star. Everyone will know him. We had good luck. It may help you.—William Thacher, Royal theatre, Salina, Kans.

Ruth of the Rockies (Pathé), with Ruth Roland.—Now on 14th episode. This has held up good. Patrons well pleased.—R. M. Parkhurst, Empire theatre, Harrisburg, Ark.—Neighborhood patronage.

The Invisible Ray (Frohman), with Jack Searl.—This is the poorest serial we ever ran. Patronage falling off with each episode. Absolutely nothing to it.—C. A. Jordan, Opera House, Cosgrove, N. D.—Small town patronage.

The Lost City (Warner Bros.), with Juanita Hansen.—On tenth episode and holding up. Fail to see how any exhibitor could go wrong on this.—Mrs. W. H. Helfer, Ithaca theatre, Alice, Tex.—Small town patronage.

Ruth of the Rockies (Pathé), with Ruth Roland.—This one went over good. Star goes over well here. Will get you the
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F. L. Clark, who operates the Cozy theatre at Hazen, Ark., has started running the series of slides on the motion picture.

J. M. Bernstein, who has managed the Monarch Theatre Supply Co., of Memphis, Tenn., for some time, has been transferred to the Chicago office. J. M. Cohn, formerly in the Chicago office, will take charge of the Memphis office.

Kaufman Specials of Memphis, Tenn., under the able management of Abe H. Kaufman, announces the acquisition of the following specials: "Every Man's Price," featuring Grace Darling, a six-reel J. W. Film Corp. production, "Heart of the Range," a five part production from the Forward Film Distributors.

W. A. Finney, that genial son from the Emerald Isle, stated that Doralina's personal appearance at the Loew's State theatre, Memphis, was a clean up and broke all house records. W. A. remarked that if Fairbanks, Mitz and Pickford as well as the rest of them would make personal appearances each week there would be no excuse to complain. A. D. Morrison is now managing Loew's Palace and stated that much larger screen would soon be installed for this beautiful new house.

T. A. Ballas, owner of the American theatre in Memphis, was recently married to a charming lady of the South Side. T. A. is a little less of the reform element in his neighborhood. We look for him to become an enthusiastic member of the PUBLIC RIGHTS LEAGUE.

Capt. W. W. Maingault, the expilot on the old Mississippi, is running the Rex at Memphis in the same successful way that tradition says he ran his steamboat. The air-dome that is conducted in conjunction with the Rex is now open and enjoying a successful patronage.

Mrs. Frank K. Henkel, the charming owner of one of Memphis's popular neighborhood houses, has recently installed a large Kimball exhaust fan and will shortly install new machines of the latest type.

Governor & Frame, members of Local 144 Memphis operators, have taken over the active management of the Queen theatre which will be entirely redecorated with an elaborate new front. These boys have been successful operators for several years.

Did you ever eat a real pot of greens? If not, call on "Dad" Richards, owner of the Beauty theatre at Memphis. He is some cook. "Dad" plans to take an extended vacation this summer at his brother's hotel at Xantaskett, Mass.

We have seen some theatres in our time in places that are both unique and hard to get to, but one of the oldest locations is the Court theatre at Huntington, Tenn., managed by Mrs. Linnie M. Carter. This theatre is situated in the second story of a block house and the recent room during the sessions of the circuit court. On three different occasions, when night sessions were necessary, the murder trials were transferred to an adjoining room, and the show went on as per schedule.

J. A. Presson, who operated the Princess at Camden, Tenn., has opened a new house at Hollow Rock, which will play Wednesday and Friday nights.

The Lyrical of Waverly, Tenn., managed by J. C. Shannon, has a new Degree system, which is giving wonderful results. An additional machine of the latest type will shortly be installed in this house.

Tony Sudekum, president of the Crescent Amusement Co., Nashville, Tenn., who operates the Princess, Knickerbocker, Orpheum, 5th Ave., Kuhl, Elite, Rex and Alhambra theatres is planning his campaign for a fight against Brethren Ham and Ramsey, two real reformers who are trying to put the picture shows out of business in Nashville. We are not in doubt as to the final outcome of this above controversy as Tony once sold song books for Geo. M. Cohan. The American theatre, one of the above chain of houses, managed by Harry Sudekum, was entirely rebuilt in eight weeks. It has a seating capacity of 1,000. This house is one of the beauty spots of Nashville.

J. H. Adams, who was formerly connected with Robertson-Cole's Atlanta office, is now managing the Strand theatre at Nashville, Tenn. J. H. is sure making things hum around the Strand and the owners are fortunate in securing the services of a real experienced showman. A seven foot Typhoon fan is being installed in this house.

Manager Milton Starr of the Bijou Amusement company, Nashville, who owns the Bijou and Lincoln theatres, is at present making an extended trip over the entire south in conjunction with the recent consolidation of T. O. B. A., of which he is president, combining the Consolidated-Vandelle Circuit.

The Dixie at Shelbyville, Tenn., now boasts two new Powers machines of the latest type. J. C. Tunk who books this house also is the local agent for the American Express Co.

George Oldham and Roy D. Page are making the natives sit up and take notice at Winchester, Tenn., in their Rivoli theatre equipped as it is with Typhoon fans, is strictly modern and up-to-date in every respect. It gives to this city one of the newest theatres in middle Tennessee.

The H. Wetter Mfg. Co., a large stove works at South Pittsburg, Tenn., is making plans to reopen their plant in August. Hence we found E. C. Ogg, manager of the Imperial theatre of that place, all smiles.

Governor Puts Stamp of Approval on Film

NOTABLES attending private screening of "The Cave Girl," Inspiration Pictures production of the comedy-drama by Guy Bolton and George Middleton. The picture was shown in the home of Governor Nathan L. Miller of New York, whose insistence resulted in the enactment of censorship in that state. The chief executive placed his stamp of approval on the film. In the picture from left to right are Charles H. Duell, president of Inspiration Pictures; Henry King, director; Governor Miller, Theodore Roosevelt, Jr., assistant secretary of the navy, and Richard Barthelmess.
THEATRE EQUIPMENT

Equipment Progress

There were five hundred exhibitors at Minneapolis last week assembled in convention.

The weather was not favorable to conventions. It was hot, stickly hot. The exhibitors went through the first day's session perspiring and unhappy. The hall in the hotel was not comfortable. It was not cooled and ventilated.

On the second day the meeting place was changed to one of Minneapolis' comfortable theatres. The benefit was apparent in the increased activity and heightened interest.

It is too bad that every exhibitor whose theatre is not properly ventilated and cooled could not have been present at this practical demonstration of the urgent necessity for proper and effective cooling and ventilation of public meeting places.

The exhibitors at the convention were put in the place of the patron of a poorly ventilated theatre.

The exhibitor who is an offender in this way could readily have learned one of the primary factors in "poor summer business." It is needless to harp on the subject of good pictures to your patrons during the summer months if you do not furnish a comfortable auditorium from which to view them. Bodily discomfort is a great reducer of interest and a good picture can readily become a "poor" box office attraction when presented under unfavorable circumstances.

The Influence of Organists on Pictures

Must Study Acoustical Conditions Carefully, Also the Action and Voicing of the Organ

By FRANK STEWART ADAMS
Organist, Rialto Theatre and a Member of the Executive Committee, National Association of Organists

If there is any one thing which distinguishes the Riesenfeld theatres, it is the fact that the art of music never becomes unduly submerged. Of course, the cardinal principles of showmanship have to be regarded, especially in the light subjects. But it was Hugo Riesenfeld who demonstrated that these could be employed in conjunction with recognized musical principles, without either dominating.

In the matter of tempo and general musical interpretation, if a number, to fit the dramatic situation has to be hacked up so the composer himself wouldn't recognize it, another number should be used. Fox trots are generally taken too fast, one-steps like galloping, and galloping and hurries like a cat-fight. The organist must study acoustical conditions carefully, also the action and voicing of the organ. If he increases the tempo beyond a certain point, he gets just the opposite effect. Strings and celestes are apt to spoil the attack and release in rapid playing, also sub-coupers.

For an organist changing from one number to another artistically is a life study. There are certain places like the end of acts in a play, or of chapters in a book. Here a certain impression of finality should be given, and often a slight pause. Certain scenes are in reality enacts. At other times the numbers should be blended, sometimes anticipating the next mood. For instance, when a waltz follows an agitato, at the end of the latter the tempo may gradually be slackened and the rhythmic movement gradually be changed to triple time, modulating all the while if necessary. Movements should not be a series of chords between two numbers, harmony text-book style. For this is hymn time style, giving a quiescent, churchly atmosphere, and kills both the preceding and succeeding scenes.

The use of popular music where it doesn't belong is as bad as using too much heavy music. In a scene at the Rialto recently two movements of Beethoven's Fifth Symphony were used. In some theatres I imagine musical comedy stuff would have been used for the first part (at least) for there were women bathing and much merry-making. But the mood should be played too, not the action. Musical comedy and modern dance music have their place, but for scenes and educational ones you are wrong. Even for comedies an organist should not play only one-step and fox-trots. They are monotonous to the audience. Whenever possible he should introduce something characteristic to bring out the humor. As in Chaplin's 'The Cure,' when he gets caught in the revolving door, something with a circular figure is effective like Durand's waltz in E flat, or Chopin's in D flat. It is also effective to keep exact step with a character like Chaplin in his walks or making the music exactly accompany any action intended to be funny. In a Larry Semon comedy, when he was walking around with a pie smeared over his face, a grotesque march like Grieg's Puck with piquant registration gave relief from the chug-chug of one-steps. Also a spinning-song where the monkey unravels the yarn.

In an inaugural scene occurring many years ago a brilliant polonaise was played at the Rialto, thus enhancing the chronological atmosphere rather than the action. The score of 'Deception' was made on this basis. Music of the period of the story was used—the Bach-Mahler suite, Handel's Water-Music, etc.

We sometimes hear the organist, in playing a dramatic picture, crash out with the full organ every few minutes, so that when the real climax is reached there is no effect. This might be called the analytical method, the picture being a series of blocks which the organist or conductor knocks down one at a time. The right way is the synthetic method, by which the music seems to build up the picture, scene by scene.

To sum up, the resourceful organist can display his musicianship as well as showmanship in the picture business.
Butterfield Remodels Houses

MICHIGAN CONCERN USING SUMMER MONTHS TO PUT ITS CHAIN OF THEATRES IN FIRST CLASS SHAPE

The Butterfield interests in Michigan are now concentrating their efforts on remodeling and improving the theatres during the closed time of the summer season, and many improvements will be made in their several theatres. They control 25 theatres in the state of Michigan — pictures, vaudeville, dramatic stock and road attractions, and have a compact circuit of ten towns.

The Bijou theatre in Lansing will be remodeled with entire new equipment and will open the latter part of August and will be known as the Regent theatre, playing pictures and incidental attractions. First National pictures will form the nucleus of the picture program.

The Orpheum theatre in Jackson is to be remodeled and redecorated, and opened September 1st.

The Bijou theatre in Battle Creek will also be remodeled and overhauled, and is expected to open its season on September 1st.

The Majestic and Family theatres at Port Huron, recently acquired, will be completely rejuvenated and newly equipped, playing a policy of pictures, one-night stand attractions and vaudeville from time to time.

A great many of the Butterfield theatres will be closed for the summer for the necessary alterations, repairs and improvements, and when the fall season opens a number of innovations will be introduced.

MONSOON INSTALLS NEW DAYTON THEATRE SYSTEM

The new Columbia theatre, Dayton, Ohio, has been equipped with a cooling and ventilating system of Monsoon.

A washed air system was originally installed, and then Charles J. Cross, the owner, became interested in Monsoons, with the result that an order was given for their installation.

After a careful investigation of conditions, the engineers of the Monsoon Cooling System, Inc., by whom the Monsoons were installed, decided that a complete equipment of a No. 7 Duplex Set of Monsoons, operated by a 10-horse-power motor, and installed above the main ceiling would furnish the Columbia theatre’s patrons with gentle breezes sufficient to warrant their constant attendance through the hottest summer weather.

SYNCHRONIZED SCORES WIN EXHIBITOR FAVOR

Music Adapted to Pictures Now Being Used by Theatres Large and Small with Success

Some interesting data concerning the use of the Synchronized Scenario musical score has been given out by that company which was formed through the recognition of Arthur J. Abrams that such a service would meet a vital need of motion picture theatres.

Mr. Abrams and those back of the project expected that the smaller exhibitors would be the first to grasp at the score service. It is now learned that splendid as has been the reaction on the part of this type of exhibitor towards the larger showmen of the country have also embraced the idea as is evidenced by the fact that the Synchronized score is in use in the Stanley Circuit of Philadelphia, the Fabian houses and Haring and Blumenthal houses in Jersey, many of the bigger theatres in New York City and the Ward and Glynn chain in Brooklyn.

Big Library Available

Though supplied with splendid music libraries these theatres, it is said, realized that the splendid corps of musicians contributing to the Synchronized score, including Edouarde, Riesenfeld, Rapee, Brel and Bradford, were better equipped to make scores for their screenings because of the unlimited music they had access to.

One of the chief sources of Synchronized’s popularity, it is said, is that through its use repetition is almost impossible, due to the fact that the country’s foremost musicians contributing to the score frequently lend much of their original music to the makeup.

FIT ANY THEATRE

“Synchronized Music scores are adapted to use in any motion picture theatre,” said an executive of the company recently in commenting on the comprehensive score of the service. “No house is too small nor none too large. Each musical part is in a separate binding and a score can be used where only one piece, piano or organ or as many as forty are used in the orchestra.

A special arrangement takes care of any cuts that may occur in the film before the exhibitor receives it. Scores have been prepared for all productions of all the standard producers and twenty offices in the key cities in the country are ready to serve exhibitors.”

NEW PROJECTS

Hartford, Conn.—A. M. Schuman and Joseph Dolgin have purchased a site at Park and Borad streets on which to erect a theatre seating 2,000. It will cost $150,000.

Monroe, La.—Onacha Amusement Company is rebuilding the West Monroe theatre which was destroyed by fire.
MUSIC CONTEST JUDGES
NOVEL BANQUET GUESTS

What is said to have been one of the most novel banquets ever arranged was that which Sid Grauman and Mischa Guterson, conductor of the Grauman Symphony Orchestra, gave in Los Angeles the night of Tuesday, June 25, to the judges in the All California Composers' Contest which has been attracting wide attention of late.

The "menu-eat" "arranged and conducted" by Mischa Guterson, included in which was the naming of the various courses in musical terms such as soup "pianissimo" afforded the guests considerable merriment.

Among those present were Florence Lawrence, dramatic and music critic of Los Angeles Examiner; Florence Pierce Reed, music critic of the Los Angeles Express; Edwin Schallert, dramatic and music critic of the Los Angeles Times; Carl Bronson, music critic of the Los Angeles Herald and a noted West Coast musician; Gilbert Brown, dramatic and music critic of the Los Angeles Record; Frank H. Calby, editor of the Pacific Coast Musician; Mrs. Burton Kneisley, music critic and feature writer of the Los Angeles Record; Miss Nancy Dunlea, Los Angeles representative of Music and Musicians; David Bruno Usher, music critic of Los Angeles Saturday Night and representative of the Pacific Coast Musical Review; Miss Ann Thompson, prominent California pianiste; Fred McPherson, well known baritone soloist; Sid Grauman, the famous Los Angeles exhibitor and theatre owner; Mischa Guterson, conductor of Grauman's Symphony Orchestra; C. Eshooff, manager of the Grauman Orchestras; Arthur Wenzel, public director of the Grauman theatres, and James M. Fishler, musical editor of the Grauman theatres.

The banquet was the climax to one of the most exciting and interesting contests ever staged in California, more than two hundred and fifty composers sending in their musical works for competition for the beautiful Grauman silver trophies. Six numbers were chosen by the judges from all those entered in the contest and these six comprised the program for the "All California Composers' Contest Concert" which was rendered at the Grauman Symphony Concert of Sunday, July 3rd.

TYPHOON FAN COMPANY
IN NEW YORK EXHIBIT

Among the many prominent exhibits of fan apparatus, an attractive one was that of the Typhoon Fan Company at the Ventilation Show conducted by the New York Edison Company, 15th Street and Irving Place.

The Typhoon exhibit consisted of this 12-ft. Fan, one 6-ft. and also one 3-ft. direct-connected Aetna Fan.

During the course of the show a 12-ft. fan was disposed of to Mr. Joseph Stern for his Rivoli theatre at Newark, N. J. Typhoon equipment was specified for this theatre by the architects, Reilly & Hall, of New York, and purchased after a thorough investigation.

Due to the popular demand, the Ventilation Show continued for another three days and closed June 29.

Elizabeth, N. J.—Wilhelms Sons are building a theatre in Broad street opposite the First Presbyterian church. It will seat 2,500 people.

Newark, N. J.—A theatre to seat 1,800 patrons and to cost half a million dollars will be erected at Main street and Prospect place.

"A VACANT SEAT FOR EVERY LIGHT THAT SHINES"

Hansen Indicators replace part or all ushers. Gives better service at less cost and locates the vacant seats. It will make you a decided profit.

Inquire, HANSEN VACANT SEAT INDICATOR CO.
536 Central Building, Seattle, Washington

EXHIBITORS HERALD—

THE MOST INTERESTING PAPER IN THE FIELD

GUARANTEES MAXIMUM ADVERTISING RESULTS

MINUSA Gold Fibre Screens

Their remarkable ability of reproduction is a distinction that is expected in the highest art of screen craftsmanship.

Distributors Everywhere

Samples and literature upon request.

World's Largest Producers of Motion Picture Screens.
ANNOUNCEMENT

OF SPECIAL INTEREST TO THE TRADE

ARGUS

RETIRING FROM THE RETAIL BUSINESS
IN CHICAGO TERRITORY ONLY

The Retail Store of this Company located at 906 South Wabash Ave., has been acquired by

EXHIBITORS SUPPLY CO.,
845 South Wabash Avenue, CHICAGO

The above named company have now been appointed EXCLUSIVE DISTRIBUTORS for SIMPLEX PROJECTORS and PARTS for the States of Illinois, Indiana, Southern Wisconsin and part of Iowa.

THE ARGUS ENTERPRISES, Inc.,
815-23 Prospect Avenue, CLEVELAND, O.

CLEVELAND
OMAHA

DES MOINES
DENVER

SALT LAKE CITY
LOS ANGELES

Theatres
Providing Comfort for Fans Is an Asset. Exhibitors Know This.
Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects

Houston, Tex.—Work on the new theatre which will be erected here by Interstate Amusement Company will commence next fall, according to an announcement by Karl Hoblitzell.

Bridgeport, Conn.—An open air theatre is to be erected at Woodmont, a borough of Milford.

Iron River, Mich.—Delti Theatres, Inc., is building a beautiful theatre here. Rapid progress is being made.

Babylon, L. I.—Robert Reilly will erect a $100,000 theatre here.

Dinuba, Cal.—Jefferson W. Asher announces that a 1,000 seat theatre will be built here at a cost of $85,000. J. F. Williams will finance the project.

Mattoon, Ill.—C. D. Mitchell & Son of Charleston have been awarded the contract to build a theatre at Broadway and Fifteenth street. Mayor George A. Kizer is financing the theatre.

Elizabeth, N. J.—Work commenced this week on the new theatre which Elizabeth Amusement Company is erecting in Broad street opposite the Caldwell place. It will seat 2,500.

Omaha, Neb.—A theatre will be erected by James W. Murphy at 4928 South Twenty-fourth street. It will cost $30,000 and will seat 1,000 persons.

Minneapolis, Minn.—Hamm, Finkelstein & Ruben have leased property at Hennepin avenue and 11th street. It is understood that the company will build a new theatre on the site.

Westfield, N. J.—Putnam Jacobs Theatre Company of Newark will build a new $160,000 theatre here at Broad and Central.

Los Angeles, Cal.—Work has started on the new $120,000 theatre being erected at Vermont and Vernon avenues for Glenn Harper, Charles Lundblade and H. Nystrom.

Organ

Howell, Mich.—Vernon Loccy of the Temple theatre is installing a $7,000 Bartola organ.

Los Angeles—A $25,000 Wurlitzer organ will be installed in the new Rivoli theatre to be erected at Forty-sixth street and Western avenue.

Remodeling

Lee, Mass.—Contractor Frank Harding has commenced the work of remodeling the old Baptist church for use as a theatre. Messrs. Jett and Howe will manage the house.

Davenport, Ia.—Manager Harry Chap- pell of the Columbia theatre will redecorate the house this summer.

Ventilation

Lapeer, Mich.—A set of Typhoon twin fans will be installed in the new Lyric theatre, now under construction.

Fires

Bridgeport, Conn.—The South End theatre in Railroad avenue was totally destroyed by fire.

Ownership Changes

St. Paul, Minn.—Finkelstein & Ruben have purchased the Starland theatre at Eighth and Wabasha streets.

Burlington, Ia. — A stock company, capitalized at $150,000, has been organized to purchase and remodel the Grand theatre.

Marshfield, Wis.—John Adler has purchased the Trio theatre.

Wilmington, Del. — Felt Brothers of Philadelphia have purchased the new motion picture theatre in Market between Eighth and Ninth streets. A $25,000 organ will be installed. The purchase price was $750,000.

Bridgman, Mich.—O. A. D. Baldwin and F. W. Gast have purchased the Bridgman theatre.

Norfolk, Neb.—Frank Flynn and August Manske have purchased the Auditorium and Lyric theatre from Herbert Blumberg.
Universal Picture Stars Chicago Girl

Mary Philbin Featured In “Danger Ahead” Which Has Been Completed

Mary Philbin, seventeen-year-old Chicago girl who was one of the winners in a screen contest conducted here a year ago, is the featured player in “Danger Ahead,” an adaptation of “The Harbor Road.” Sara Ware Bassett’s novel which was directed for Universal by Rollin Sturgeon.

Regarded as Real Find
Carl Laemmle regards the girl as one of the important finds of the year. She has been at Universal City a year undergoing intensive training under the tutelage of experts, and according to Universal “has blossomed forth into an ingenue of a distinct type who is sure to find a straight road into the hearts of film lovers throughout the world.”

In “Danger Ahead” Miss Philbin has the role of a little New England Cinderella who meets her Prince Charming under unusual circumstances. All the romance of the rugged coast of Maine, the open sea and the wooded hills enter into the story, which moves along, step by step, to one of the most startling climaxes yet devised.

Morrison Plays Opposite
James Morrison, popular leading man, appears opposite the little star, while Jack Mower, who recently played the leading role in “The Beautiful Gambler,” appears as the polite villain. Others in the cast are George B. Williams, Jane Starr, Emily Ratl, Helene Caverly, George Bunn and Miana Ferry Redman.

Devotes Two Nights To Motion Pictures

HINCKLEY, ILL.—Motion pictures are being exhibited every Wednesday and Saturday at the Opera House. Condon & Reynolds of DeKalb are managing the place.

Calumet Theatre Building Is Damaged by Night Fire

Fire at midnight June 30 inflicted damage to the extent of $3,000 upon the Calumet theatre building at 52nd street and Exchange avenue.

Adolph Linick Sails

Adolph Linick, of Jones, Linick & Schaefel, sailed from New York on July 5 for a tour of Europe. Mrs. Linick accompanied him, and Sig Faler and wife, the veteran estate street exhibitor also went along. Mr. Linick and Mr. Faler took in the big fight at Jersey City, on July 2. They expect to be gone two months.

Chicago May Land Next Convention of Exhibitors’ League

The fact that the Minneapolis convention of the M. P. T. O. A. left the decision as to next year’s convention up to the executive committee may be the basis for a rumor now in circulation that Chicago is likely to be selected.

Chicago made no formal bid for the honor at Minneapolis. Washington, D. C., and Kansas City extended urgent invitations and conducted active booms.

The desirability of a central point, within easy reach of the east, and yet with direct connections to the west and south, is expected to bear considerable weight when the decision is finally made. On account of many important matters under consideration, the place of the 1922 convention may not be settled for several months.

Closes for Improvements

SIOUX CITY, Ia.—The Model theatre has closed for remodeling. A new ventilating system also will be installed. The house will open in August.

Jayeless Put Films Into More Theatres

McVickers and Rialto Have Feature Picture Added To Their Programs

Jones, Linick and Schaefel, owners of a series of theatres in the Chicago “loop” district, have added a feature picture to their programs in the McVickers and Rialto theatre, formerly given over almost entirely to vaudeville.

Change Already in Effect

The change was made July Fourth. At McVicker’s, the McVicker production “Over the Wire,” starring Alice Lake, was offered, while at the Rialto, “Peck’s Bad Boy,” the first National attraction starring Jackie Coogan, was given an exclusive loop showing.

Previously, experiments had been made with various pictures and it was found that the addition of a feature picture to the vaudeville bill resulted in a noticeable increase in receipts.

The fact that the State-Lake theatre, a competing house, has been showing feature pictures along with vaudeville, may have had something to do with the decision.

Pictures Rule the “Loop”

For the summer months, at least, pictures now have practically a complete hold on Chicago’s loop. Restaurants in their advertisements are inviting people in for a lunch “after seeing the first run pictures,” where formerly they used the phrase “after attending the theatre.”

Chicago News Reel Is Declared to Have Won Its Way to Popularity

The Chicago Screen News, of which R. H. Jacobson is managing editor and which is published by the Celebrated Players Film Corporation, is declared to have won the encouragement in Chicago which assures it as a permanent institution.

With the fifth issue now available, it is declared, sufficient bookings have been obtained to make it well worthy while continuing. With this success in summer, it is expected that by fall it will set a record. The fifth issue among other feature shows speed cops at work in Lincoln Park and the arrival of Bennie Leonard in Chicago.

The fact that New York has its own news reel has made the successful launching of the Chicago screen service a matter of civic pride.

Called to California

Dr. W. E. Balsinger, the facial surgeon located in the State-Lake building, was called to Los Angeles last week to lend his professional aid to a well known director, who met with an accident recently.
CHICAGO PERSONALITIES

By Mac

GEORGE LANDIS is now hitting the Indiana trail for the Interstate exchange. With this start movies it ought to be easy pickings for George among the good ol' Hoosiers.

* * *

With the Holmes Amusement company taking over the Fisher theatre at Danville, Ill., this gives Tom Ronan another link to their growing chain. Understand Tom has inherited the new title of general manager.

* * *

E. L. Quinlan, former Pathe salesman, has succeeded I. N. Kin of the Robertson-Cole exchange and will travel in Illinois territory.

* * *

Jim Cathro is back in the city after many months nomading about the States. As yet, we can't state, but rumors have it that Jim will most likely fall in with the local Pathe office. Welcome stock to our village, old deah.

* * *

That special fight train that took the winners of the recent Carpenter and Denney sales contest from Chi. eastward was the scene of hilarious excitement, when F. P. Ishmael and H. R. Phillips of the Robertson-Cole team both struggled to occupy that hammock in the berth when night came round. It seems that Phillips, who has traveled considerable about Chi.'s boulevards and taken a trip or two to Michigan City insisted the hammock belonged to him and the struggle was on.

* * *

Understand that concluding the Fox managers' convention in New York the attending managers were the guests of the company at the big fracas at Jossiey City. We told CLYDE ECKHART to be sure and take his thermos bottle and cane with him.

* * *

Will Joe Campbell who is summering about Louisville, Ky., please wireless his pal Grohe of the Fox exchange whether IT has been found or was IT stolen?

* * *

Talkin' about vacationing. Just got a flash that Joe Lyons is having a marvelously wonderful time in Kalamazoo. My how things have changed since prohibition went over. Why not try Oak Park—they keep the light lit until after nine o'clock now that the weather is so nice.

* * *

Ben Beadell, manager for Associated Producers, tells us "Mother O'Mine" takes the screen at the Roosevelt theatre for a week's run beginning July 10. With this downtown run big EN BUCKETT should find it no trouble at all to get the many city exhibitors on the dotted line for a flock of set-ins for this big feature.

* * *

GEORGE MORRIS, Jr. of the Celebrated Players is all dolled up with a nifty bandage about the neck. Understand that George spends his lunch hour over on Boul Mich. Never rubber, George, keep the eyes front, plenty passing each second.

* * *

A. A. Krueger, well known and rather portly exhibitor of this city, who has operated upon June 29 for appendicitis, is now doing nicely and will soon be greeting the boys once again along the Row.

* * *

Well, the big fight's over and we hear a considerable portion of the Row's personnel is dining very sparingly until the ghost walks again next Saturday.

* * *

Morris Hellman refused to bet a cent. Claimed his string of theatres has fallen off about five per cent. Little enuff, Maury. Try golf, may quit your moves.

* * *

RALPH Kettering is happy over the consummation of a contract with Murray King of London, England, for an early presentation of his play, "Which One Shall I Marry?" to be produced by Louis Nether- sole. It will go into rehearsal in September and the J. L. & S. press agent expects to go abroad to see the opening.

* * *

LOUIS BAUM, sales manager Equity Pictures Corp., arrived in the city, June 24, and expected to continue his Western tour upon receipt of a new copy of their latest offering, "Needless Moth," starring the famous art model, Audrey Munson. With J. E. FRIEDMAN having recently closed with this company for "The Black Panther's Cub," looks like another will go out over the Celebrated Geo's tour, Joe.

* * *

RALPH CROCKER, of Elgin, Ill., made that town sit up and take notice last week with his whirlwind campaign on "Headin' Home," which ran at the Star theatre. Ralph passed out 2,000 of Inv. Mack's baseballs, plastered the town with posters and decorated the front of his house with baseball bats, masks and gloves, so there was no mistaking it was a man's picture. To help Ralph out, "Babe" Ruth, the star of the picture, knocked a couple of home runs during the week.

* * *

WALTER L. HILL, publicity and advertising man for Universal, is just returned from a trip through northern Illinois, bringing back a nice fat bunch of contracts. He said he found towns that he never knew were on the map, and, strange to say, had never shown Universal pictures.

* * *

E. C. DAVIES, formerly manager of the Special Pictures and representative for the Stoll films, is now affiliated with the local Associated Exhibitors and will travel part of the Illinois and Indiana territory.

Remember the Kiddies!

For the short juvenile subject your program needs write or wire—

Jack MacCullough Studios
1825-31 Warren Avenue
Chicago, Ill.
Or ask YOUR nearest EXCHANGE

Excelsior Film Co.
IMPORTERS AND IMPORTERS OF FILMS
LOUSTALOT AND VICTORIA
Cable: "Velasquin"
Avenida de Belfield 43, Havana, Cuba

National Film Co.
IMPORTERS AND EXPORTERS
ECLIPSE AND GAUMONT
PARIS
We are always in the market for Big Productions
Office: Paseo de Marti 87, Havana, Cuba
CABLE: "CEGETEO"
The Independent Film Trade Paper

Positively the greatest comedy-drama of the year!

J. L. Frothingham's

"The Ten Dollar Raise"

From the Saturday Evening Post Story by Peter B. Kyne
Directed by Edward Sloman
"As a production" writes William J. Vernon, of the South Broad St., Theatre, Trenton; "I am quite satisfied in stating that it is without a peer, and this takes in every photodrama that I have had the pleasure of showing since the inception of this theatre. As a Box-office attraction, it practically stands alone. It broke all records for attendance and receipts, notwithstanding the very hot spell. A word to brother exhibitors—you will make a very grave error if you allow this opportunity to go by."

"As a box-office attraction it practically stands alone."

Directed by STUART PATON
Adapted by Lucien Hubbard
from Edwina Levin's novel
YOU have been wanting to save money—here's your chance! This summer Universal is observing the ninth year of its existence as a producing and distributing corporation, and the 15th year of Carl Laemmle's independent leadership in the industry. We are celebrating, and the form of our celebration is a big GALA WEEK, during which all the advertising accessories listed on this page will be furnished you ABSOLUTELY FREE!

During GALA WEEK you book nothing but Universal attractions, the best and finest pictures produced. That is the sole condition of this offer.

One solid week of GUARANTEED ATTRACTIONS, and all your advertising accessories for each picture free—posters, lobby displays, banner, heralds, slides and newspaper ads! It's just like putting money in the bank for you!

Universal has prepared special accessories on GALA WEEK itself—two beautiful posters, a flashing banner, special slides and handsome program-herald—all ABSOLUTELY FREE!

Talk this over with the nearest Universal Exchange—this is a summer offer that won't come your way again for a long time!

Do it now!
JESSE L. LASKY
PRESENTS

ETHEL
CLAYTON

IN
WILLIAM D. TAYLOR'S
PRODUCTION

"Wealth"

"One of the best Clayton vehicles in many months. Highly pleasing, interesting and agreeable. Charmingly produced, with an excellent supporting cast."

"The play is filled with brilliant and lavish settings, but these are incidentals, for the story and the star hold the attention throughout."
—New York Telegram.

It's a great story of Greenwich Village gaiety and millionaire madness, and you can bet your audience will like it as well as the New York critics did!

By Cosmo Hamilton
Scenario by Julia Crawford Ivers

A Paramount Picture
"Revenge!"

For years his thoughts had been on revenge. For years he had nursed a blind and relentless hate.

And when the time came for revenge—he took it! To find out, through suffering and misery, that the man who takes revenge punishes only himself.

It's a titanic tale of a big man's fight with conscience, and of a heart so bruised that at last it could feel for even an enemy.

The Exhibitors' Trade Review tells you how big it is. Here's what they said:

"A picture of absorbing interest surcharged with infinite pathos, intensely human, with swift action that never falters, and gripping emotional situations. Well worth the attention of every exhibitor."

Great, Costly Theatres and Fewer Big Pictures

Last summer—in July—the writer of this advertisement published in all the trade papers of the country a carefully prepared table giving a forecast to exhibitors everywhere as to the number of big pictures that would be available from all sources. Out of an announced output of 700 feature-length pictures this writer's table, itemized by companies, estimated there would be not more than 90 really big pictures. The year is ended and actually there were only 51 really big pictures released in the United States. Seven of these played as road shows and exhibitors never got them at all.

This year Producer and Distributor announcements thus far made, including the better states rights Producers, forecast a total production of not more than 550 features from all sources. This writer again makes his annual forecast to exhibitors and, this year, being more than fair in crediting producers with more big pictures than they ever have made, it is our forecast that a maximum of 89 really big pictures are in sight from all the sources in the industry as follows:

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In other words, out of the year’s total output just about 20% of the pictures in sight will be big enough to sustain the costly theatre institutions in which exhibitors have made huge investments that must be safeguarded by booking big pictures.

A large number of the big productions for the coming year have been intrusted to the F. B. Warren Corporation for distribution.

F. B. Warren Corporation
1540 Broadway New York City
4,000,000 Men in the A.E.F.
5,000,000 Brewster Readers

The Pen is Mightier than the Sword

Backed by the strong chain of Brewster Publications, including Motion Picture Magazine, Motion Picture Classic and Shadowland.

CORLISS PALMER
The Million Dollar Beauty

Is Presented in

“THE ETERNAL TWO”

This is the feature in which Miss Palmer is presented as the prize winner of the “Fame and Fortune Contest” conducted during 1920 by the Brewster Publications.

The five million readers of these papers are anxiously awaiting the screening of this production in every town in the country.

Miss Palmer was selected by Mary Pickford, Lillian Gish, David Belasco, Olga Petrova, Howard Chandler Christy and others who appear with her in the two-reel subject

“FROM FARM TO FAME”

A comedy which was made to run with “The Eternal Two” making a complete program and offering almost a thousand of the fifty thousand beauties who entered the contest.

They are State Right Offerings with a thousand advertising and exploitation angles.

Distributed by
CLARK CORNELIUS CORP., 117 West 46th Street, New York City
LEWIS J. SELZNICK
Presents
CONSTANCE TALMADGE
in
"UP THE ROAD WITH SALLIE"
by FRANCIS STERRETT
Directed by
WILLIAM D. TAYLOR
Brilliantly Revived

Playing to Capacity at Theatres Like Loew's Splendid State in Cleveland
For the new theatrical

William Fox makes the important announcement that for those theatres which can give these productions the extended run at advance admission prices which they deserve, he will release direct to the exhibitors of the United States and Canada.

OVER THE HILL,
the most wonderful picture of all time, which has played one solid year in New York,

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT,
the screen presentation of Mark Twain's greatest work, the sensation of New York, London and Los Angeles and other great special productions now finished and ready for exhibition each of which will have a special engagement in New York at a Broadway theatre prior to its release.

These attractions, together with others to be announced, twelve in all, will furnish an entire year's program at First-Run Theatres in the larger cities, for extended runs at advance prices.
season of 1921-1922

The first six of the series of twelve special super features to be released by Fox Film Corporation during 1921-1922:

OVER THE HILL
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
SHAME
PERJURY
FOOTFALLS
ZANE GREY'S
The LAST TRAIL

These special productions will be sold individually. Exhibitors' applications will be considered in the order of their receipt.

Address
SPECIAL FEATURE DEPARTMENT
FOX FILM CORPORATION
West 55th Street, New York City ~ Telephone, Circle 6800
"Adventures of Tarzan"
Starring
Elmo Lincoln
15 Electrifying Episodes

Produced by Great Western Producing Co. for Weiss Brothers' Numa Pictures Corp.

Directed by Robert F. Hill from the concluding chapters of "The Return of Tarzan" by Edgar Rice Burroughs.

ADVENTURES OF TARZAN SERIAL SALES CORP.
Suite 908 1540 Broadway Tel. Bryant 3271
Hal Roach presents

Harold Lloyd

in

"Among Those Present"

Produced by Rolin Co.  Directed by Fred Newmeyer

Pathé Distributors
Have you ever—?

Have you ever heard roars of laughter coming from a competing theatre and wished that you could hear such sounds of joy in your own?

Have you ever thought that such laughter was a sure sign that "someone is picking them right"? That it's a proof of prosperity?

Have you ever taken the trouble to find out what the picture was that was "knocking them off their seats"? If you have, the chances are about 100 to 1 that it was a Harold Lloyd. And it doesn't take a lot of thought to figure it out that a Harold Lloyd in your neighbor's theatre doesn't pay any profits in your own.

There isn't a comedian today whose pictures average as sky high as Harold Lloyd; there isn't one who means any more at the box-offices of these United States; there isn't one that is more truly loved by the men, women and children of this nation. And there isn't one who gives the censors less to bother about.

Friend, you can't evade the facts. You are losing money every time there is a Harold Lloyd you don't show.

Look at his latest, "Among Those Present." If you see, you're sold!
The Verdict of the Press
Is the Proof of the Pudding

NEW YORK MAIL
Tibet, the mystery land of Asia, is the scene of "Tradition," the new feature which was added to the motion picture programme at the Hippodrome yesterday. The theme of the film deals with the ruling power of ancient traditions in the country of which the outside world knows so little, and a graphic, thrilling tale is told of the consequences when the tradition of the Far East clashes with the practical civilization of the Occident.

"Tradition," adds another to the list of German-made pictures which have recently been imported and introduces a new director to the American public in the person of Paul Otto, who also plays the leading role in the film and is co-author with George Jacoby of "Death and Love," the story upon which the picture is based.

As in the other German films which have been shown here, the production has been made with a lavish hand, striking exteriors as well as gorgeous interior sets to the portrayal of royal Tibetan splendor furnishing the background for the picturesque costumes with which the film abounds.

The story, briefly, that of a Prince's efforts to avenge the murder of his sister. Suspicion is cast upon a young white man. The Prince follows him to his European home and in revenge takes the suspect's fiancée back to Tibet with him, where he is about to make her his bride when the true culprit is revealed and the lovers are reunited. The traditions of Tibet enter importantly into the development of the story and gave the picture its name.

NEW YORK JOURNAL
"Tradition" added to the Hippodrome programme of films yesterday, proved to be a picture of melodramatic color, a story that holds interest, some elaborate costuming, and a big production. It is a foreign made affair, and was directed by Paul Otto, who also plays the role of Tantara Bagha. He proved an effective actor.

NEW YORK AMERICAN
"Tradition," a foreign-made film, based on "Der Tod Und Die Liebe," was added yesterday to the screen programme at the Hippodrome. There is a great deal of good background in the picture, an elaborate production, and the story has certain twists that hold the attention. Of the cast, Carl Wagner is successful as Ras Paul Otto gives a certain pathos to the brother in his devotion to a sister's memory.

MORNING TELEGRAPH
An European film version of a novel by Paul Otto and George Jacoby, under the title "Tradition," was added to the programme at the Hippodrome yesterday. Yesterday, says "Tradition" will appeal to the public. It is melodrama of the gruesome, thrilling kind, picturing a story that is a series of highly dramatic scenes enacted in Oriental settings. The story concerns the manner in which an Indian prince seeks to be revenged for the murder of his sister. He believes the crime to have been the work of a young marine engineer whose fiancée he seeks to destroy. The cunning and mystery of the Orient enter into his plans, thus providing a photo-dramatic plot that bids fair to keep an audience on the edge of their seats and provide them with enough harrowing episodes to last for some time.

HAS FULFILLED ITS PROMISE
Read What the Critics of Four of New York's Leading Dailies Have to Say

NOW PLAYING
AT THE
New York Hippodrome

AN INDEPENDENT PRODUCTION

SONORA FILMS CORPORATION
HOME OFFICE
729 7th Ave., New York City

Wire Now for Territory
UNIQUE is the position Hugo Ballin in the directorial world today. Far and above all the rest he stands; a distinction that is his only after years of study and application. Renowned in the field of Art, he has brought to the screen that beauty of feeling and form which only a true artist can create.

"The Journey's End" is his masterpiece. Surpassing even his two recent achievements, "Pagan Love" and "East Lynne," it stamps him indelibly as a directorial genius. It he has dared to do what has never been done in dramatic pictures before, and the great reward is his...
"THE JOURNEY'S END" is the first dramatic picture ever produced without a single subtitle. Yet, withal, a perfect continuity, direction of the highest calibre, and superb acting have made the action crystal-clear.

The eloquent reviews of the trade press are lavish in their praise of it, and as one they acclaim Hugo Ballin, the producer, a genius for having made such progress in the art of motion picture construction.

"The Journey's End" is the most unusual picture produced in many months;—it has a box-office appeal that is unparalleled. The wide-awake exhibitor will book it immediately.
WHAT THE CRITICS SAY

Is an Undoubtedly Success

HUGO BALLIN chose to produce a picture that entirely omitted the customary subtitles, with the result that unless the onlooker was acquainted with the fact previously it would be some time before he realized the lack of printed matter, so clearly and completely is the tale narrated. "The Journey's End" is an undoubted success. The story is simple, direct and of a type that has a wide appeal, and the telling is interesting. Ballin is to be congratulated for giving the screen a novelty that is not merely a curiosity.

There is a tremendous audience for the kind of story "The Journey's End" relates. MOVING PICTURE WORLD, July 2, 1921

Action—Not Words—A Beautiful Film

HUGO BALLIN is the first producer to dare make a picture of any complication of story entirely without titles. Mr. Ballin has shown that it can be done provided there are artistic imagination and inventive resource to start with. The clarity of this is remarkable.

Suffice it to say that Mr. Ballin's effects are those of a genuine visionary that his picture has more imagination to a reel than the usual picture has in six. Mabel Ballin has the leading part. For transcendent beauty, for perfection of feature that epitomizes W. T. Benda's work, she surpasses the whole galaxy of the screen stars about whom is raging the press-agented ballyhoo. If one way does not see her and Mr. Ballin's "The Journey's End" it is a threatless loss to Broadway.

A Remarkable Picture

EVERYTHING considered, this is a most remarkable picture which establishes the fact that Hugo Ballin is not only an expert in making pictures, for which he is already famous, but is a director of intelligence, imagination and skill.

Mr. Ballin has taken a story and developed it in a way that does it the greatest possible service. He not only avoids the usual convenient stereotype of the average director, but he tells the story every detail without the use of a single title. This has been tried recently, but never, so far as we have observed, with a dramatic story that was difficult of expression in picture form and that many titles were used. But Mr. Ballin has accomplished the apparently impossible—and his continuity is flawless.

"The Journey's End" is also splendidly acted. Mabel Ballin is a pretty and appealing heroine. George Bancroft, a newcomer to the screen, gives a performance as an uneducated mill hand that makes him as an actor of rare ability and great promise.

The picture has been made exceedingly human and character as it is by fine acting, direction that gets the most from each scene with its unbroken continuity through the elimination of titles, which stand as a model for what the picture producer should strive for. Especially is this true of the title proposition. It demonstrates that pictures can be made without inserting a book of explanations a step in this direction needs encouragement.

MOTION PICTURE NEWS, July 1, 1921


A Photo-Dramatic Triumph for All Concerned

There has been such an unusual production in months. There are so many unusual things about "The Journey's End" that one can hardly mention them all, but the biggest thing of this kind is the fact that just when the story seems to develop into the ordinary plot an original turn is taken and things happen that you least expect. This element of surprise and suspense holds the attention of the spectator and places this picture on a high plane.

The acting is by far the best we have seen in a long time. Mabel Ballin, beautiful and talented, makes a truly wonderful character of the girl, playing it to perfection. As to George Bancroft we heartily agree with Mr. Ballin that he is a "star." His work in the role of the ironworker places him in the front rank of character actors. Others worthy of real praise are Wyndham Standing, J. Webb Dillion, and the child, Georgette Bancroft. A screen story that can be listed as a photo-dramatic triumph for all concerned...

Variety, June 26, 1921

Is a Big Picture

The story is well told, the continuity being well established at all times without a slip-up on the part of the director in planting his points.

Although short in numbers the cast has been well selected.

"The Journey's End" is a big picture. It is a new departure in film making and for the initial production along these lines is commendable.

Variety, June 26, 1921

Class AA—Exquisitely Staged Drama

Presented Without Subtitles

It is needless to draw attention to the fact that when a moving picture, and especially a serious drama, can be presented on the screen intelligibly without the aid of subtitles, its technique must be well-nigh perfect. "The Journey's End" is just such a picture.

The story as presented stands out with cameo-like clearness. It is exquisitely staged and contains a rare degree of spirituality, which is due partly to George Bancroft's conception and development of an absorbing theme, and partly to the delicately beautiful outline of the character of the girl by Mabel Ballin. The moral standard is kept always on a high plane, causing the picture to bear a very marked contrast to other productions.

George Bancroft and Wyndham Standing both do excellent work, and the child, Georgette Bancroft is unusually clever.

Screen Opinion, June 27, 1921

We Have Seen Nothing to Surpass

This Picture

"The first screen drama shown without one subtitle or a single word of explanation. For exquisite artistry, flawless action and acting of the highest calibre we have seen nothing to equal this picture. It is an achievement for Mabel and Hugo Ballin and their efforts inaugurate a new development in picture production.

More eloquent, more enthralling or satisfying has been seen in films... the scenes are a mere trifle compared to the strong values of the story.

Mabel Ballin has never functioned finer work to the screen. Her selection of the wealthy mill owner than Wyndham Standing could have been thought of. The part of the uncouth hero was taken by George Bancroft, and at moments he was away with his acting honors. The atmosphere is perfect photography exceedingly fine, especially of the gardens.

Actors will make no mistake in booking this picture, which will give highest class audience and also supply interest for the

The Billboard, June 25, 1921

Is a Masterpiece

One should have made a prediction that the day would come when dramatic pictures would be made without a single subtitle and its word undoubtedly be considered either a theorist or a dreamer, and yet such a dream has been accomplished in "The Journey's End." There is not a single subtitle in it, and yet the story is crystal-clear. This feat has been accomplished by intelligent direction, more intelligent action, and skilful acting.

"The Journey's End" is a masterpiece, no matter from which angle viewed. The interest of the spectator is so aroused that he is a participant in the unfolded drama; he feels the sorrows and joys of the characters as intensely as the characters themselves feel them when the trials of these characters are over, he rejoices with them, he weeps with them. The story is so different that it should prove a relief to the one who has been bored by so much sameness.

Mabel Ballin should be congratulated for this accomplishment. Mabel Ballin does excellent work; so does all the cast.

Pictures of this type add class and distinction to a theatre.

Harrison's Reports, June 25, 1921

UNUSUAL PHOTOPLAY
"GOD'S COUNTRY AND THE LAW" is a vigorous story of primitive men and stout hearted, beautiful women—of red blooded adventure, surprise and suspense, mystery and thrills, staged in that great outdoor playground of the gods—the North woods.

It is a gem of the genius of JAMES OLIVER CURWOOD. A born thriller, it travels breathlessly along. It is studded with smashing incident that keeps the suspense and anticipation on edge until the unexpected climax smites you. Made in the heart of the Maine woods, the greatest outdoor spot on the American continent, it has a background in deep rich colors and splendid hues that breathes the breath of life into it.

An Independent Production

by

James Oliver
AND THE LAW

Independent exchanges have already closed:

For Ohio

C. J. SELZNICK PRODUCTIONS
Cleveland, O.

Oregon, Idaho, Montana, Colorado,
Utah, Wyoming, New Mexico

ARROW PHOTOPLAYS CO.
Denver, Colo.

New England States
DEPENDENT FILMS CO.
Boston, Mass.

Kansas and Western Missouri

PHOENIX FILM CORPORATION
Kansas City

Pennsylvania, So. New Jersey
ROYAL PICTURES, Inc.

Michigan

STRAND FEATURES
Detroit, Mich.

California, Arizona, Nevada

PROGRESS FEATURES
San Francisco

Iowa and Nebraska

REELCRAFT FILM SERVICE
Davenport, la.

W. Peoria and W. Virginia
COLUMBIA FILM SERVICE

North, No. and So. Dakota, Wisconsin

BENJAMIN FRIEDMAN
Minneapolis

United Kingdom
INTEROCEAN FILM CORP.

Curwood
The Call of the North!

AND a clarion call it is that this splendid, vigorous story of the North woods sends out from the screen.

"God's Country and the Law" has been made in the bold, broad strokes of that master-craftsman—JAMES OLIVER CURWOOD. The magic of the motion picture turns the warm and glowing pages of this masterly story into a pulsing, living drama, whose sheer charm and realism carries one away to that vast country "up there".

It is the call of the North—and everybody answers it.

Distributed by
ARROW FILM CORP
W.E. SHALLENBERGER, PRES.
220 WEST 42nd ST. NEW YORK
Directed by
Sidney Oleott

GENE EMMICK
of Progress Features,
San Francisco, Says:

"God's Country and the Law" will be given a first run here in 'Frisco.

"We have placed all of the Curwood series in every key point outside of 'Frisco.

"The Turner and Dahnken circuit has signed for all the Curwood productions.

A PINE TREE PICTURES PRODUCTION
CHARLES M. SEAY, MANAGING DIRECTOR
Big! Important! Watch for It!

Ready in a few days—FRANCHISE—with catalogue of First National's forthcoming releases! Also complete record of all First National Attractions.

FIRST NATIONAL CURRENT RELEASES

"COURAGE"
A Sydney A. Franklin Production
A drama of unusual strength which shows what a woman can do for love; Presented by Albert A. Kaufman and adapted from Albert Soutar's book of the same title.

"GYPSY BLOOD"
With the incomparable star
Pola Negri
A stirring love tale of old Spain based on the original French version of Prosper Merimee's "Carmen"—A mighty marvel of the screen with multitudes of players.

MARSHALL NEILAN
presents
Randall Parrish's
"BOB HAMPTON OF PLACER"
Scenario by Marion Fairfax
Tremendous scenes; stupendous photographic effects; hordes of Blackfeet, Sioux and Crow Indians and a regiment of U. S. Cavalry in addition to a big star cast; Photographed by Jacques Bizeul & David Kesson; Art Director Ben Carré.

KATHERINE MacDONALD
in
"Trust Your Wife"
The story of a wise wife in a city of folly; Presented by the Katherine MacDonald Pictures Corporation; B. P. Schulberg, president; a screen story by J. A. Barry and Gerald C. Duffy; Based on the stage play "Conscience" by H. S. Sheldon; Directed by J. A. Barry.

CONSTANCE TALMADGE
in
"Lessons in Love"
A sparkling comedy drama adapted from Douglas Murray's play, "The Man from Toronto;" A Chet Withey production; Photographed by Oliver T. Marsh; Tech. Director, Willard M. Reineck.

"THE SKY PILOT"
Directed by King Vidor
From Ralph Connor's novel of the great Northwest where men are big and life looms large in the open spaces; Presented by Catherine Curtis and produced by the Catherine Curtis Corporation.

ANITA STEWART
the inimitable star in
"Playthings of Destiny"
A fascinating love romance and the strange pranks Fate played on one girl; Presented by LOUIS B. MAYER and made by the Anita Stewart Productions, Inc.; Story by Jane Murfin and Larry Trimble; Directed by Edwin Carewe; Scenario by Anthony Paul Kelly.

JACKIE COOGAN
"The Kid," in
"PECK'S BAD BOY"
(1921 Model)
Sub-titles by Irvin S. Cobb
A picture that is proving a veritable cleanup. It is the one best bet for putting a Jinx on any hot weather slump. Full of joy and breezy laughter—a Gloom chaser. Presented by Irving Lesser; By arrangement with Warner Bros. Written and directed by Sam Wood.

NORMA TALMADGE
in
"The Passion Flower"
The powerful emotional actress in one of her most stirring roles; Adapted for the screen by Mary Murillo and Herbert Brenon from the famous play of old Spain by Jacinto Benavente; Presented by Joseph M. Schenck and produced under the personal direction of HERBERT BRENON; Photographed by Roy Hunt; Tech. Director Willard M. Reineck.

Mr. and Mrs. CARTER DE HAVEN
in
"The Girl in the Taxi"
A riotous comedy hit taken from the famous stage success by Stanislav Strange; Presented by Carter De Haven and Directed by Lloyd Ingraham.

FIRST NATIONAL ATTRACTIONS
A DEPLORABLE tendency in this and in every other period of restricted attendance is to be found in the plan of many exhibitors to use pictures of lesser drawing power and cheaper cost. Obviously, the exhibitor's motive is merely to margin expenses within receipts—which is a simple formula but sometimes a very deceiving one in business.

Directly illuminating this situation is the record of the stage theatre during various periods of comparative depression. It is a well-known fact that the really big stage attraction and the accepted star of importance suffers very little regardless of general conditions. This is not a matter of speculation; it is a fact, demonstrated by the record.

The career of practically every big star of the stage theatre shows that his or her attraction power has gone on evenly—or nearly so—regardless of conditions.

* * *

THERE is to be found in this an important lesson for today. And the exhibitor who desires to act on the obvious moral of the lesson is in a very fortunate position. Probably during no Summer period since the inception of the business has there been available such a large number of big attractions of demonstrated box office value. Another important fact in this connection is that the distributor, mindful of the existing conditions, may be relied upon to accept terms of rental contract that make the opportunity doubly attractive.

An outstanding phenomenon of current conditions is that the bigger houses which are committed to a policy of the best attractions are doing a volume of business that is not sensational below normal. The houses that have been most seriously affected are those which usually offer cheaper entertainment and are continuing to do so.

It seems an uncommonly plain piece of logic to say that under the disadvantages of the warm weather and the competition of all forms of outdoor amusement the attractions of the theatre must be strengthened. Yet this is far from the generally accepted policy. On the contrary, there is evidence on all sides to indicate that the dominating motive of a vast number of theatre owners at this time is to cheapen and curtail their programs.

It appears to us that the only hope of mastering the opposition of existing conditions is to strengthen and augment theatre attractions. An alternative is the closed theatre which remains always as an extremely dangerous procedure. There is a great element of habit in theatre-going and in most instances it would be found that a loss on operations during the Summer would not be nearly so large a deficit as that which would be encountered in rebuilding in Fall the theatre-going habit.

* * *

IT may be a matter of surprise to many to be informed that under the conditions of today—which may be accepted as none too favorable for any type of indoor amusement—attendance records are being broken. Little investigation is necessary to reveal the cause of the record-breaking. In every instance the reason is the presentation of a really big attraction. The explanation is simply enough: The really big attraction—and there are many of them available to exhibitors at this time—has a drawing power sufficiently great to meet and master conditions no matter how unfavorable they may be.

It is a surprising fact that exhibitors generally who will readily agree that they cannot forecast accurately how big an attendance will be attracted by a picture under the most favorable circumstances assume the position that they can foretell almost definitely how small their attendance will be at this time. And having established this figure in their minds they proceed to buy pictures at a price warranted by the meagre patronage they expect.

In following this procedure they frequently materialize a condition of smaller attendance which is a product of their policy and not a natural outcome of the situation.
The experience of the Capitol theatre New York City, in presenting a program made up entirely of short subjects has proved the success that the novelty and variety of the plan forecasted. The novelty of the short subject program together with its essential appropriateness for Summer recommends it as an experiment that may be safely undertaken by theatres everywhere regardless of location or size.

To chronicle the fact of the association of an individual with the motion picture industry for a period of twenty-five years is a unique experience for a publication in this youthful field. The person who enjoys this distinction is Mr. Charles Urban who has been identified with motion pictures since their earliest beginnings in a commercial way. The career of Mr. Urban in motion pictures adds an additional touch of uniqueness to the event. Throughout the period of his association with motion pictures Mr. Urban has been identified with the educational and instructive type of picture, a branch of the industry which is commonly agreed to be of singular importance and one the promotion of which has required that fine type of sincerity and aggressiveness which Mr. Urban has lavished upon his work.

The revival of "Cabiria" recently in New York has been of decided interest, particularly to those who, having viewed it six or eight years ago, have insisted that it is the greatest picture ever made.
National Movement Against Daylight Saving is Forecast

Resolution Adopted by Exhibitors at Atlantic City May Result in Concerted Action to Prevent Adoption of Such Ordinances

Action which may lead to the launching of a national movement against enactment of daylight saving laws was taken at the recent convention of the Motion Picture Theatre Owners of New Jersey. Although the exhibitors of the country have persistently opposed this legislation, which has had the support of the chambers of commerce of the country, the action taken at Atlantic City is the first organized effort to abolish the laws now in force and to exert every effort to prevent further legislation of this nature.

Requests Aid in Fighting Movement

In a resolution the exhibitors of New Jersey requested the Motion Picture Theatre Owners of America to continue, in preventing the enactment of daylight saving ordinances and in seeking the repeal of laws now in effect.

Opposition of theatre men to the daylight saving plan is based on the fact that they are deprived of one hour of exhibition time each day, which has resulted in great loss.

St. Louis Defeats Plan

Daylight saving is now in effect in New York, Chicago and other large cities, as well as in smaller communities. Despite the protests of the theatre men and labor, these laws were enacted at the behest of members of commercial clubs. The exhibitors of St. Louis, however, have been fortunate in twice defeating a daylight saving ordinance.

It is believed that if the national organization will give the exhibitors of the country both financial and moral support, it will be possible to effectively fight the daylight saving movement.

The national league has been successful in combating censorship and other detrimental legislation in thirty odd states. With its cooperation in the daylight saving fight, the same degree of success undoubtedly will be met with.

May Become Menacing

While the sentiment for daylight saving has not as yet become general enough to threaten the operation of theatres during the summer, it is possible that it will become as menacing as other movements unless some concerted action is taken.

Foreseeing this situation prompted the step taken by the New Jersey exhibitors. National officials have announced no plans for complying with the request of the New Jersey legislature. They have indicated, however, that the M. P. T. O. A. will give full cooperation whenever and wherever needed.

Patrons Rush From New York Theatre During Fire Scare

Newspapers (Special to Exhibitors Herald)

HARRISBURG, PA., July 12.—It is understood that Dr. Ellis Paxton Oberholtzer, formerly secretary of the state censurate and more recently a director on the board, has been cut from the payroll by Auditor General Samuel S. Lewis, who holds that the position is not a contingent one and as a result cannot be paid from a contingent fund.

What action Governor Sproul will take is not known. Dr. Oberholtzer has been the center of attack from various sources for many months.

Cosmopolitan Studios Are Busiest in East

Newspapers (Special to Exhibitors Herald)

NEW YORK, July 12.—The studios of Cosmopolitan Productions are the busiest production center in the East at the present time.

Has London Contract

NEW YORK, July 12.—Harry Reichenbach has contracted for the exploitation in London of a big English production, according to word received here.
"Sabbath Made for Man, Not Man for Sabbath"

Says LOS ANGELES EDITOR

For months "Exhibitors Herald" has published articles of a nature which would give theatre men some foundation upon which to work in planning their campaigns against intolerant interference with their business.

In continuing this policy of benefiting the exhibitor in every way possible in his fight against the reform movement the following editorial from "The Los Angeles Record" is reprinted. Although the editorial in its entirety may not coincide with the ideas of some theatre men, there are many points of merit which may be used effectually.

The editorial was published under the caption: "Sabbath Made for Man, Not Man for Sabbath." It reads:

"In a recent sermon advocating the immediate closure of the Sunday movies a western pastor told of being in a bank on Monday morning and of there seeing a movie theatre manager bring in $5,000 for deposit. In the eyes of the preacher this $5,000 Sunday collection loomed big. It was a lot of money, and a real argument why the theatres should be closed that the church might have a chance.

"Most of this Sabbatarian shrieking is of the same sort; facing empty pews, having lost the power of faith, having slight hold upon the people; refusing to follow the Christ out into the highways and byways to minister to the lost; preferring rather to abide in the temple and pass the hat. Doing these things, and not doing the Christian things that should have been done in the name of the Master many preachers, not ministers mark you, are whole heartedly in favor of this forcing the church down the public's guillette by law. "Any church that cannot compete with the devil without calling in Congress is too dead to bother about. "What peeves those who still have some faith and reverence for the Christ gospel is that these professional busbodys, these ministerial weak sisters, seeking a clutch on the public by legislative enactment, go forth on their profit-seeking mission loudly proclaiming their goodness, the Christianity of their cause, and the sinfulness of all activities that do not minister to their profit on the first day of the week.

"Any sincere student of the gospel knows that all this Sabbatarian fuss is anti-Christian, un-Christlike and opposed to the very fundamentals of Christ's doctrine. "No one need guess about this: Jesus went on record on this matter as emphatically as he did on any question and over and over again he scored the professional creedarians who were bound in the rites and formal laws of the synagogue, who insisted mightily on exact Sabbath observance, but who knew nothing of the gospel of service.

"Going through the wheat field on the Sabbath, Jesus broke off the grain and gave to his hungry followers and when the Pharisees complained, he laid down the truth that man was not made for the Sabbath.

"Always seeking some cause to criticize, these ancient Sabbatarians trampled Jesus on his healing missions and again and again shredded their virtuous protest when he healed on the Sabbath. A fractured leg on a suffering child was nothing to them, compared to a fractured temple rite.

"The modern professional sabbatarian reformers would be quite at home if Jesus came earth today; they would be trailing along and yelling every time they lifted his hand in blessing on some poor Mary and they would call the police as quickly as did their Rabbinical forebears should Christ follow the plain people to the movies, to the parks, to their feasts and dances and weddings. "History does not indicate that Christ ever went to church except once, when he went and drove the money changers out of the temple. Nor does it say that he passed the collection plate; instead he fed the people in the desert and he didn't have to petition congress to get a crowd.

"When modern preachers get the true Christ doctrine in their hearts, and devote their lives to service rather than to politics, to helping rather than to orating, they will not lack for audiences or followers or for respect.

"Thou shalt love the Lord thy God with all thy soul and with all thy mind. "Thou shalt love thy neighbor as thyself. "These two commandments hang all the law and the prophecy.

"That is Christ's analysis of Christianity, and in His judgment that was about all that could be expected of the average re-former and his entire lack of love for anything but his own sweet pleasure, one is puzzled to know who is a Christian these days.

"If you want to know what Jesus thought of Sabbatarians, of Pharisees in general, of all the pietarians who delight in words, in laws, in lip service and in the rigorous, exact, ethical code, for their neighbors, take down the Bible from the dusty shelf and read Matthew XXIII, all of it. "Woe unto you, scribes and Pharisees, hypocrites, for you compass sea and land to make one proselyte, and when he is made ye make him twice as much the child of hell than yourselves."

CONFIDENCE

(An essay on optimism which has been forwarded to the theatre men of Michigan by the Michigan Motion Picture Exhibitors Association to discourage talk of depression and hard times.)

Confidence is a peculiar combination of hope and anxiety blending together. As hope increases, anxiety decreases, and when anxiety has diminished to the vanished point, as a result of hope indefinitely increased, confidence results.

"Faith without work is dead." Likewise hope without work is useless.

Confidence in yourself, your business, your fellowmen, your town, your community, your Organization, and your future, followed by vigorous and aggressive work is a stimulant that will sustain business now and in the future.

As long as more people are talking pessimism and spreading gloom than are talking optimism and radiating sunshine, firm conditions in business cannot prevail.

It makes little difference how discouraged you may feel, it isn't going to help to tell your friends about it. In fact, the telling will leave you and them in a weaker position to carry on.

The worst shock of the recent slump is over. Your job is to keep on plugging your hardest during the summer, and thus get in line to participate in the results that are bound to accrue soon.

Let your message at all times be one of optimism and confidence.

"Shallenberger Returns East From Convention"

Dr. W. E. Shallenberger, president of Arrow Film Corporation, has returned to New York from the Motion Picture Theatre Owners convention at Minneapolis, Ben Wilson, Ann Little and Eddie Lyons, who were members of Dr. Shallenberger's party at the convention, held him adviu at Minneapolis and started in the opposite direction for Los Angeles, where they will resume production work for Arrow's fall program.

"Press Lauds Goldwyn Film "The Old Nest"

New York, July 15—New York newspapers published laudatory reviews on Goldwyn's production of Rupert Hughes' story, "The Old Nest." The picture was given a pre-release showing at the Astor, a dramatic house.
Exhibitors of New Jersey Organize Under One Banner
Convention Acts to Eliminate Carnivals, Music Tax, and Percentage Booking—Oppose Tariff on Foreign Productions

ATLANTIC CITY, July 12.—Exhibitors of New Jersey have materially strengthened their position by organizing one state unit of the Motion Picture Theatre Owners of America.

This action taken at the convention here last week has brought scores of theatre men into the Motion Picture Theatre Owners of New Jersey, these exhibitors having been formerly members of the Eastern Pennsylvania, Southern New Jersey and Delaware organization.

Convention Most Enthusiastic Ever Held

Through the consolidation it is believed that the exhibitors of the state will be in a position to solve with a greater degree of success the many problems facing them. The merger will be effected with little or no difficulty.

Last week's convention was the most enthusiastic and productive ever held in this state. Many of the prominent men in the industry attended the sessions and the banquet. President Sydney S. Cohen, of the M. P. T. O. A., and Senator James J. Walker, general counsel, were given a rousing reception on the floor of the convention.

The resolutions adopted reveal the present trend of exhibitor activity. Among the most important of these are:

Third Vice President—Louis Rosenthal.
Fourth Vice President—W. C. Hunt.
Treasurer—George Gould.
Secretary—Sidney S. Samuelson.
Trustees—A. Baunfrieh, Ben Schindler and Joe Seider.


The mammoth banquet was held in the Palais Royal of the Hotel Martinique. Among the speakers were Marcus Loew, President; Abe Cohn, Senator Walker and Adolph Zukor. Mr. Loew, in attacking those who would interfere with the progress of the industry, declared that the screens of all his theatres were at the disposal of the exhibitors in fighting this destructive element.

Managers Guests of Fox at Fight

Branch managers for Fox Film Manufacturing Company are back at their desks following their annual convention in New York. Their enthusiasm runs the gamut from business to prize fights. The latter for the reason that they were the guests of the organization at the ringside on July 2.

No sooner had Mr. Fox made his announcement than William R. Sheehan, general manager, stated that the Fox party would not be compelled to fight their way through the throngs in Jersey City, but would make the trip on an especially chartered boat.

The Fox managers have returned to their desks conversant with the latest sales methods and incidentally with the methods used by Dempsey in giving Carpenter the K. O.
"Go to Theatre" Movement a Business Stimulant

By HAROLD F. WENDT
(Director of Publicity and Advertising, Rivoli theatre, Toledo, O.)

Exhibitors Must Not Be Only Showmen, But Also Students If They Expect to Fill Every Seat in Their Houses as in Past

In these days of depression when the theatre is a matter of second thought in the minds of people who have completed their daily tasks, a theatre manager, ad writer, publicity man, or, in fact, anyone connected with a place of amusement, must be not only a showman, but a student.

The time has come in Toledo, as well as in practically every other city in the country, when we can no longer just "put on a show" or even study the program and exploit it to the limit and still expect to fill every seat as we did last winter.

While this globe of ours has been revolving about its 1200 circuits, people's minds have come to witness a change. This year it is not only the hot weather. While we've all been warned of the impending depression, few until recently heeded. But now it's different. Backyards and front porches have taken the place of the theatre. It's cheaper for Dad and everyone concerned.

Having thoroughly studied the reasons for the present condition, I decided that it was no longer a matter of merely "selling" our attractions, but that the time was here when we have to tell the idea of going to the theatre.

Therefore, I have concentrated all my efforts along this line. For a month I harped on the best point of admission, which we have. Then came a campaign on the concessions offered patrons. Hot weather then set in with a vengeance. We have beaches here that draw thousands daily. They're all in search of a cool spot. There are the parks, golf links, swimming pools, boating docks, picnics, and endless other attractions which all tend to enlarge the lease in box office receipts.

So a very broad and far reaching campaign was started on the Rivoli being the coolest spot in Toledo. And we gave a positive proof of the why and wherefore. Falling in line with the wave of price cutting which is in effect over the nation, admission prices were reduced. This prompted another campaign on the "go to the theatre movement."

Knowing that the most popular and expensive seats offered at a price of the the order, it was the official amusement place of the order. A trailer was run welcoming the delegations. All our newspaper ads were headed "Howdy, Pappy! The Rivoli was the only theatre going in for any of these stunts."

Then to top it all off, I arranged to have as guests of the theatre on the opening night of the convention, the Mooseheart Boys Band of sixty pieces. The leader advised us that he would be happy to have the band offer a few selections at the evening performance. (This was exactly what I was hoping for.) So again we scored and did a corking business to start the ball a-rolling.

And so, week in and week out, I am hammering at the idea of going to the theatre. Not to see any special attraction. (Of course we continue doing the regular advertising on our programs.) And I am safe in saying that this is the very stimulant that we all need. Any exhibitor will do well to take a fling at it and see.

Wallace Reid Returns

Wallace Reid, Paramount star, left Chicago Monday evening for Los Angeles, after two months' work at the Famous Players-Lasky Long Island plant. He stated Lasky had split up all Eastern companies between London and Los Angeles and that no one was working in New York. Despite the hot weather, Mr. Reid had put on weight while in the East, and he tipped the Sherman hotel scales at 262 pounds.

HAROLD F. WENDT
Director of advertising and publicity at the Rivoli theatre, Toledo, O.

Lieut. Anderson, Well Known Manager, Dies at Washington Home

WASHINGTON, D. C., July 12.—Lieut. James P. "Jim" Anderson died recently at his home here. Lieut. Anderson was one of the most widely-known film men in the country. He had been associated with Associated First National since its inception, having been manager of the local exchange at the time of his death.

Public Requests Chief To Kill New Tax Law

BRIDGEPORT, CONN.—People of Connecticut are signing cards requesting Governor Lake to use his influence in killing the bill calling for an extra 5 per cent tax on admissions and other assessments that go to make motion picture theatre admissions higher.

Hammons to Preside At Chicago Meeting

NEW YORK, July 12.—Earl W. Hammons, president of Educational, will preside at the convention of the company's exchange managers opening in Chicago on July 18.

Levey at Congress

Harry Levey, president of National Non-Theatrical Motion Pictures, Inc., has been at the Congress hotel, Chicago, with a retinue of assistants. Mr. Levey has the exclusive sale rights to the Aetograph camera, a combination camera and projector, for use in schools, churches and the home. He expects to be in Chicago several weeks.
Majority of Exhibitors Oppose High Tariff on Foreign Films

Survey Is Made by First National to Ascertain Attitude Of Theatre Men On This Question

(ASSOCIATED PRESS)

Eight questions were laid before the exhibitors, the two principal ones being on the protective tariff and the retaliatory embargo against Germany.

Some of the results advanced by the opponents of a high tariff in response to that question are:

1. The idea that you favor a high tariff on the importation of foreign films:

2. That 70 per cent favor an embargo against German pictures because of their limitation on imports.

3. That 15 per cent oppose this embargo, with 15 per cent answering equivocally.

4. That 56 per cent do not believe there is any danger in a foreign film invasion.

5. That 6 per cent believe a danger exists, with the remaining 8 per cent taking a middle road.

6. That 70 per cent believe that foreign productions would have to possess extraordinary merit to win over American pictures.

7. That 10 per cent view the situation with alarm, with the remaining 20 per cent not replying, or answering equivocally.

8. That 60 per cent agree that a European picture would have to possess extraordinary merit to induce them to back it rather than a good American production.

9. That 7 per cent take the opposite view, with the remainder being non-committal.

Advocate Embargo

Some of the reasons given for wishing an embargo on German films in answer to the query: "Should German films be subject to the same treatment here as American films receive in Germany?" are:

1. "I should say 'Do unto others as they do unto you.'"—Ludeke, St. Peter, Minn.

2. "Yes, because I am a Republican and believe in high tariff."—Rey and Park, Galup, N. M.—JACK GARRETT.

3. "Play fifty-fifty. 'Tu for tat.'"—Photo-play, Adams, Mass.—HARRY E. HALL.

Favor High Tariff

1. "Yes, let's run American films."—Circle, Ottumwa, la.—Dwight B. Baker.

2. "Just look at the American farmers today. They were not protected."—Prince, Ames, la.—Joe Gerbracht.

3. "Yes, stick on a tariff. It won't hurt exceptions and we can forget about the average."—Majestiec, Belleville, Kan.—S. H. Blair.

4. "By all means place a tariff, as the cost of production is so low that we can underbid us on the same productions."—Queen, Hendersenville, N. C.—C. B. Glenn.

5. "I am in favor of keeping them out of the country. They are not what our people want, so why let them in by our stuff?"—Zimm, Winfield, Kan.—I. S. Campbell.


7. "Yes, we have too many here now—some good, some bad."—Ellsworth, Kansas City, Mo.—E. T. Burgan.

8. "Yes, they can work for nothing and eat themselves."—Liberty, Spalding, Neb.—F. J. O'Hara.

9. "I believe in a protective tariff for any American industry that needs protection from cheap foreign labor."—Rialto and Boulevard, Detroit, Mich.—James C. Ritter.

10. "Place it so high that they will stay out."—Windsor, Chicago, Ill.—H. C. Miller.

11. "Yes, because I am a Republican and believe in high tariff."—Rey and Park, Galup, N. M.—Jack Garrett.


FOREIGN FILM SURVEY SHOWS—

That 60 per cent of the exhibitors queried oppose a high tariff on foreign films:

That 31 per cent favor a high tariff, with 9 per cent noncommittal:

That 70 per cent favor an embargo against German pictures because of Germany's limitation on imports:

That 15 per cent oppose this embargo, with 15 per cent answering equivocally:

That 56 per cent do not believe there is any danger in a foreign film invasion:

That 6 per cent believe a danger exists, with the remaining 8 per cent taking a middle road:

That 70 per cent believe that foreign productions would have to possess extraordinary merit to win over American pictures:

That 10 per cent view the situation with alarm, with the remaining 20 per cent not replying, or answering equivocally:

That 60 per cent agree that a European picture would have to possess extraordinary merit to induce them to back it rather than a good American production:

That 7 per cent take the opposite view, with the remainder being non-committal.
Rex Ingram, the Metro director, recarves his old initials on a fence post at Yale, where the degree of Bachelor of Fine Arts was conferred upon him. His latest picture is "The Conquering Power."

Members of Southern California Editorial Association, tour the Ince Studios, Culver City, and pose for their pictures before the entrance. John E. King, president of the association and Thomas Ince are seen in the foreground.

**NEWS OF THE WEEK TOLD IN PICTURES**

At Left—John S. Robertson (left), Paramount director, now in London, Eng., to confer with Sir James Barrie upon "Peter Pan" examines some old firearms used by Dick Turpin, notorious British highwayman. Frederick Martin and Elsie Codd of the British Paramount publicity department sit opposite him.

Miss Manila Martan, star of "Son of Tarzan," with loving cup presented her by the Mayor of Cumberland, Md. Harry Crandall, owner of Crandall Enterprises, is holding onto cup; Joseph P. Morgan, general manager, is back of him; and Nelson B. Bell, advertising and publicity man, is at left.

Ed. J. Weisfeldt (left), manager of Saxe's Strand theatre, Milwaukee, Wis., showing Bryant Washburn and his wife a good time. Washburn was the guest of Saxe Enterprises during week of June 6-11. He was also feted by prominent citizens and local civic organizations.
Capitol Program of Short Films Stirs Wide Interest

Producers Declare Rothafel Experiment Shows the Trend of the Times in the Presentation of Motion Pictures

Samuel L. Rothafel's recent presentation of an all short subject program at the Capitol theatre, New York, has aroused wide comment among exhibitors, producers and distributors throughout the industry.

Although the exclusive short subject program is not unusual in the smaller communities of the country, it is more or less of an experiment and an innovation in the metropolitan centers. For this reason the comment has been varied.

No Film Over Three Reels in Length

On the exclusive short subject program were the following pictures: A Harold Lloyd comedy, "Among Those Present;" "The Ghost of John Barleycorn," a Prizma picture; Urban Popular Classics, produced by Kineto; "The Northern Trail," from a James Oliver Curwood story, distributed by Educational.

No subject on the program was more than three reels in length. The program was surrounded by the usual Capitol presentation and musical accompaniment. An appropriate Fourth of July tableau, "The Spirit of Independence Day" by James Parker Coombs, was given.

In commenting on the program Elmer Pearson, director of exchanges for Pathé, said: "Exhibitors who regard the feature (assuming it to be five reels or more in length) as an absolutely essential unit of their program are laboring under an erroneous impression of public taste.

Large Crowd Attends

"To get the real inside viewpoint of the public on the question of short subjects as a form of entertainment, I visited the Capitol theatre twice during the week of July 5. I was particularly impressed by the very large crowd that attended both performances, despite the holiday time and the weather which drove the thermometer up around 90. "This Capitol program proved beyond all question that the short subject has become firmly implanted in the public mind as one of its chief sources of entertainment. Of course, the standard for this form of motion picture must be very high, perhaps higher than the average five-reeler."

"I do not intend to convey the impression that I feel the short subject will ever supplant the feature-length picture. That would be absurd. The situation presents "It's the short story and the novel. The average person likes both forms of reading, but at various times tires of one or the other."

Urban Issues Statement

Charles Urban, president of Kineto Company of America, in analyzing the success of the Rothafel experiment, stated: "The outstanding feature as I see it, especially as regards the presence of five Urban Popular Classics on the program, was the reaction of the audience to such subjects as these. Every one of these Kineto offerings were educational pictures in the highest sense of the word. They would be as appropriate in the study-room as they were in the theatre.

"The experiment at the Capitol theatre confirms the belief I always have held; that nothing is too good for the public. It is foolish to underestimate the capacity of the intelligence of the public. The best art any producer or any nation can have is to plan on the assumption that the public wants the best there is. "It is an old and familiar cry in the theatrical circles that 'my patrons don't want that sort of thing; that's too highbrow for my people.' The truth is found in the very reverse. The better the material is, the more successful the business."

EXHIBITORS HERALD

July 23, 1921

What Exhibitors are saying about EXHIBITORS HERALD

"We find your paper a great help in our business."—Frank F. Paul, manager, Marvel theatre, Carlinville, Ill.

"I'm afraid I would be a pretty punk exhibitor without the aid of EXHIBITORS HERALD."—Charles E. Carey, manager, Bushong theatre, Bushong, Kansas.

"I find EXHIBITORS HERALD very interesting and a wonderful help to me, especially the exploitation department. I certainly appreciate the good assistance the HERALD is giving the exhibitor."—R. P. Whitfield, manager, Lyric and Liberty theatres, San Angelo, Tex.
Exhibitors

The advisability of increasing the parcel post weight limit to 100 pounds has been taken under consideration by Postmaster General Will H. Hays.

In the future the transportation of the Motion Picture Industry will be notified before films not delivered have been placed in the postal sales bureau.

These subjects discussed at a recent meeting between Mr. Hays and Palmer H. Stimson, chairman of the transportation committee; Paul H. Cromelin, chairman of the exporters division of the N. A. M. P. I.; Frederick H. Elliott, executive secretary, and Jack S. Connolly.

In connection with undeliverable film, the postmaster general instructed that all postmasters be notified to get in touch with the transportation committee, 1320 Broadway, New York, on all unclaimed film shipments.

**The question of proper parcel post shipping labels was discussed and the National Association representatives were advised that the matter is under consideration by the postal office department and interstate commerce commission with a view to standardizing the system of labeling shipments of film and film accessories.

Recommendations were made that the postal authorities establish a pickup service for parcel post shipments in important centers similar to that of express companies. An investigation is being conducted by the postal authorities to determine whether the parcel post service is paying its way.

The desire of the picture industry for years to avoid itself of shipping films by international parcel post was called to the attention of Mr. Hays by Mr. Cromelin. He pointed out the advantages to be obtained by film shippers and the increase of postal revenue by allowing the exportation of films in this manner. Postmaster General Hays expressed himself as favorably inclined towards extending this service and directed that the matter be given a comprehensive study. It was also suggested that film shipments by mail be covered by I. C. C. specifications numbers 32 and 19 and the bureau of explosives regulations, paragraph 43.

Slump Talk Is All Bunko
Says AARON J. JONES

An interesting statement analyzing the present theatre situation has been issued by Aaron J. Jones, head of Jones, Linick & Schaefer, which owns and operates nine theatres in Chicago's loop district.

Mr. Jones says:

"All this talk of a general theatrical slump is a bugaboo conjured up by the managers themselves.

"When the banks and financial institutions began to cry 'conservate' the merchants took up the cry also. Then the commercial business of the country decided that a slump must be at hand, so they helped roll the ball along by yelping 'panic.' This in turn caused theatrical concerns to withdraw ambitious plans and complain that a slump was approaching. In fact, everyone got the fever.

"On every hand you hear 'slump' and 'bad business.' It is now time to look at the proposition squarely in the face and quit spooking ourselves. This slump talk is all bunko. Our business is off slightly, just as it is every summer, but we are not pulling out for the reason given—i.e., giving honest value is getting its share of business.

"The day of jipping the public has passed because the public is no longer worried with world problems and has time to stop and consider the smaller problems at home. Thus, the theatre owner is buying his amusement to better advantage just as he is buying clothing and food. We were spoiled with inflated business during the war, but if theatre managers will look back over pre-war receipts and compare the business of 1914 with that of today they will find that business is much better right now than it was then.

"There is no 'slump!'

"We are merely getting back to normal. Business is great! Yes, it is, and we have no reason to cry 'panic.' Let's get together and act human—not like a lot of geese. Tell everyone you meet how good business really is and urge them, in turn, to tell their friends that 'show business' is fine. Let's spread the propaganda of success—not failure.

"Hurrah for next season.

"It will be the best normal theatrical year the country has ever seen. I think it so good that we have already broken ground for a new million-dollar theatre at Michigan avenue and 110th street, and will put up a new two million-dollar playhouse on the site of McVicker's before spring."
PLUMMER WINS!

SO CAN EVERY OTHER EXHIBITOR Who Uses Slide Propaganda to Enlist the Support of His Patrons in Fighting Reformers

Theatre Man of Easton, Md., Utilizes Screen in Presenting Sane and Logical Arguments in Defense of His Business

Ask E. A. Plummer of the Music Hall theatre, Easton, Md., about the value of screen propaganda in fighting the enemies of the motion picture industry.

He knows!

Manager Plummer has just waged a successful campaign against a group of Easton's would-be censors and reformers.

As a member of the PUBLIC RIGHTS LEAGUE Manager Plummer has forwarded to "Exhibitors Herald" two slides which he used in his campaign. These serve to illustrate clearly the type of message which ultimately will mold public opinion in a defense of the freedom of the screen. One slide comment reads:

Persons in the community who so severely criticize YOUR pictures for YOU usually sit home. You notice the word SIT. One outburst of hearty laughter and applause here in Music Hall will gladden more hearts than a thousand GLOOM ADVOCATES. The splendid tribute to the pictures at Music Hall is past and present patronage.

Another message which Manager Plummer flashed on his screen daily deals with the close association that should exist between the public and the theatre man, thus assuring the people of the class of entertainment they desire. This message reads:

It gives the management pleasure to present to you wholesome Amusements. Pictures will gradually improve—let us all work together to improve them, assist the management by

honest PERSONAL criticism. This is as much YOUR business as his—your refuge from outside care. Remember—The great moving picture business is to forge ahead—not to tear down—opinion of bigots to the contrary—notwithstanding.

Manager Plummer has benefited the industry at large by maintaining a free screen in Easton. A concerted movement of this nature, participated in by every exhibitor in the nation, will bring a national victory for the people and the industry.

The PUBLIC RIGHTS LEAGUE plan offers every exhibitor the opportunity to strengthen community sentiment against the "bluesheviks," and with the people of every city and town protesting against this meddling with their inalienable rights there will be nothing to fear from federal interference.

Exhibitors in forty-five states are enrolled in this movement, which prominent men in the industry call the greatest step ever taken to effectively combat those who hope to obtain swivel chair jobs through the imposition of regulatory laws upon the business.

Other great enterprises have found the dissemination of propaganda relating to their business invaluable in fighting their enemies. But no other enterprise has such facilities for this purpose as has the motion picture industry.

E. A. Baradel of the Palace theatre, McGehee, Ark., saved his business from the reform octopus by utilizing PUBLIC RIGHTS LEAGUE methods. Mr. Plummer of Easton, Md., has just scored a victory.

WHAT HAVE YOU DONE?
P. R. L. a Mighty Weapon for the Industry

Says MARSHALL NEILAN

Who Is Producing the PUBLIC RIGHTS LEAGUE Picture for the Exhibitors of the Country

The PUBLIC RIGHTS LEAGUE has uncovered to the industry a mighty weapon to fight censorship and blue laws that has been right under the nose of our business and yet has never been given a thought.

We have fought censorship from the pulpit, before legislatures and in the press. We have turned to every medium of shaping public opinion and have worked zealously to get others to help us in our fight.

This motion picture industry has within its grasp the greatest wielder of public opinion the history of the world has ever known. It controls a medium of reaching the public that is being used extensively by the government as well as outside private and charitable enterprises. Yet, the industry has overlooked this great avenue, this Niagara of thought that shapes the minds of the people of the world.

What is this great medium? Why the motion picture itself!

We have written articles for magazines, newspapers and every kind of periodical. We have had anti-censorship preached from the pulpit. We have delegated the best and most convincing speakers of the industry to represent us before legislative bodies.

In short, we have turned to every avenue of reaching the public—all commendable activity which we should continue—but we have neglected that avenue which is greater than any other, a medium which we ourselves control, a weapon that none but we can wield. The motion picture!

During the war, we produced, distributed and exhibited to millions and millions of citizens, motion pictures that stimulated patriotism and sold Liberty bonds by the thousands every day. For the starving in Europe we did similar work and for a hundred and one other causes we devote our screens to the thought of reaching the public with the messages of persons outside of our industry. Yet, we forget all about the power of the motion picture when we fight our own battles!

What we did to fight the enemies of our country we can do to fight the enemies of the screen. If the great writer had a message to get to his public effecting his very existence, would he appear before a crowd and make a speech or would he turn to his pen in his effort to get his message over?

The answer is obvious and yet, the motion picture industry has not turned to the motion picture itself in its fight to reach the public with its message.

The most effective way of reaching the motion picture public is through the screens of the motion picture theatres. Another statement that sounds ridiculously obvious except when we consider our censorship fight in the light of past events.

I have been in this business some ten years. It has taken all this time for us to realize that in the motion picture we have the great weapon to smash the selfish purpose of those who would profit at our expense, the narrow individuals who make the motion picture the lucrative object of their attack.

In the production of my picture to be turned over to the PUBLIC RIGHTS LEAGUE for free distribution throughout the country, we seem to realize the fact that this is the first film that has ever been produced for national publication with the particular purpose of getting our message against censorship before the public.

It is a realization that (at this date) does not call for applause at our great conception of our industry.

It is a realization that should make every person in the business act quickly to make up for lost time and give the PUBLIC RIGHTS LEAGUE the support it so richly deserves.

It is a realization that at last, gives the exhibitor the ammunition for his most powerful gun—the screen.

Join the PUBLIC RIGHTS LEAGUE!
Are You Winning the Support of Your Patrons

You have been conducting the PUBLIC RIGHTS LEAGUE campaign now for several weeks.

Your patrons daily have read the brief slide editorials pertaining to the reform situation in its relation to the motion picture.

They have had time to form some definite opinion concerning the industry's fight for a free screen.

They have heard both the industry and the reformers present their cases. They should be in a position now to choose between the two.

This nation, founded as an escape from intolerance, now faces drastic oppression in the efforts of a petty minority to force their will upon the majority. One form of this oppression is film censorship, in which a few persons attempt to tell the whole public what they shall and shall not see upon the screen.

PUBLIC RIGHTS LEAGUE.

This is copy for slide No. 12. Each week there will be printed in this space a brief message of information and argument aimed to inform the public correctly concerning the issues involved in the campaign for the freedom of the motion picture.

After running the slide editorials for several weeks have you found the effect beneficial? Are you winning the support of your patrons?

The PUBLIC RIGHTS LEAGUE will be pleased to have exhibitors express their opinions on the results they are obtaining by cooperating in this movement. "Exhibitors Herald" will publish these communications in the belief that they will reveal a united sentiment against intolerance.

If you are one who has not already signed the pledge card do so today. The sooner you get into the scrap the more certain is the industry of a decisive victory.

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PLEDGE

THE PUBLIC RIGHTS LEAGUE

"For the Freedom of Motion Pictures"

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws.

Knowing that immediate action must be taken to maintain the freedom of the screen, I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE, my only obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

Sign and mail to EXHIBITORS HERALD, 417 South Dearborn Street, Chicago. You then will be enrolled as a member of the PUBLIC RIGHTS LEAGUE.

Name .........................................................

Theatre .....................................................

City .........................................................
F. P.-L. Branch and Exhibitors Hold Business Meeting

More Than 100 Theatre Men Attend Good Will Gathering at Chatham Hotel, Pittsburgh

A MEETING to create mutual friendship and trust between distributor and exhibitor was held recently by the Famous Players-Lasky exchange at Pittsburgh.

More than 100 exhibitors from the Western Pennsylvania and West Virginia territory attended the meeting which lasted from 10 o'clock in the morning until 4 o'clock in the afternoon.

This round-table meeting was sponsored by Herbert W. Given, manager of the Pittsburgh branch, who has been commended highly by theatre men and company officials for his efforts in creating close harmony between the two factors of the industry.

To correct a misunderstanding on the part of a number of exhibitors, Mr. Given, in his opening talk, stated that the meeting was not "manufactured by the home office."

The keynote of the meeting was expressed by the Pittsburgh manager in these words: "Our business conference is called for the purpose of exchanging our best ideas, for renewing and strengthening friendships and to create that enthusiasm and inspiration which comes with confidence and mutual trust."

The meeting was called to order by William H. Robson, exploitation representative attached to the Pittsburgh exchange. There were three speakers outside the industry all of whom carried an inspiration of power. They were: J. C. McAuliffe, director of advertising and publicity, Western Electric and Manufacturing Company, who spoke on "The Possibilities of the Radio"; A. A. Alles, Jr., national executive secretary of the Industry Cost Association, who spoke on "Costs," and Alexander Dunbar, vice-president and cashier of the Bank of Pittsburgh, and one of Pittsburgh's foremost and most successful bankers and civic workers, who spoke on "The Business Outlook."

After Mr. Dunbar's speech, the assemblage went to the Chatham Hotel Roof Garden, where lunch was served and where several speeches were heard, including those of D. A. Harris, member of the national executive committee of the M. P. T. O. A.; Jerome Casper of the Rowland and Clark interests and president of the western Pennsylvania section of the M. P. T. O. A.; Walter P. Lindlar, assistant manager of the division of exploitation of Paramount; B. Martin, president of the Pittsburgh F. I. L. M. Club; E. M. Snell of the Pittsburgh Paramount office and president of the newly formed Motion Picture Salesman's Association; Fred Herrington and A. M. Stuve of the Mansfield, motion picture representative of the Pittsburgh Press.

The meeting then resumed in the regular room, and was turned over to "Dennie" Harris of the Harris Theatre Enterprises and executive committee-man of the M. P. T. O. A.

Mr. Harris said: "It surely emphasizes the fact that the manufacturer is with us when they turn this meeting over to an exhibitor. There is only one regret, and that is that every exhibitor did not know what it would be. If every exhibitor had realized the brotherly love that would be expressed here today, and the sincerity, every one of them would be present."

Then followed a general discussion of exchange problems. It is probable that similar conferences will be held in other exchanges throughout the country.

Bars "Sex Peril," in New York Theatres

License Department Holds Picture Unfit for Mixed Crowds

(Special to Exhibitors Herald)

NEW YORK, July 12.—In furtherance of the campaign of the National Association of the Motion Picture Industry to prevent the exhibition of a certain group of sex pictures, Commissioner John F. Gilchrist of the city department of licenses has barred from public showing "The Sex Peril," formerly titled "Open Your Eyes."

The department has declared this picture unfit for exhibition before mixed audiences.

The N. A. M. P. I. also is protesting the exhibition throughout the country of the pictures for which it makes the previewer which were made during the war by the government for use in training camps. These pictures were "School to Win," "The End of the Road," and "Some Wild Oats."

Commissioner Gilchrist has cooperated heartily in the spread of knowledge of such subjects in New York City.

New York Rialto Plays Semen’s "School Days"

The Rialto theatre in New York, one of the largest motion picture theatres on Broadway, recently presented the Larry Semen comedy, "School Days." Although this comedy was presented throughout the country several months ago, it is said that the insistence demands for a revival of the picture prompted the Rialto management to book it. Semen has just completed a new comedy, "The Bell Hop," which is now being edited.

"Smiling Billy" Mason at Chicago Playhouse

"Smiling Billy" Mason, who has been featured in scores of Christy comedies, is appearing during the present week at McVicker's theatre. It is not entirely a "personal appearance" stunt, as Mason is an experienced stage actor. In fact, he went from the stage into pictures.
Tom wanted to see where John Barleycorn died, so he went to Washington

"What a fine toothpick that'd make," he said, gazing up at the Washington Monument.

He shows New York policemen what "Tony" can do.

Mr. and Mrs. Tom Mix at the Polo Ground, where Babe Ruth knocked his 26th home run.

Below—Mix gets a permit to tote a six-shooter over the New York trails.

Below—Mayor Hyland turns the crank while Mix poses on the City Hall Steps.
Name Executives of Synchronized Music
Arthur J. Abrams Elected President With Mintz, Vice-President

With the upward trend in music as applied to motion picture theatres gaining rapid headway, and with exhibitors more keenly alive to the worth of good music as a program feature, Synchronized Scenario Music Company of 64 East Jackson boulevard, Chicago, makes an interesting announcement of the personnel of its executive staff, which follows:

**President—Arthur J. Abrams.**

**Vice-President-General Business Manager—M. J. Mintz.**

**Sales Manager—George F. Meyers.**

**Publicity-Advertising Director—Charles Donald Fox.**

**General Field Supervisor—Paul H. Bush.**

**Division Supervisors—East, H. S. Buck; South, Leslie B. Mace; Central, W. A. Haynes; West, Hy Smith.**

President Abrams has been associated for years with things musical in motion picture theatres and is well fitted for the high post. Mr. Mintz is one of the prominent film men of the Middle West, although he numbers among his acquaintances many exhibitors and exchangers throughout the country.

George F. Meyers was with Bryant Washburn in the old Essanay days. More recently he has been production manager for Magill-Weinsheimer Company, one of the large producing houses of the country.

Charles Donald Fox enjoys the reputation of being one of the industries first advertising and publicity directors by right of the fact that he held that important post at the Regent theatre, the "cradle" of present day motion picture presentation standards.

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**List of Executives Corrected by Cohen On Arrival in East**

On arriving in New York, Sydney S. Cohen, president of the M. P. T. O. A., issued an announcement of the official list of officers elected at the recent Minneapolis convention. It contains the addition of three directors not in the list issued at Minneapolis; Fred Seegert, Milwaukee; R. G. Liggett, Kansas City and J. E. Kirk, Omaha.

Due to errors made in transmission by telegraph, Exhibitors Herald in its original list of officers misspelled the last name of Claude Cady, Lansing, Mich., and gave the wrong middle initial to L. W. McMahon, Cincinnati, Ohio, newly elected directors.

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**Want Sunday Closing**

**(Special to Exhibitors Herald)**

AMES, IA., July 13.—Petitions are being circulated by the W. C. T. U. in an effort to close the theatres on Sunday.

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**MONEY MAKING IDEAS Which Have Been Used Successfully by Exhibitors to Build Up their Patronage**

By T. H. SMITH

_(Manager, Princess Theatre, Clochester, Ill.)_

Are the exhibitors in towns of 2,500 and under paying enough attention to the people on the farms?

I am located in a town of 1,500 and by going after the country trade, I keep my house open six nights a week. I have a Rotospeed machine for duplicating typewritten copies and by hooking pictures that will back up strong advertising, I send out to every rural free delivery box on the routes a card to the country patrons telling them of the kind of picture I am putting on as my feature play of the week.

With good roads and weather on the night that I put on the picture advertised, the line-up of "tin Lizzies" and automobiles around the square will show for the efforts put forth.

The feature picture advertised must be selected with care so it will please at least ninety per cent and in this way there is a lot of trust put into the notice. It creates the habit and keeps them coming on nights when the ordinary program plays are run.

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**BY PRESTON BROTHERS**

**(Managers, Empress Theatre, Rockwell City, Ia.)**

It used to be necessary only to put out your advertising to attract the crowd but just now "hanging out your shingle" is a poor way to pull 'em in. We use a liberal amount of paper, cuts and newspaper advertising, also hand bills occasionally and put up a banner 3 by 20 once each week and buy good pictures most of the time. We plan to stay open all summer.

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**Pennsylvania Tests Music Tax Legality**

Philadelphia Exhibitors in Determined Attack on License Payment

**(Special to Exhibitors Herald)**

PHILADELPHIA, PA., July 12.—A determined effort to have the collection of license fees from exhibitors by the American Society of Composers, Publishers and Composers for the privilege of playing copyrighted music declared unconstitutional has been started in the U. S. District Court of Pennsylvania by a group of Philadelphia exhibitors. George P. Aarons, attorney for the M. P. T. O. of Pennsylvania, is directing the case.

Evans Is Active

John S. Evans, president of the M. P. T. O. of Pennsylvania; Harry Green and A. E. Altman, owners of the Park theatre, and William Cohen, owner of the Modell theatre, are men conducting the litigation.

The lawsuit is the outcome of suits brought by music publishers to compel exhibitors of Philadelphia and vicinity to pay the so-called music tax.

**Charge Sherman Law Violation**

The exhibitors charge that the A. S. A. P. C. operates in violation of the Sherman anti-trust law. In answering the suit brought, they declare that music played in their theatres is incidental to the pictures and is not profit; point out that the song publishers, by supplying them with their professional talent, give license to play the music, and conclude that instead of being damaged, the publishers are benefited by the music being played in the theatres.

**Ball Game to Feature**

**F. I. L. M. Picnic at Glenwood-on-the-Sound**

New York exchange men and exhibitors will mix on the diamond at the annual picnic of the F. I. L. M. club of New York, which will be held July 27 at Glenwood-on-the-Sound.

Harry Bukbaum, manager of the F. I. L. M. nine, and William Brandt, president of the T. O. C. C. team, have entered an indignant denial to the report that the game would be played with an indoor baseball.

The exhibitor nine will line up as follows: S. Schwartz, Oxford theatre, p; S. Peyer, State Island, c; W. Miller, Oxford theatre, 1b; R. Sanders, Marathon theatre, 2b; A. Pop Wolf, Adelphi, 3b; L. Bolognine, 625th avenue, 4b; L. Gordon, Venice, rf; W. Gellet, Wintergarden, lf; F. Grob, Vale, Lincoln, lf; Al Harsten, Regent, coach; Morris Goldman, Broadway Lane, umpire.

The affairs will be held at Karatsony's Inn on the Sound and the steamers Nassau will leave the foot of East 30th street on Wednesday, July 27, at 12 o'clock noon.

**Felt Brothers Get Permit**

PHILADELPHIA, PA.—A permit has been issued for the erection of a theatre at Nineteenth and Chestnut streets for Felt Brothers. It will cost $150,000.
The worst is over.
Humanity has made its annual discovery of Summer, recoiled in proper consternation and agreed that "this is the worst in fifty years."
The likewise annual reaction is setting in.
People are learning, as it is natural that they must re-learn each year, that activity does not necessarily produce prostration.
Each day more people who have stayed away from the theatre return for a trial visit, find that such a visit is not fatal, nor even uncomfortable, and renew their normal attitude toward the playhouse.
If retrenchment has been in order it is time to abandon that policy.
"The early bird——"  * * *
Speaking of birds—
"A new patron now is worth two in the Fall."
That is more than a poor paraphrase.
None should delay effort to interest box office strangers in the theatre. It is more difficult to effect such interest at this time, but the result is worth the extra work involved.
The person who becomes a patron of your theatre at this time will, through the natural effect of his normal conversation, interest many others before the opening of the new season.
A new patron now is, in fact, worth considerably more than "two in the Fall."  * * *
Oscar Weber took possession of the Empress theatre, Morrisonville, Ill., on July 1. On the first night he gave a free show to the populace.
First nights are generally conducted in such manner as to bring into the box office the greatest possible amount of revenue.
Mr. Weber’s first night brought, instead, the greatest possible number of potential friends and supporters.
In all probability the gross revenue at the end of the first year of operation will be greater than would have been the case had the customary forced draught been drawn into the theatre by established methods.
Prestige, business friendship, is probably the only thing worth more than money to the theatre.
* * *
"Where did he get the idea?"
That’s a common question. It is asked by witnesses of a desirable accomplishment who wish to emulate the performance of the successful one.
The process by which an idea is formed is interesting and may be described briefly.
Observation, by eye, ear, nose, tongue and touch, supplies the brain with sundry facts.
Thought arranges and rearranges these in rapidly changing formations.
Harmonious combinations cohere.
These are ideas.
To the theatre advertiser, or any other man, they are invaluable.
The process is less important than the fact. But knowledge of the process reveals that it is worth while to gather a great store of widely assorted facts.
Reading and travel are worth while, and enjoyable, chiefly because they provide many new and varied impressions.
It is well to know that in vacation time.
The whole composition of a man is the result of his ideas.
The thing he thinks about is the thing he is and does.
It pays, therefore, to think profitably.
What are you thinking about most at this season? Is it advertising? Or depression?
It is easier to think about depression. Depression is easy to talk about with appearance of intelligence. Such discussion requires no originality and evokes much sympathy.
It is more profitable to think, and talk, about advertising—business building.
One man cannot materially abate the general tide of either depression or prosperity.
One man can, however, escape the effects of the former by good management.
Which is worth while?
* * *
Everybody knows.
But everybody knows, also, that men who really work must work alone. Few like that.
It is much easier to gather with others similarly disposed and in fervent and picturesque phraseology denounce the forces argued responsible for existing ills, incidentally describing brilliantly the super-human efforts by which they have prevented downright disaster.
Thus energy which might be productively expended is dissipated in pointless comment.
Men courageous enough to work alone achieve distinction. Their timorous fellow workers call them geniuses, prodigies, super-men.
Such distinction is not only pleasant and easy to obtain, but pays a handsome profit.
There should be more super-men in the theatre business.
* * *
Such a "super-man" (the word is quoted because those who deserve it do not like it) wrote in half a column on page 64 of the July 16 issue of this publication more vital facts about the so-called Summer problem than "depressionists" (quoted for the same reason) crying calamity in the public places will discover of their own initiative in their collective lifetime.
Lon Burton is the writer’s name. He is manager of the Marion theatre, Live Oak, Fla. The inelegant but fitting title of his comments is "Stop Bellyaching!"
No member of this or any American industry can lose by reading Mr. Burton’s statement of policy. And the vast majority of them can profit greatly.
Suggestions in the Stills

One of the high points of interest in "Peggy Puts It Over," a Vitagraph production featuring Alice Calhoun, is shown in the above scene from the picture. In order to stimulate civic activity in the city of her residence, the leading character, recently returned from college, announces establishment of a new city on adjoining land which she owns and conducts a public sale of lots. With a full reading of the synopsis and the above still as working basis a civic pride campaign of great promise may be mapped out by any exhibitor. Newspaper support should be readily forthcoming and a street demonstration conducted in accordance with the still should attract wide interest.

The Paramount suggestion contributed with the stills, above and below, from "The Lost Romance," indicates prologue possibilities requiring no elaborate equipment and effective. "The melodies of love fit well with the title and character of the picture. One still shows the lovers sitting on a bench, while the other is a non-Shakesperian window scene. The window scene could be worked into a fine allegorical prologue. Lois Wilson needs only the little filigree cap to make her Juliette, while Conrad Nagle could substitute his evening dress for doublet, hose, et al. Two soloists could be employed to sing some of Gounod's music from 'Romeo et Juliet' or from Mozart's 'Don Giovanni.' Any of the number of lighter love songs can be used if desired."

A REALART suggestion based upon the above still from "Moonlight and Honeysuckle," Mary Miles Minter vehicle, reads as follows: "Engage a young man and a girl dressed in typical fashion. Have them ride about the streets with signs attached to either side of their saddles reading: 'From Arizona to Washington in One Evening, with Something Happening Every Minute of the Way in Moonlight and Honeysuckle at the Blank theatre tonight.'" Variations of the idea can be evolved in accordance with local conditions.
Epilogue Final Requisite In Complete Presentation

As an example of complete presentation the treatment accorded "Not Guilty." First National feature, at the Mark Strand theatre, Brooklyn, N. Y., has not been equalled in recent theatricals. An epilogue was used to complete the performance begun with the prologue and carried through the picture. Illustrations above show the stage settings and character in (left) the prologue and (right) the epilogue.

The picture opens with a rescue wherein the hero saves the heroine when her horse is about to plunge over a precipice. To lead up to this E. L. Hyman, managing director, had vocalists attired in riding habits sing D'Hardelot's "Because."

The final scenes of the picture prepare the audience for an oriental feature described as "Kiplingesque." A street scene in India was reproduced upon the stage and a colored scenic was worked into the performance. A baritone sang "Far Across the Desert Sands" and a dancer gave a number called "The East Indian Dancing Girl."

The epilogue is less common in present day showmanship than the prologue. The prologue is less common than it should be. In view of the excellent results which may be obtained through a combination of the two it is certain that both will come into general use. That is the trend of theatre thought, and theatre thought determines showmanship.

A co-operative window from Troy, N. Y., in which Paramount's "The Witching Hour" and a special department store bargain sale shared the benefits of a remarkably realistic display.
Exploitation with great popular appeal is being used in connection with First National's "Peck's Bad Boy." The combination of boy and dog is one dear to the heart of humanity. The above illustration shows children who saw the picture at the Rylander theatre, Americus, Ga. That below shows the attendance drawn to the Bijou, Racine, Wis. That type of exploitation makes more than money for the theatre. It makes friends.
"Paper by Clive"

Henry Clive, portrait painter and illustrator, has given permission for use in the preparation of three-sheets to advertise Paramount's "The Affairs of Anatol" of a series of paintings made by him for exhibition in the Fall. Several West Coast and Eastern motion picture stars posed especially for Mr. Clive in the making of his series and the paintings of players appearing in the Cecil B. DeMille production were found to be excellently qualified for poster adaptation. The coloring of the originals, familiar to all by reason of the artist's many magazine covers and other paintings which have been widely distributed, will be retained to the greatest possible degree in the posters.

The arrangement with Mr. Clive was made by J. Albert Thorne, head of the Paramount poster department, who is a personal friend of the artist.

The paper is especially intended for lobby use, and in this connection it is pointed out that many publishers have sought the originals for use as magazine covers and in all probability many of the paintings will have been used in that manner before the motion picture is published. The entire series will be exhibited in the Autumn at a Fifth Avenue art gallery.

Screen credit has not as yet been given to the artist responsible for the paper advertising any production, generous as has been the allotment of this much sought space. With artists of Mr. Clive's calibre contributing to the billboards of the nation such a development should not occasion undue surprise. Certainly less merited distinction has been awarded in that manner.
Exploitation Stories
Recorded by the Lens
Showing the Trend of Advertising Activity

AMERICAN exhibitors should find study of the photographs reproduced above and below highly interesting. They indicate the type of showmanship in force at Sydney, Australia. Compare them with photographs showing American endeavor. The illustration above shows the front of the Apollo Theatre as decorated for "King of the Circus," Eddie Polo’s Universal serial. Different methods are used by Harry Musgrove, manager of the Tivoli Theatre whose display for First National’s "Nomads of the North" is shown below.

FIRST NATIONAL’S "The Idol Dancer" is not a new production, but the accomplishment of the Orpheum Theatre, Scottsbluff, Neb., in producing this lobby display with cutouts and house scenery at a total cost of $1.20 cannot be ignored as an important item in exploitation news of the week.

ONE of the best illustrations of cooperative title advertising recently received, a window in Troy, N. Y., as decorated to advertise "Deception," a Paramount picture.

JACK RETLAW, manager of the Belvedere Theatre, Pomona, Calif., used the street scene shown above in an interlude staged during the run of "The Kid," Charlie Chaplin’s widely exploited First National feature.
ARTISTIC, seasonable and effective are words that describe fittingly the lobby display produced by F. D. Bligh at the Liberty theatre, Salem, Ore., for First National's "Passion." The photograph is its own endorsement of the work done.

WALLS erected to screen workmen from the view of passersby were converted into billboards by a Paramount exploitation man in behalf of the Missouri theatre. St. Louis, Mo. "Deception" was the first production to receive the advantage of the 24-sheet broadside which will be maintained until the walls are torn down.

"HELD BY THE ENEMY," a Paramount production of the Civil War period, was selected by the management of the Majestic theatre, Kalamazoo, Mich., as the attraction upon which to base a special entertainment for the members of the G. A. R. Tickets were given to old soldiers and members of their families and response was accorded in the form of a street parade to the theatre in which signs announcing the picture and the data of the engagement were carried by the marchers. Newspapers gave assistance in promoting the event and the report states "the picture went over big for this time of the year." The enterprise comes under the head of "Organization Exploitation," a type of advertising endeavor recently discussed at length in these pages and one to which advertising exhibitors generally should give much thought. A bare beginning has been made in this direction. The future will see great development recorded. Two window displays based upon the event are shown in accompanying illustrations.

E. SPRAGG, manager of the Olympia theatre, New Haven, Conn., produced the decidedly novel window display shown above for "The Old Swimmin' Hole," Charles Ray's First National production. Better detail has seldom been seen in window work of any character or from any source.
A Little Art That Registers

A little art is a valuable thing. Too much is dangerous.

S. Barret McCormick, managing the Allen theatre, Cleveland, O., used a little art and a great deal of common sense in composing the three column upright for D. W. Griffith's United Artists feature, "Dream Street," which is reproduced herewith.

The display is good Summer advertising.

The art makes it easy to read.

To further facilitate readers’ grasp of information, descriptive and data copy is set in separate and easily distinguishable columns.

The picture, it is reported, did the biggest business in the history of the theatre.

Canadian Displays Adequate

Upon a preceding page two lobby displays from Sidney, Australia, are photographically described. They give an interesting sideline on foreign advertising.

The above ad from Halifax, N. S., is likewise interesting, also because it qualifies as adequate, competent advertising.

Thomas S. Daley, advertising manager of the Casino theatre of Halifax, contributed the above advertisement, the original of which measured four columns in width, along with many more of like calibre. His display for "The Devil," an Associated Exhibitors, Inc., production, was selected as representative of the collection submitted. All are of a high order of workmanship and reflect credit upon the man who maintains the standard and the size of his newspaper advertising in the less favorable theatre season.

Examine the reproduction. Consider its artistic merits, and the effective manner in which type is combined with illustration.

Many American exhibitors may learn interesting facts about construction and assembly from a study of Mr. Daley’s composition.

A Herald That Won Attention

The Realart press book for “Such a Little Queen,” Constance Binney vehicle, contained the suggestion that the design reproduced above be used on the face of what should be otherwise a regulation playing card. The same was to be utilized as a herald by theatres exhibiting the attraction.

Frank Browne, of Clunes’s Broadway theatre, Los Angeles, adopted the suggestion and produced the card presented herewith, giving them wide distribution.

That is the type of service press books should give. Not all of them do.

It should be possible for all exhibitors to adopt at least the commonplace phases of their advertising campaigns from the press book without change. Such a service leaves the advertiser free to devote his thought and energy to the development and execution of stunts calculated to conform especially to local conditions, the more timely variety of advertising and exploitation.
“A man is known by the company he keeps.”

A motion picture is known by its advertising.

What determines the character that advertising is to assume?  Exhibitorial thought.

It is interesting, in view of these facts, to examine advertisements used in behalf of productions from a single source over widespread territory. The illustrations presented herewith were prepared for that purpose.

In this column is shown the three-column advertisement used by the Forsyth theatre, Atlanta, Ga., for Terminal theatre, and Terminal theatre advertising has long been intimately associated with Fox advertising. Readers of Fox press books will recognize familiar aspects in the Terminal advertisements.

Showmen in Newark have done excellent work in newspaper advertising and otherwise. There is keen competition in that city. The natural result of that is rapid progress and in probably no American city has response to opportunity been more readily forthcoming.

The third column contains a billboard bit from London, England, a poster that is remarkable for more than a single reason. Read the poster copy.

“A Connecticut Yankee in King Arthur’s Court” is the Fox production which was deemed worthy of special paper. In making the transcription of title revolutionary changes were made in its construction to conform with the English idea of good advertising. “A Yankee at the Court of King Arthur” is obviously a title which could have been written in no other country.

The English style of poster is interesting to American advertisers.

There is little if anything in it that will or should be adopted, but the difference in technique and style is sufficient to warrant consideration.

The “Cinema Season” line may be adopted in a modified form. “Screen Season,” “Fox Season,” “Comedy Season” and one or two others of similar nature suggest themselves as lines which might be used effectively in playing this or another Fox special production. The second might be advantageously utilized where two or more such features are booked for consecutive runs.
HOW much of a picture does a motion picture audience see at the first showing? Perhaps if you asked a regular picture patron this question he would say all of it. It has been variously estimated by photoplay producers, however, that the average fan only sees from 40 to 70 percent of a picture.

The general belief of a spectator that he has seen all of a feature frequently leads to considerable discussion. A prominent dramatist recently paid a wager of $50 in the lobby of the Central theatre, New York City, after he had seen D. W. Griffith's "Dream Street" and contended a certain scene was not in the picture.

An interesting phase of this phenomenon is seen in the action of the department of psychology of John Hopkins University, of Baltimore. This college asked Mr. Griffith for a print of "Dream Street" as a subject for a nation-wide experiment in this peculiar type of psychology.

The University proposes to establish what percentage of a picture is seen the first time by the average spectator; what type of individual is affected by comedy and to what extent; what proportion of an audience reacts to emotional scenes and what is the extent of the reaction; how much of the action is remembered at the end of the week, two weeks, a month and six months.

Mr. Griffith has agreed to cooperate with the university officials in its investigation. Experiments will be made in various parts of the country using "Dream Street" as an example, and John Hopkins university officials, it is said, will interest the departments of psychology of other universities in this survey. It will constitute what is actually the first scientific study of the effect of a picture on an audience. The findings will be used by both the public and the producers in arriving at a conclusion on the matter of censorship and in this respect will provide invaluable data.

"THE OLD NEST," (Goldwyn) a Reginald Barker production, adapted from Rupert Hughes' famous story, is a splendid example of directorial skill and good writing. It is a clean-cut story of everyday American life, filled with incidents so human that it cannot fail to impress. One of the best pictures of the season.

"THE CONQUERING POWER," (Metro) is Rex Ingram's screen adaptation of Honore Balzac's story "Eugene Grandet". It is a simple, sweet love story of old France. Alice Terry and Rudolph Valentino, of "The Four Horsemen" fame, have the leading roles. It is beautifully photographed and June Mathis who adapted it has made a worth-while screen play of the Balzac tale.

"THE GOLDEN SNARE," (First National) is one of James Oliver Curwood's stories of the Northwest. It is presented with a very capable cast headed by Lewis Stone, Noah Beery, Melbourne McDowell, Ruth Renick and Wellington Playter. Beautiful scenes of snow covered Canadian woods abound and the play has plenty of action of the rugged type.

"MOONLIGHT and HONEYSUCKLES," (Real-art) is a clean, wholesome little story, well acted by a competent cast assisting Mary Minter. Joseph Henaberry, who directed, makes the most of situations contained in the slight story of a young girl wooed by three young men at the same time. Miss Minter gives a good account of herself as does Monte Blue.

"THE MAN TRACKERS,"-(Universal) is a story of Canadian mounted police, with George Larkin in the role of an officer in the King's service. It has good atmosphere, beautiful exteriors and splendid photography. Its principal weakness is the story. Lengthy subtitles abound also.

"IS LIFE WORTH LIVING?" (Selznick) presents Eugene O'Brien and Winifred Westover in a conventional little story of two people who are down in their luck in New York City. Adapted Saturday Evening Post story, "The Open Door", written by George Weston is only mildly amusing and is not one of O'Brien's strongest vehicles.

"OVER THE WIRE," (Metro) combines novelty and dramatic appeal effectively. Alice Lake does excellent work as the star and Albert Roscoe gives an excellent performance in the leading masculine role. The production is from a story by Arthur Somers Roche. Wesley Ruggles directed.

"WET GOLD," (Goldwyn) is a story of pirates, submarines and hidden gold, directed by Ralph Ince, with the assistance of the Williamson brothers patent undersea photography device. Story is too improbable to get over. Scenery and undersea photography are excellent.
SPECIAL CAST IN

THE OLD NEST

(GOLDWYN)

Rupert Hughes' famous story frames a modern, straight-ground, heart dramatic offering. A trifling and drawn out, but an ending that rewards, with interest. A Reginald Barker production.

A story as old as time. Told in Rupert Hughes’ inimitable style.

"The Old Nest" is one of those themes that has been handled in many different ways in the past, and will be told in as many different ways in the future. But never grows old—the story of home, childhood, mother! Depicting the happiness and sorrows of motherhood; the instinct and sense of protection imbedded in that sacred rite. Presented via the screen, the tale of Mr. Hughes’ appealing resume of life as it is lived in a large, respectable and true to nature family, may be depended upon to adhere to the original, since the author also made the adaptation.

Directed by Reginald Barker, to whom much praise is due for striking illustrations of human touch. This is a picture that is an unbiassed representation of the usual American family, the mother, the father, and the child, Heart throbs, tears and laughter all simultaneously and an incentive for reminiscence.

It required a cast more than a production. It evidences both. The cast is made up of twenty-two actual players, only a few of which run all the way through, but there is hardly a fault to find with any of them. On the contrary, everyone’s work is meritorious, especially that of Dwight Crittenden, "Father," and the portrayal by Mary Allen, "Mother," places her in a distinctive class by herself. She is positively superb.

As may be imagined, "The Old Nest" refers to the old home, where, when the story opens, a mother of five, (the oldest thirteen and the youngest a baby) is enduring the trials and enjoying the pleasures of raising a large family. She is a human, perfectly natural mother, the kind who insists that an erring child should be punished and then pleads for mercy when punishment threatens. She has no favorites; they are all "her babies." The father, in this case is a small town doctor, as prosperous as country doctors usually are, especially with so many mouths to feed. However, this family is in comfortable circumstances and the first of the picture is devoted to establishing the characteristics of the flock, including amusing and very natural incidents. They are inclined to be endearingly tearful.

Tom, the oldest, eventually studies law with great success. Frank, who carved the dining table with a knife he "swapped marbles" for, and who decorated the doors and furniture with his youthfull artistic endeavors, realizes his fond aspirations of becoming a great artist. There is the usual black sheep. For a while he is rather dark, but he turns out all right under the guiding influence of his early years at home with "mother." The girls do nothing more startling than getting married. One by one they leave the "old nest." The mother bird is left lonely and in a measure, forgotten. Then a dramatic climax that surpasses anything of the kind yet seen puts a "punch" in "The Old Nest" that holds its audience tense with feeling, and sends everyone home glad that mother's prayers to have them all back once more, were finally answered.

A story of everyday life, filled with incidents so human that each spectator cannot avoid taking one home to himself, now and then. A picture that lends itself to exploitation such as few that have heretofore been made. Goldwyn may well congratulate Reginald Barker, on his success.

This being a feature approximately nine reels long, an intermission of five minutes is restful, offers the opportunity to think about the artistic manner in which this homely story is told, as well as to marvel at the wonder of perfected modern motion picture photography.

EUGENE O'BRIEN IN

IS LIFE WORTH LIVING?

(SELZNICK)

Adapted Saturday Evening Post story that holds a modicum of interest as a screen play. Conventional plot and slow-moving theme which gradually develop into fairly entertaining story.

Under the subhead title "Is Life Worth Living?" Selznick presents Eugene O'Brien in a story of New York city. Mr. O'Brien appearing in the role of a young man down in his luck and about to end it all with an automatic when he comes upon a girl in the same state of despair.

How he forgets his own troubles while helping the girl to get along, forms the plot. It is an an adapted Saturday Evening Post story written by George Weston, entitled "The Open Door."

Winifred Westover appears to advantage opposite the star and the balance of the small cast give capable performances.

The main fault with the feature is that it moves too slowly in the earlier reels and it is here one loses interest. After it gets under way, though, it proves quite entertaining. A touch of melodrama is injected into the story by having the real crook escape from detectives and attempt to hide in the accused bank clerk's rooms. Aside from this one incident there is little excitement in the whole thing.

The story opens in front of the criminal court's building, New York. O'Brien as a young bank clerk has been acquitted of stealing the bank's funds, but the stigma of the trial hangs to him. He becomes a salesman for typewriter supplies but grows discouraged and decides to kill himself. Securing a revolver he goes to Central Park, where he is confronted by life on every side, healthy youngsters playing and fighting. He befriends a poor dog and here he also discovers a young girl crying. Immediately he forms a plan to help her. He has her address a hundred form letters, praising the merits of his typewriter supplies, which he had intended to destroy but which she drops into the mail box. The orders soon begin to roll in and keep him and the twain busy attending to them. There is a moral in "Is Life Worth Living?" for those who look for it and considerable humor in the development of the plot.

Scene from "The Old Nest," a Reginald Barker production, written by Rupert Hughes, and distributed by Goldwyn.
SPECIAL CAST IN
THE CONQUERING POWER
(METRO)

Another directorial triumph for Rex Ingram. An appealing story, artistically told, with a splendid cast of players. An important production.

"The Conquering Power" is an adaptation of Honore Balzac's story "Eugenie Grandet" and although certain liberties have been taken with the original tale, it is nevertheless a very satisfying production.

Muriel Chess has held up her reputation as a capable artist in the writing of a scenario from which a director may make a worth-while picture. The continuity is splendid through the direction, with this rock upon which to build, supplied himself with an adequate cast, the combination resulting in a very good screen dramatization of a famed Balzac novel.

It is not spectacular. It is simple, sweet and gentle to look at. Does not require any great amount of energy to follow, but offers admirable entertainment for lovers of quality picture plays.

The story is one rooted in the human being's knowledge of French atmosphere and customs. If there are any errors, there are not noticeable. The detail is as nearly perfect as could be expected.

Alice Terry deserves the major part of praise for acting. She had a good deal to live up to after the picture that brought her into prominence. She did not lose sight of that, and instead, gave a remarkable performance. Rudolph Valentino, handsome, debonair, is also very good, but has not the possibilities for strengthening his rapidly rising reputation that an actor. What he has to do, however, is done well. The balance of the players were well selected, and gave gratifying results.

This picture in about six reels, is a commendable example of the censors-proof picture play. It contains scenes amid stormy seas and heart-throbs. It succeeds in every instance, yet there isn't the slightest possibility for the most critical of smokers. It is beautifully photographed, both the exteriors and the interiors bearing evidence of an artist at the camera, well lighted, consequently pleasing the eye.

The story concerns a French girl, whose mother married a miser; and whom the girl believes is her own father. This man is a worshipper of gold. He sacrifices every warning of conscience, anything that may stand in his way of interesting his already fabulous fortune. His nephew, young and handsome, falls madly in love with the lovely daughter, who has been kept almost in ignorance of life of any kind except the happiness of her own existence. Both these are sacrificed by an unscrupulous plot to obtain money. The girl, embracing the faithfulness of many years, Love endures, and in the end they are miraculously brought together again. We leave them with the feeling that they expect to make up for lost time.

Here is a picture that can stand extremely well, exploitation without fear of disappointing regular patrons.

SOCIETY DOGS
(UNIVERSAL)

This two-reel Century comedy presents "Brownie," Universal's dog comedian, who stars in "Society Dogs," a New Century comedy.


Charles McNaughton has the villain's role and Alice Turner is a maid. Both exteriors and interiors are well lighted and the picture is well photographed.

John Cromwell, a waiter in a restaurant, becomes acquainted with Col. Hamilton, a Kentuckian, who is in Havana trying to recoup his lost fortune at the races. Cromwell has a map showing the location of a sunken treasure filled with gold. Chipman, Cromwell's employer however, overhears Cromwell's conversation, steals the map and there is a race to the sea to recover the money. Cromwell man a sunken submarine and takes the Colonel, his daughter, servants and a chef to the sunken ship. The young Chipman and his divers already there, Chipman's crew captures Cromwell and maroon the others on a coral island, whereas they are almost home. The pieces when Cromwell crawls through the torpedo chamber of the submarine and is saved by Chipman, thus saving the stranded party.

ALICE LAKE IN
OVER THE WIRE
(METRO)

Carefully constructed drama that entertains. A suitable vehicle for a capable star. Well photographed and a good piece of entertainment despite obviousness of successful efforts to gain novelty. Should give general satisfaction.

Arthur Somers Roehe wrote "Over the Wire." Wesley Ruggles directed it.

Alice Lake, the star, is ably assisted by a cast in which Albert Roscoe's well-ordered performance stands out most prominently.

All concerned have worked with the purpose of obtaining novelty and despite a certain obviousness of effort success was obtained. The picture is strictly dramatic and contains several high points of interest. Suspense is created and maintained effectively. There is a considerable amount of entertainment in the production.

The star is cast as sister of a young man who commits suicide rather than face the consequences of embezzlement from his employer. She gains employment as secretary to the man she believes responsible for her brother's death and attempts to ruin him. She is also街道 with the face of an unscrupulous business opponent. This plan fails and she accepts her employer's offer of marriage, because she can hurt him most by deserting him after the wedding. The means by which she prevents the ruin of her own happiness and proves his innocence constitutes the strongest phase of the production.

SPECIAL CAST IN
WET GOLD
(GOLDWYN)

Ralph Ince's melodrama of pirates, race horses and hidden gold at the bottom of the tropical sea is too most improbable to impress. Undersea photography of Williamson brothers is wonderful and Ince has surrounded himself with good cast.

There are many unusually strong exploitation angles to this picture which should help materially in drawing people to a theatre where it is shown. There is the undersea photography, the diving suits, the submarine boat and various other angles that are a part of the main story, not to mention a horse race. The picture, however, only awakened passive interest at the Roosevelt theatre, Chicago, where it had a week's run. The feature lacks dramatic action, thrills and the necessary punch to make it interest-compelling and entertaining.

That part of the picture showing the beautiful green bottom of the ocean with divers, walking about, has a cooling and satisfying effect on a hot day, but a more logical and convincing plot might have been written upon which to base the undersea scenes. It smelled too much of the serial.

Ralph Ince stars in the piece and he also directed it. Melvyn Hart, a new comer in pictures, has the heroine's role, that of Grace Hamilton. Thomas McGrane is Col. Hamilton, her father.
The golden snare of the title refers to a rabbit snare woven from a woman's blonde hair. It is one of these snares that falls into the hands of the Northwest Mounted Police and is the only clue to a murderer long sought by the police. The first few reels of this picture are particularly strong and interesting as they lay into a complicated melodrama. As in all Curwood tales, there is plenty of action, several stirring fights and the ever present huskies dragging their sleds over the frozen snow.

The outstanding thing in the Curwood following and the work of the cast is A.1. Lewis S. Stone heads the list, as Sergeant Phillip Raine, and gives one of his best performances; Noah Beery (given in the cast as Wallace Beery), was a particular hit with Bram Johnson; Melbourne McDowell played Doug Johnson with much force, as did Wellington Player, as well as South Renick, the only woman in the play, aside from baby Esther Scott, was especially pleasing and convincing as Celie. The scenes are all located in the beautiful snow covered county of Canada and for that reason it makes a capital summer show.

Raine is betrayed into the north woods to bring back Bram Johnson, "dead or alive," for murder, he having escaped from court. In a lonely cabin, Raine comes upon a dying man with his baby. He takes the baby with him to the nearest cabin, which by a strange coincidence is owned by Bram Johnson. Celie, who lives with Bram, becomes attached to the baby and when he discovers Bram Baldin, a scamp made from Celie hair, he knows he has his man. "Black" Dawson, head of a marauding gang, covets Celie and fights Bram for her. Bram wins, "Black," however, and a strong hatred springs up between them. Dawson kidnaps Celie and when Raine goes to their hideout, he destroys it. Then Bram appears and there is a fierce encounter between the two, resulting in Bram's death. Raine takes Celie and the baby back to civilization with him.
Women of American Legion Sell Coupons for “Better Show Week”

Cooperative Plan to Be Tried by Theatre Men of Crookston, Minn., During Period Between September 5 and 11

"Better Shows for Crookston" will be observed by the New Lyric theatre at Crookston, Minn., during the week of September 3 to 11. The Woman's Auxiliary of the American Legion is cooperating with Managers Watts and Simmons.

Tickets Now Selling

Coupon tickets are now on sale for the week. These have been prepared similar to Chautauqua tickets, each book containing four coupons good for any performance of the pictures specified. Each of the four tickets reads:

**Woman's Auxiliary, American Legion**

(Please to picture)

at the New Lyric Theatre

Crookston, Minn.

"Better Shows for Crookston Week"

Admits to Any Performance

(Permit)

The following Vitagraph pictures have been booked for the week: "Black Beauty," "Trumpet Island," "The Heart of Maryland," the Alice Joyce production, "The Scarab Ring," and a Larry Semon and a Jimmy Aubrey comedy.

Priced at $1 Each

The tickets are selling for $1 each including war tax. On the reverse side of the tickets is printed a full description of the use of the tickets and the interest of the Woman's Auxiliary in the engagement.

Announcement Is Made

Although the regular newspaper advertising will not begin until a week before the initial performance, the management of the New Lyric already has made the following announcement in the newspapers and by means of circulars:

New Lyric Theatre, Crookston, Minn.

"Better Shows for Crookston Week"

Watts & Simmons

Announcement Extraordinary.

In line with our policy to offer Crookston people the very best in motion pictures, we announce with pride that we have secured three of the very greatest super-productions of the year, together with the latest Alice Joyce special production, all to be shown within one week: "Better Shows for Crookston Week"

We shall present these four special productions under the auspices of the Woman’s Auxiliary, American Legion, one-half of the net receipts of the week’s business to go to said organization. The four productions we have selected to delight Crookstonians are:

"Black Beauty"

"Trumpet Island"

"The Heart of Maryland"

Alice Joyce in "The Scarab Ring"

Each of the four masterpieces will be presented with a special comedy, including Jimmy Aubrey in his latest side-splitter, "The Blizzards," and Larry Semon in "The Sutior." Enough Said.

There will be a special matinee given for each production to enable every child in Crookston to see these four splendid shows for 10 cents, including war tax.

Adult tickets will be sold by the organization for the four productions for $1.00, including war tax, admitting one person to any performance of the four presentations. Help them to make it a whirl-wind success.

Penny for penny—we will back this dollar up against any dollar ever spent for announcements in Crookston, or anywhere else in the good old U. S. A. Don’t Miss a Show!!

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**Equity Picture Goes Into First Run Ohio Theatres**

The Ziegfeld-Equity picture, "The Black Panther’s Cub," starring Florence Reed, and distributed in Ohio by Phil Selznick, has been booked for a first run at the new Allen theatre at Cleveland, and for a two-week run at the Pantheon in Toledo.

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**Announce Great Demand for Early Bookings on Latest Tarzan Serial**

There has been an unusual demand for early bookings of the latest Tarzan serial, "The Adventures of Tarzan," now in production, according to Louis Weiss of Adventures of Tarzan Serial Sales Corporation. The new chapter play will star Elmo Lincoln.

Another announcement from Mr. Weiss states that J. Pierson has purchased the serial for the territory of Egypt, and that Mr. Pierson & Company headquarters are at Bombay, India.

**Plan Comprehensive Advertising**

Under the direction of Bert Enns, an elaborate exploitation and advertising campaign will mark the distribution on the state right market of the picture. In order to keep this serial constantly before the exhibitor, an advertising campaign has been inaugurated and will be carried on weekly in the various trade papers until the serial is completed.

In addition to an elaborate line of exploitation matter, including a thirty-page press book, eight by ten, eleven by fourteen, and twenty-two by twenty-eight lobby displays, one, three, six and twenty-four sheets, two color heralds, various styles of window cards, banners, four color letter heads, oil paintings, etc., special assistance will be given the buyer and exhibitor in various other directions.

Arrangements are now being completed for the syndication of the story of "Adventures of Tarzan" throughout the entire country.

**Receive Communications**

Among the theatres from which communications have been received are: Rialto theatre, Charleston, W. Va.; Marvel theatre, Carlinville, Ill.; Empire theatre, Winchester, Va.; Wilkerson-Lyons Enterprises, Vincennes, Ind.; Castle theatre, Bloomington, Ill.; Liberty theatre, Herkimer, N. Y.; Colonial theatre, Newport, News, Va.; Hickory Amusement Company, Hickory, N. C.; Landale Amusement Company, Carlinville, Ill.; Star theatre, Richmond, W. Va.; Liberty theatre, Keyser, W. Va.; and the Star theatre, Buchanan, W. Va.

**MacArthur on Coast**

Arvid E. Gillstrom is on the Coast to make eight two reel comedies with Jimmie Adams for Educational publication. Working with Gillstrom at the Astra studio is A. MacArthur.
Fox Will Publish Twelve Specials Under New Plan

"Over the Hill" and "A Connecticut Yankee in King Arthur’s Court" Included in First Six Offered Exhibitors of U. S. and Canada

William Fox has announced that he will publish direct to the exhibitors of United States and Canada a series of twelve special productions during the coming year under the provision that they be given "extended runs at admission prices in keeping with their value." Included in the group are "Over the Hill" and "A Connecticut Yankee in King Arthur’s Court."

Ralph Proctor to Direct Bookings

Simultaneously was announced the creation of a Department of Special Productions, under the management of Ralph Proctor, which will deal directly with the exhibitors on the booking of these attractions.

Mr. Proctor is one of the best-known executives in the motion picture business. He was formerly assistant general manager of United Artists and prior to that division manager for Pathé.

The special productions will be sold individually to exhibitors. The entire group, it is announced, has been designed to furnish a complete year’s program for first-rank operators in important cities.

All to Have Broadway Runs

All of the special productions are to be given engagements at a Broadway theatre. Two have already extended runs and a third is now being advertised for early showing.

"Over the Hill," the first picture offered, has remained in New York one solid year, having opened early last season at the Astor theatre, and after being moved several times held at the Park theatre for its spring and summer run.

"A Connecticut Yankee in King Arthur's Court," the second offering, has experienced a successful run in New York, where it opened last March, but scored tremendous popularity at the Alhambra theatre, London, and ran twelve weeks at Miller's theatre in Los Angeles.

"Shame," which is to open at an early date at a Broadway theatre, was directed by Emmett J. Flynn, who directed "A Connecticut Yankee in King Arthur’s Court."

Farnum Stars in "Perjury"

"Perjury" is described as a dramatic story of American life, starring William Farnum, supported by Sally Crute, Wallace Berke, Alice Mann and John Webb Dillon. It was directed by Harry Millarde, who directed "Over the Hill."

"Footfalls" is announced as a distinctly novel and as presenting "certain phases of photoplay technique that are new to the screen. It is based on the story of Wilbur Daniel Steel which won the O. Henry short-story prize for 1920. The chief character, that of a blind man, is taken by Tyrone Power. Estelle Taylor is also featured.

"The Last Trial" is an adaptation of Zane Grey's story directed by Emmett J. Flynn. The leads are taken by Maurice (Lefty) Flynn and Eva Novak, with Wallace Beery, Rosemary Theby, Charles French and Francis McDonald in important character roles.

Advertising Material Gratis With Booking Universal States Response to Anniversary Offer Is Enthusiastic

As a part of the Laemmle-Universal anniversary celebration, which will last until September 4, Universal has announced that all exhibitors booking a solid week of the company’s pictures will be offered gratis the regular advertising including posters, photos, heralds, throwaways, mats, cuts and lobby displays.

The exhibitor will also be given his choice of the pictures he desires to play.

Has Special Material

Universal announces that the anniversary period which was launched on July 4, has brought a record number of bookings. This two months period marks the fifteenth year of President Carl Laemmle’s connection with the industry and the ninth birthday of Universal.

In addition to the regular supply of advertising aids Universal has a special line of posters, heralds, window cards, cuts, mats and publicity stories for these gala weeks. This material also is given free to the exhibitor.

Universal announces that the results of the offer have been a surprise because while expected that this offer would appeal to the exhibitors, officials looked for the responses to stretch out over the two months. Instead, they say there has been a rush to get in at the very start.

Says Change Is Sought

Charlie Rosenzweig, manager of the New York exchange, in commenting on this, declares that many exhibitors are looking for a change in the policy of their exhibitions, and that the Universal gala week offers an excellent way in which to introduce the long list of successful jewels and short subjects to their patrons.

While all the Universal exchanges have reported big business on gala week, the Indianapolis exchange holds the record. It had nineteen gala weeks contracted for before the opening of the anniversary period.

RALPH PROCTOR

Who has been named manager of the department of special productions of the Fox Film Corporation,

To Launch Production On Selznick’s “Justice”

Ralph Ince, who will direct the Selznick Pictures production of John Galsworthy’s “Justice,” has been spending the last few weeks at his home in Bayside, studying the play and the Edward J. Montague continuity from which the screen version will be created.

Preparations for the photographing of the drama are nearing completion at the West Fort Lee studios, under the personal supervision of Myron Selznick. Numerous interesting descriptions and sketches of British prison, court and office scenes, have been received from James Fosdick, who was sent to England to obtain data and replicas of actual buildings and interiors are being prepared by the technical department.

It is expected that William Faversham, who is to play the star role of Falder, will begin work within a very short time.

Issue Film August 10

Myron Selznick, vice president in charge of production, has chosen “Remorseless Love” as the next Selznick-Elaine Hammerstein publication. It is scheduled for August 10. Niles Welch has the principal male role in support of the star. Ralph Ince directed.
Al Christie (center), president of the Christie Film Company, and a few of his stars. Top row (left to right)—Viora Daniel, Earl Rodney, Helen Darling. Second row—Bobby Vernon, Dorothy Devore. Bottom row—Neal Burns, Vera Steadman and Eddie Barry. Educational is distributing the Christie comedies.
New Christie Contract Gives
Educational 24 Films Annually

Comedy Producer Will Make Short Subjects Exclusively During the Coming Season, According to President E. W. Hammons of the Distributing Company—Agreement Will Extend Over a Period of Years

AFTER eight months of practical experience in selling Christie comedies, E. W. Hammons, president of Educational Film Exchanges, Inc., has contracted for twenty-four two-reel Christie pictures a year for a term of several years.

During the last year Christie made, besides the short pictures for Educational, three longer feature pictures. The success of the two-reelers, however, has been so exceptionally good, it is pointed out, that Mr. Christie has decided to put every effort of the Christie staff into the production of the shorter pictures exclusively.

In spite of the undisputed appeal in many quarters of the slapstick type of comedy, Mr. Christie has held firmly to the policy of making only the very highest class of "dressed up" comedy, each picture being built primarily on a humorous story rather than on individual rough-and-tumble situations.

Due to the public's desire for something new in the comedy line continually, many brands of comedies have flourished and died since the Christie Company was organized five years ago. It is said that few other comedy companies in the United States have been able to exist as long. In this connection Mr. Hammons declares that Christie comedies have been of such consistent quality and have shown such a steady growth in direction, casting, photographic quality, story selection and personal attraction that instead of facing a smaller market, they now are selling more generally than ever before in their history.

When Educational took over distribution of the Christies, about eight months ago, arrangements were made whereby virtually twice the amount that had previously been spent on each comedy would be expended. As a result, it is said, the gross receipts on the pictures have jumped 100 per cent.

Before work was begun on the new year's series of two-reel comedies, Mr. Hammons visited the Christie studios in Los Angeles and spent considerable time discussing with directors, actors and photographers just what the exhibitors were seeking in the way of the Christie type of picture. The first three pictures made under the new contract have not only shown the customary advance, but have gone a great stride further, setting a distinctly new pattern in short comedy.

"Nothing Like It," which will be the first Christie comedy published in the new year, and "Oh, Buddy," also to be issued in August, are said to be features in themselves. "Nothing Like It," featuring Dorothy Devore, will be a complete serial, bringing to film comedy something new in the way of costuming and is an elaborate production. An entire theatre had to be built to make this picture, which represents the efforts of a small town theatrical club to give a play that would live forever in the memory of the villagers. Dorothy Devore, playing Cleopatra, is seen in an ancient costume, as are Helen Darling and other members of the cast.

** * *

"Oh, Buddy," featuring Neal Burns with Vera Steadman, is an exceptionally fast comedy. Burns does fine work in this picture as he has ever shown.

"In For Life," the third of the series, has just been completed. For it a handsome Gothic church was built. It was used for the most handsome wedding scene that Christie has ever made. In the midst of the wedding Laddie, the collie that made his screen debut in "Sneakers," is seen coming down the aisle dragging the kennel to which he had been tied to keep him from being a witness to his master's wedding ceremony.

It has been apparent to everyone who has seen these pictures, it is said, that Mr. Christie has made large expenditures on these productions. The sets are elaborate and costly: the casts are numerous and the action is extremely high class and provocative.

The history of Mr. Christie's film career is a story of unusual foresight and persistence. It was he who insisted on moving to California when the first company with which he worked decided to move from Jersey ten years ago, and he established the first motion picture studio in Hollywood, renting for this purpose an old roadhouse.

Several years directing comedies for a large producing company, Mr. Christie, with his brother, organized Christie Film Company five years ago.

"Love is the greatest thing in life, after all," said Mr. Christie, in New York a few days ago. It is the one thing with a universal appeal, and for this reason a picture telling a good story about a newly married couple wildly in love or about a couple facing difficulties in their effort to be married, is likely to be the best.

"My idea of the best recipe for film fun just this: Take a boy and make them love him. Take a girl and make them love her. Then make them love each other. Then keep them apart." Mr. Christie will attend the convention of branch managers of Educational Film Exchanges, in Chicago July 18, 19 and 20.

Wire for Approval of Holiday Film Contracts

One exhibitor reaction to Jack Dempsey's knockout of Georges Carpentier was found by home office officials of Pathe Exchange, Inc., following the triple holiday over Independence Day.

Exhibitors from all over the country, the company announced, will make their Pathe branch offices for bookings on the Dempsey serial, "Daredevil Jack," and the one reeler showing his training activities, "A Day with Jack Dempsey," branch managers, eager to accommodate their patrons, wired the home office for approval of these contracts. Pathe believes that within another month there will be several thousand exhibitors playing "Daredevil Jack" or "A Day with Jack Dempsey."

Will Complete Serial Before Marketing It

Louis Weiss of Adventures of Tarzan Serial Sales Corporation announces that the entire fifteen episodes of "Adventures of Tarzan," starring Elmo Lincoln, will be available for screening within the next month, at which time the actual marketing of the serial will begin. This procedure is followed for the purpose of giving all territorial purchasers an opportunity of viewing the serial in complete form before entering into contract for the distribution of same.

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Christie Stars

Also A Few Comedies in Which Each Appears for Distribution by Educational

Viora Daniel

*In For Life,* and *Let Me Explain.*

Earl Rodney

*Let Me Explain,* "The Reckless Sex," *Wedding Blues,* "Mr. Fatima" and *Shuffle the Queens.*

Neal Burns


Vera Steadman

*Oh, Buddy,* "Southern Exposure," "Short and Snappy," "Red Hot Love," *Wedding Blues,* "Going Through the Rye," *Shuffle the Queens* and *Kiss Me Caroline.*

Eddie Barry


Bobby Vernon

*Short and Snappy,* "Hey Rube," "Back from the Front," "Going Through the Rye," "The Reckless Sex," "Bald Pates" and *Kiss Me Caroline.*

Dorothy Devore

"Nothing Like It," "Sneakers," "The Reckless Sex," "Man vs. Woman," "Movie Mad" and "Seven Bald Pates."
Plans Specials for
State Right Buyers
Backer States Horizon Will
Produce Series This
Coming Season

In extending its program for fall activities in the independent field, Franklyn E. Backer, president of Horizon Pictures, Inc., announces that his company is making preparations to enter the producing end of the business with a view to furnishing the independent market a series of specials during the coming season.

Plan Sufficient Product

In a statement, Mr. Backer says: "It is the purpose of Horizon Pictures, Inc., to eventually become the greatest source of outlet for independent productions and to this end we are extending every effort to have ready by fall a sufficient number of pictures to take care of both the independent exchanges and the exhibitors.

"Only recently we announced to the trade that we were in the market with cash to buy outright any big specials that were available. Although we received some very favorable responses, some of which were indicated in securing some remarkable pictures, it was surprising to note how extremely curtailed production is today, as indicated by the very limited response.

Predicts Biggest Year

"To supply the enormous demand for independent pictures during the months to come, which I have predicted will be the biggest in the history of the business, I find it not only necessary to buy what worthy productions we can, but to enter actively into the making of pictures.

"We have now under consideration final arrangements with several of the best directors and biggest stars in the industry, each to make a series of high-class pictures from well-known novels and plays."

"WHAT DID YOU STRIKE HIM FOR?"

Federated Contracts for
Series of Four Pictures
Based on Popular Stories

A series of four pictures adapted from stories by prominent authors will be distributed by Federated Film Exchanges of America, it is announced further than the statement that the productions will have all star casts under the direction of a well-known director. Work on the initial picture is under way on the Coast. The first publication will be in September.

Staff Photographer
For Kinograms Sails
Company Says Pictures Will
Be Obtained in Several
Soviet Republics

E. Ross White, staff photographer for Kinograms, which is distributed through Educational Exchanges, sailed recently from New York on an extensive tour of the Near East and Asia Minor.

The company announces that White will go into several countries that have not been visited since the war, including the new soviet republics.

Will Stop in Greece

White will stop first in Greece to get pictures of the Greek army fighting the Nationalist Turks. He will go from there to Constantinople, thence through the Dardanelles to the Black Sea, landing at Batum. A large party of relief workers and state representatives sailed on the same boat with White.

Plans Several Trips

From Batum the party will proceed to Beirut and thence overland to Mesopotamia. A stay will be made in Bagdad, City of the Caliphs, and trips will be made along the Tigris and Euphrates rivers. Visits also will be made to An- gora, Jerusalem and Bethlehem. Other places the party will visit are Damascus and the Russian Caucasus.

Eve Unsell Directs
R-C Scenario Staff
Well-Known Writer Leaves
New York for Coast
On July 15

Eve Unsell, one of the best known scenario writers associated with the R-C Pictures Corporation as head of its scenario department on the West Coast, Miss Unsell will leave New York for Los Angeles on July 15.

She will take with her the following staff of assistants: Zara Meshand, formerly associated with Emil Charnay of Famous Players; Garrett Eldsen Fort, assistant editor and continuity writer, formerly publicist in the United States, and a co-writer of many titles for Famous Players-Lasky productions.

Form New Association

Mr. George H. Wells, who was assisting Miss Unsell in re-building synopses and titles and who formerly was associated with the Moving Picture World and the New York Daily News, will now be associated with Paul Price, title writer.

Miss Unsell recently has returned from London where she had charge of the scenario department of Famous Players-Lasky British Producers, Ltd. While there she met H. G. Wells, Sir James Barrie, Edward Knoblock, and other leading literary lights of Great Britain. They were impressed with her talent and frequently sought her advice about the picture possibilities of this or that story.

Dramatize Her Story

This confidence gave her courage to try their wings on the west side of the cinema and the ultimate result was a chance to sell her "Stigmata," a short story, to be dramatized. The play will be produced in London at an early date by Miss Terry who is a niece of Ellen Terry, the famous English actress.

Miss Unsell is the author of more than 100 film scenarios including many of Mary Pickford's and Marguerite Clark's and Elsie Ferguson's successes.

Six Features Scheduled
For Publication in July
By Famous Players-Lasky

A William DeMille special, a Cosmopolitan picture, a Paul Powell production made in Latin America by a Brady film and pictures starring Wallace Reid and Dorothy Dalton are on Paramount's publication program for July. The pictures to be issued follow:


"Too Much Speed," with Wallace Reid, was issued on July 16.

"The Mystery Road," a Paul Powell picture, also was issued on July 10.

"Life," the Brady picture, to be pub- lished on July 17.


"The Lost Romance," the DeMille production, July 31.

Writer Goes to Chile

Elizabeth Lonergan, New York corres- pondent for Picture and Picturegoers, London fan magazines, sailed on the Essequibo recently, for Chile. Miss Lonergan is a magazine writer of considerable experience and intends to obtain ma- terial for trade articles while in South America. In addition to Chile she will visit Peru and Bolivia.

Harry McCabe in a scene from "A Western Thoroughbred," a new feature distributed by Horizon Pictures, Inc.
Pathe Plans Coincide With Cohen Stand for Better Films—Pearson
Director of Exchanges Declares Company Adopted This Policy
Urged by Exhibitor President Several Months Ago

The statement of Sydney Cohen, president of the M. P. T. O. A., before the convention of the M. P. T. O. of New Jersey in Atlantic City, "that the coming year will have to see pictures with more action more story and more human interest, in order to satiate an increasingly discriminating public," finds echoing in the stand for just such product made during the past year by officials of Pathe Exchange, Inc., according to Elmer Pearson, director of exchanges of Pathe.

"Back of the earnestness with which Paul Brunet pursued his efforts to induce RKO and United Photo to write for the screen, was the knowledge that the screen was in need of new literary blood, new life matter, perhaps, to hold the big gains in patronage made since 'The Adventure of Sherlock Holmes,'" says Mr. Pearson. "The school of writers successful in picture writing had been gradually slipping out. They had exhausted themselves."

Is Noteworthy Addition

"Mr. Kipling's tremendous source of wonderful screen material had remained unvisited by motion picture writers. Generally, he was one of the most noteworthy additions to the hosts of screen writers, and 'With

Hundred of Kiddies Cheer Hoxie
At Special Chicago Performance

Jack Hoxie, star of the Arrow Film Corporation, was a Chicago visitor last week, as the guest of Frank Zambreno, President of the company, and while here made a number of personal appearances at some of the leading motion picture theatres.

One of the exploitation stunts arranged for Hoxie was a special matinee for children, given at the Peoples theatre, Forty-seventh street and Ashland avenue, which was run in connection with the Chicago American, which advertised the showing extensively for two days previous to the performance. This resulted in one of the biggest advertising features ever worked in Chicago and made a host of friends for everyone connected with the affair.

Free Show for Kiddies

Arrow first made arrangements with Al Lyons, manager of the Peoples, to give a free show for the kiddies on Thursday afternoon, the first day of Hoxie's big prestige matinee. Several children of the Chicago Home for Jewish Orphans were then invited, as were the children in the Chicago Home for Crippled and Deformed Children.

Arrangements then were made with Checker Cab Company to supply fifty cabs to take the children in the theatre and return them after the show. The stunt was then taken to the American, which ran the story and carried a coupon entitling the holder to a free ticket to the Peoples.

Star Has Official Car

Lexington Automobile Company furnished Hoxie with an official car, which took him to the Children's Home, where he led the parade of fifty cabs to the theatre. Each of these cabs bore this banner: 'We're on our way to the Peoples Theatre to see Jack Hoxie. The theatre, which was crowded to the doors and a line of children formed four blocks long waiting admission.'

The picture shown was "Devil Dog Dawson" and when Mr. Hoxie made his appearance immediately after the final scene flashed across the screen, the applause was deafening. Afterwards, photographs were taken by the staff photographer of "The American" in front of the theatre and the crowd became so dense that traffic was halted.

Appears at Theatres


"Hoy's Photos Company deserves great credit for the way it handled the personal appearances of Mr. Hoxie, deriving the maximum amount of benefit from them for the exhibitors. There was met with a splendid reception wherever he appeared. With Mr. Hoxie on his trip to Chicago was his manager, J. S. Joss, and Thomas A. Curran, special representatives from Arrow, and J. Charles Davis, 2nd, special representative, who has charge of Hoxie's coast-to-coast trip. Hoxie has already been to Dallas, Tex., Oklahoma City, Kansas City, St. Louis, Minneapolis and will go from Chicago to Louisville, Pittsburgh, Philadelphia and New York."
Los Angeles Pastor Takes Film As Basis for Impressive Sermon

Rev. William MacCormack Says That "The Woman God Changed" Has a "Deeply Religious And Spiritual Motive"

"The Woman God Changed," Cosmopolitan Productions' success, has broken the record at Grauman's Rialto theatre, Los Angeles, where it is in its fifth week. So powerfully has the theme of this picture impressed Los Angeles that the Very Rev. William MacCormack preached a sermon on the subject at St. Paul's Pre-Cathedral.

"The picture," said Dean MacCormack, "has a deeply religious and spiritual motive. It concerns holy matrimony and deals with the question 'Can a layman marry himself?"

Excellently for Young People

"The picture is artistically beautiful. It is the story of a woman who in the early part of her life went wrong. It is a very excellent picture for our young people to see once in a while. Many times we keep this kind of pictures away from the very ones who ought to see them.

"After killing her paramour, the woman flees to Tahiti and is found later by a detective sent to arrest her and bring her back for trial. They are shipwrecked and the woman and the man agree to marry. They are rescued and she is tried and found guilty. The sentence of the court is that she be placed under probation in the custody of the detective who wedded her.

Discusses Marriage

"I do not agree with the solution of the problem regarding marriage, for it is getting into one bigger trouble than he was in. It is a helpful sign, however, that people try to find the key to the difficult problem of marriage. The trouble is that most people enter into marriage without proper or adequate consideration. If it were properly considered there would not be as many marriages that prove disastrous as as many divorces. I decline to marry people when I find they do not appreciate the sacred, solemn, serious relationship that exists in every marriage tie.

"We ought to make divorces more difficult, not easier. There ought to be in every marriage love and God. It should be a sacred, solemn, religious step, for only when a man and woman come in the spirit of marriage are they married, and then they are truly married."

Lesson in Picture

"What happened to the woman God changed? She had a wonderful, consummating love in her heart—the presence of God, for God Himself is Love. This changed her. The creator of the picture evidently saw the great, fundamental essential thing in human life, which is that it is only as God takes hold of our hand that we can be lifted out of the slough of sin. The great hand of God is outstretched to every sinner. Salvation is so easy that all we have to do is to take His hand.

"The thought of the picture is that it is only when God holds our hand do we know that we can stand fast and sure."

"The Woman God Changed" was directed by Robert G. Vignola. The scenario was written by Doty Hobart from the original story by Donn Byrne. Seena Owen and E. K. Lincoln play the leading roles. Dr. Frank Crane wrote the titles.

Cosmopolitan Completes Photographing "Back Pay"

The photographing of "Back Pay," a Fannie Hurst story, has been completed at W. R. Hearst's Astoria studio, "Back Pay," the story of a country girl's life and a fast set in New York, was directed by Frank Borzage. Frances Marion wrote the scenario. Seena Owen, who plays the leading role in the picture, has recovered from a bad attack of Kleig eyes. Playing opposite Miss Owen was Matt Moore.

"Passion" Sets Record at Tivoli And Riviera Theatres, Says Katz

Sam Katz, member of the firm of Balaban & Katz, who seldom makes public announcement of box-office records of pictures, is authority for the statement that the day-and-date showing of "Passion" at the Tivoli and Riviera theatres established a record which would be remarkable at any time of year and is phenomenal under conditions. The picture played in the two houses the week of June 27.

Advises Strong Attractions

"The remarkable record that 'Passion' made in the Tivoli and the Riviera absolutely convinces me that the only sound policy, summer or winter, that an exhibitor can afford to have is to play the best attractions he can possibly get," said Sam Katz.

"The picture's record would be extraordinary at any time, but when you stop to consider that its day-and-date appearance at the Tivoli and the Riviera followed a three weeks' season at Orchestra Hall, it is nothing less than sensational.

"I am satisfied that neither heat, dullness nor anything else can keep the public at home when there is a first-rate attraction playing at your theatre. Such a demonstration as this should raise the spirits of the most discouraged exhibitor and renew his confidence in his ability to fill his house with tried and proven pictures."

Riviera Records Broken

All records for a week's run were broken at the Riviera, according to the Balaban & Katz offices. The Monday, Tuesday and Wednesday attendance records were shattered at both houses. At the Tivoli the week's run equalled that of any other picture.

No figures on the week's run at either house could be obtained from the Balaban & Katz headquarters. It was stated, however, that owing to the extreme heat in Chicago, the Monday, Tuesday and Wednesday record was significant, especially in view of the fact that these three days generally are the lightest of the week.

The regular prices of admission were maintained at both houses.

Announced by First National

Mr. Katz's statement was announced by First National, together with a series of similar reports from exhibitors in various parts of the country of success with other First National pictures. Bert Deardorff, manager of the Strand at Kedallville, Ill., a town of 3,360, reported "The Kid" showing to nearly 4,000 people in three days.
Sixty Houses Show Film Night of Bout
Pathe Says This Is Greatest Accomplishment in News Reel History

Sixty theatres in New York City and vicinity, including the Rialto and Strand, and all the first run Keith houses, on Saturday night, July 2, only a few hours after the championship fight, showed the Pathe News special on the Dempsey-Carpentier bout.

Less than twenty-four hours after the count of ten had been recorded over Carpenter, the leading theatres of Chicago also were showing this special. One negative had been made by the Pathe News cameramen for Chicago. This arrived in Chicago via airplane and train at 4:45 Sunday morning.

Printed in Chicago

Arrangements had been made in Chicago for the printing of the necessary number of prints for the territory. Titles already had been wired and were ready for insertion.

By 2 o'clock Sunday morning the Pathe News laboratories had completed the job of printing the full quota of prints for every branch and they were being rushed to every corner of the United States.

Cohen Makes Statement

"The Pathe News feat is made remarkable," says Emanuel Cohen, editor of the reel, "even more so than by the rapidity of distribution, through the fact that it showed the actual scenes inside the arena during the fight, as well as before. Only the Federal law prohibiting the exhibition of fight pictures, prevented the Pathe News from showing the pictures of the fight itself. In spite of all physical handicaps, rules, and regulations, Pathe staff men photographed every blow struck during the fight."

The theatres receiving the special in time to exhibit it on Saturday night were: Rialto, Strand, (Brooklyn); Empire, Filmland, (Brooklyn); Fox's Washington; Hamilton, (Yonkers); Kingsway, (Brooklyn); Loew's Burand, Spooner, New York and Elmore Theatres; Linden, (Brooklyn); Lyric Majestic; Mermaid, (Brooklyn); New Atlantic, (Brooklyn); New Atlantic, (N. Y. C.); Oxford, (Brooklyn); Peerless, Fifth Avenue, (Brooklyn); (Brooklyn); Peerless, Fifth Avenue, (Brooklyn)

Park, (Brooklyn); Roosevelt, (Brooklyn); Rocking Chair Movies, (Brighton Beach); Stanley, 77th Street, Schuyler, Tremont, Venice, Yorkville (Brooklyn); Astoria, (Brooklyn); Atlantic, (Atlantic Highland, N. J.); Cori, (Newark); Colonial, (Newark); Danforth, (Jersey City); Forest Hills, (Newark); Goodwin, (Newark); Orefield, (Jersey City); Playhouse, (Newark); Halsey, (Newark); Bushwick, (Brooklyn); Tobin; Keith's Eighth Street, Fordham, Harlem Opera House, Hamilton, Jefferson, Orefield, Brooke, Prospect Park, (Brooklyn); Palace, Keith's Riverside; Proctor's Fifth Avenue; Proctor's Fifty-eighth Street; Proctor's 12th Street, and Proctor's Twenty-third Street.

CORINNE GRIFFITH

In "MORAL FIBRE"

Marian Wolcott had waited for years for vengeance.
A woman of the world had made a fool out of her brother—had ruined him.
And now Marian had the chance for vengeance.
A tense situation in a coming Vitagraph production.
Mary is a popular name for girls. Our unoffi- 
cial census enumerates states that
there are more Marys per square mile of
population than there are Smiths in the
telephone book. Ever since she took her
little lamb to school Mary has been a popu-
lar heroine of jazz versés. Just to make
our readers merry we introduce some versés
about her.

Mary had a swarm of bees.
She loved their buzzing lives;
They, too, loved their Mary, 'cause
Their Mary had the hives.
—*Washington Times.*

* Mary wore two silken sox.
Rolled down below her knee;
But Mary once had chicken-fox;
Which spoiled the scenery.
—*Carnegie Puppet.*

* Mary had a little lamb,
Between two hunks of bread;
The S. P. C. A. did not complain,
Because the lamb was dead.
—*Tudorville News.*

Mary had a little laugh,
Which sounded like a giggle;
It followed her most everywhere 
And kept her all a-wiggle.
—*Rutgers.*

* Mary had a little lamp,
She has it trained, no doubt;
For every time I call on her
The little lamp goes out.
—*Ohio Sun Dial.*

Mary had a little waist,
Where nature made it grow;
But everywhere the fashion went,
The waist was sure to go.
—*Tennessee Mugwump.*

* Mistress—"Mary, why didn't you bring
on the finger-bowls? Didn't the lady you
last worked for have them?"
Maid—"No, mum. Her friends always
washed before they came to dinner."—London
(Eng.) *Tib Bits.*

* A Lover—"I wish you'd find out how
I stand with your father."
His Lass—"Oh! Why?"
A Lover—"He gave me a tip on the Stock
Exchange tonight."—London (Eng.) *Mail.*

"Dad, what's a social scale?"
"Well, generally speaking, old man, it's
a place where money is weighed."—London
(Eng.) *Bystander.*

* Fred—"Did you hear of the awful fright
Frank got on his wedding-day?"
Jack—"Yes, I was at the church. I saw
her."—London (Eng.) *Blighted.*

* She says she is going to give singing
lessons.
I'll have to. Nobody ever pay her
for them."—London (Eng.) *Answers.*

* Col. Borer—"Hello, Jones, where've you been?"
Jones—"To see my people."
Col. Borer—"Ah! And how did you find
them?"
Jones—"Quite easy—knew where they lived."—London (Eng.) *Telegram.*


First Lady—"Since my husband has
taken up this idea of adopting French
towns, I've not seen much of him."
Second Lady—"But how interesting,
What town has he adopted? Paris?"
—London (Eng.) *Passing Show.*

* Customer—"I say, do you ever play any-
thing by request?"
Delighted Musician—"Certainlly, sir."
Customer—"Then I wonder if you'd be
so good as to play a game of dominos until
I've finished my lunch?"—London
(Eng.) *Punch.*

* A starving tramp stopped at a kitchen
door in California and asked for food.
"You like fish?" asked the Chinese cook.
"Yes," replied the tramp eagerly.
"All lite, come around Friday."—Tennessee
*Mugwump.*

* "I have seen better days," the tramp at
the door began.
"So have I," replied the housekeeper,
glancing at the darkening skies before she
slammed the door.—*Paterson Press
Guardian.*

* Mrs. Griepoin (about to send tramp
to wood pile)—"Lincoln began as a rail spli-
ter and in time he ate his meals in the
White House."
Happy Harry—"Lady, I never split a
rail yet and right at this time I can eat
meals in any color house."—Rutgers
*Nellon.*

Tramp—"Madam, could you give me a
dime for a bed."
Madam X—"Why, sure; bring the bed
inside."—*Southern Buck.*

* Old Lady (to tramp)—"But, my good
man, your story has such a hollow ring."
Weary Willie—"Yes, missis, that's the
natural result of speaking with an empty
stomach."—London (Eng.) *Mail.*

* Mrs. Happyhome—"What can I do for
you, my poor fellow?"
Tattered Tom—"Lady, the woman at thi'
next farm give me a piece of cheese. Would
you be so kind as to surround it with bread?"
—*Iyer (Mass.)* *News.*

Tramp—"Can you assist me along the
road, mum?"
Lady—"Personally I cannot, but I can
march my dog, and I know he will be
pleased to do so."—New Orleans *Item.*

LETTERS
From Readers

*Communications on topics of current
interest. Writers are requested to confine
themselves to 200 words. Unsigned letters
will not be considered.*

A Reply to J. C. Jenkins
HAMILTON, OHIO.—To the Ed-
tor: Will you kindly convey the follow-
ing letter to J. C. Jenkins of Neligh,
Neb.:

HAMILTON was one of the recent
issues of *Exhibitors Herald,* you inquired as to the whereabouts of
Ohio and in particular, Hamilton. Al-
though somewhat belated, may I not at
this time enlighten you as follows:

1. Ohio has given so many Presidents
that I can't count them all.
2. Ohio is NOT responsible for Mr. Bryan's
past or present residence.
3. Ohio formed the present National Organiza-
tion of the M. P. T. O. of America, of which
you are so fond.
4. Ohio has a song made popular by Al Jobon.
5. Even the Democrats had to come to Ohio
for their nominee.
6. Ohio is one of the states that has censor-
ship—mostly in name only.

Ohio takes much pride in its principal auto-
mobile industries. Nearly every good car is made in
Ohio, but the state should not be blamed for or
held to account of RENLEY FORD.

7. Ninety-nine and nineteen-tenths of all the Rab-
his come from Ohio.
8. The world's largest paper mills are located
here in Hamilton, and it's been reported that
every paper money you ever handled had Hamil-
ton as its origin.
9. The world's largest safes come from Hamil-
ton.
10. Hamilton is one of the greatest industrial
towns in the country.

Hamilton was discovered for the Motion
Picture realm by *Exhibitors Herald,* and this has
been noticed, not only by yourself, but New York
City as well. In fact, even First National starts
to put its HAMILTON account on the map.

Of course lack of time and space prevents
further details, but I hope this answers your query.
And now, if turnabout is fair play, and with the permi-
ssion of *Exhibitors Herald* I'd like to ask:

"Who is NELIGH?"

I have been in Nebraska; yes even in
Lincoln (for which I apologize to the
Wets); I have heard them speak of
and Up In Nellie's Room, but of
NELIGH—Never!

In conclusion, let me say that this re-
ply is written on the hottest day of
the year. While the humidity has not
affected me, it has business, and—as they
say in the classics "there isn't any
more." But personally, I am sure hot.
Trusting this finds you the same, I am,
Co-operatively yours—Fred S. Meyer,
Palace theatre, Hamilton, O.

Runs Short Subjects Only
AUGUSTA, GA.—To the Editor: I
do not use features—nothing but one
and two reels, six reels a day. I run
six serials per week, one every day, and
balance my programs with Westerns
and comedies. I would not run a fea-
ture at any price.—R. J. Edenfield,
Dreamland theatre, Augusta, Ga.

Celtic Company Makes
Production in Relief

Celtic Photo Play Company announces
that its initial production will be filmed
by the Camco process of relief which
gives the impression of depth. The pic-
ture will be adapted from a George
Scarborough story under the supervi-
sion of Director Wharton.
“What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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You are especially invited to contribute regularly to this department. It is a co-operative service for THE BENEFIT OF EXHIBITORS. TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address “What The Picture Did For Me,” EXHIBITORS HERALD, 417 S. Dearborn St. Chicago.

Ys

Associated Producers

A Small Town Idol, a Mack Sennett production.—A sure fire picture. The best comedy-drama ever filmed.—D. F. Thomburg, Paramount theatre, Nebraska, City, N. H.

The Forbidden Thing, an Allan Dwan production.—Likely fairly well.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

The Old Swimmin’ Hole, with Charles Ray.—Five reels of sameness. Not a good Ray picture. Poor business. Not as good as 19 and Phyllis.—Juan Car- bon, Minnesota Theatre, Key West, Fla.—Neighborhood patronage.

Man, Woman, Marriage, an Allen Holubar production.—The best picture that has been produced in the last twelve months, excepting none. Pleaseing in the extreme, but no business.—A. H. Mccar- tney, Royal theatre, Barnesville, Ga.—Neighborhood patronage.

Twin Beds, with Mr. and Mrs. Carter De Haven.—Zippy comedy. Nothing draws lately, however. The swivel chair publicity men can rave, but when Sum- mer comes very few neighborhood house managers are compelled to secure police- men to knock ‘em away with clubs no matter what the attraction, and we have played nearly all the big ones, including Passion, Man, Woman, Marriage, The Passion Flower, Forbidden Fruit and similar productions. They jes’ don’t come, that’s all.—H. W. Yeaton, Iowa theatre, Exeter, N. H.—Neighborhood patronage.

Love, Honor and Behave, a Mack Sennett production.—It’s a good comedy, but has no draw.—A. H. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

The Kid, with Charlie Chaplin.—Not as good as they expected. Just about got by at increased price. Satisfied less than 40%.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

The Devil’s Garden, with Lionel Barrymore.—Too drawn out and as a whole not pleasing. Lost money on it.—A. H. McCarthy, Mildred theatre, Barnesville, Ga.—Neighborhood patronage.

The Love Expert, with Constance Talmadge.—Not as good as previous pic- tures. Very little to the story, yet fair entertainment.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

The Notorious Miss Lyle, with Kath- erine MacDonald.—A story that is so weak and trail that a great many walked out of theatre and must say I cannot blame them. My opinion is there is not the care being taken to make such pic- tures. Subtitles did not show any brains behind them and cast was poor. Poor to poorer business second day.—Will H. Cremer, New Cozy theatre, Winchester, Ind.

Ten Plays My Patrons Liked Best

1. Desert Gold.
2. Black Beauty.
3. The Kid.
4. The Sage Brusher.
5. Isobel.
7. Why Change Your Wife?
8. The U. P. Trail.
10. The Brute Master.

G. B. Dickenson, Arcade Theatre, Cottage Grove, Ore.

The Kid, with Charlie Chaplin.—Pleased 100%.—Hal Billiter, Strand theatre, Perry, Ga.—Neighborhood patronage.

The Love Expert, with Constance Talmadge.—Typical Constance Talmadge picture and good. However, small at- tendance.—E. A. Baradel, Palace theatre, McGhee, Ark.—Small town patronage.

A Virtuous Vamp, with Constance Talmadge.—A dandy good comedy. The poor girl even gets the audience stuck on her. This is one of her good ones. Don’t be afraid to boost it a little.—H. A. Wishard, Wishard theatre, Bloomingfield, Ia.—Home patronage.

The Virtuous Vamp, with Constance Talmadge.—This is a very good picture. Enjoyed by all who saw it. Constance always draws a laugh and a crowd.—J. S. Painter, Liberty theatre, Quenemo, Kans.—Neighborhood patronage.

The Thunderbolt, with Katherine Mac- donald.—Have read some adverse criticism, but my audience pronounced it one of the best pictures, and can readily agree with them, although I lost money. W. C. Cleton, Gem theatre, Highbe, Mo.

The Love Expert, with Constance Talmadge.—A scream from start to finish. Needless to say, pleased 100%.—C. F. Hancock, Lyric theatre, Stuart, Fla.—Small town patronage.

The Kid, with Charlie Chaplin.—Good picture. Everybody liked it. Ran two days to fair house. This picture was run in two towns close by here, before it came here. Reason for fair business.—Angelo Chiarenza, Grand theatre, Cambridge City, Ind.—Neighborhood patronage.

The Notorious Miss Lisle, with Kath- erine MacDonald.—About as good as any MacDonald production. She could improve her pictures a lot by trying to acquire a little facial expression. Was a repeat and had a record house—the wrong way.—Henry W. Gaumg, Lin- coln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Fox

The Road Demon, with Tom Mix.—Absolutely the most entertaining and exciting action picture we have ever shown. It kept a big crowd on their feet from start to finish. Mix destroys more prop- erty in this picture than is used in many pictures we have run.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

Big Town Ideas, with Eileen Percy.—If you want to please your people stay away from it.—Thorburn Bros., Liberty theatre, Nebraska City, Nebr.—Neigh- borhood patronage.

Dynamite Allen, with George Walsh.—Plastic a few.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Untamed, with Tom Mix.—Full of ac-
The well-known director succumbs to the lure of the greasepaint, after two years, and stages a come-back as an actor in "Bits of Life" his forthcoming picture for First National.

The Lamp Lighter, with Shirley Mason.—A regular picture that was thoroughly enjoyed by all who saw it, but Shirley does not get any business in this town.—Herbert S. Wolfe, Auditorium theatre, South Bend, Ind.—General patronage.

His Greatest Sacrifice, with William Farnum.—Farnum's best character work. Pleased 100%.—Hal Biller, Strand theatre, Perry, Ga.—Neighborhood patronage.

Fire Brand Trevison, with Buck Jones.—Good picture, Should please most any audience.—R. E. Johnson, Franklin theatre, Piggott, Ark.—Small town patronage.

Drag Harlan, with William Farnum.—Everybody west of the Mississippi was killed off in this play. However, it was decidedly good and very thrilling. A real old time Western. Farnum is as quick on the trigger as the cut off of the shutter.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Twin's of Suffering Creek, with William Russell.—A good program picture, and took well here. Small crowd. Weather very hot.—W. H. Goodroad, Strand theatre, Warren, Minn.—Neighborhood patronage.

The Husband Hunter, with Eileen Percy.—Poor. Lay off of it. Nothing to interest and hold. Latter part of last reel is a thrill or two. Balance slow and druggy.—O. I. Sheely, Casino theatre, Clinton, S. C.

The Lamp Lighter, with Shirley Mason.—Best of star so far. Very good story. Had people see this picture that never come during week days for they had read the story.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Get Your Man, with Buck Jones.—This sure pleased. Just the kind for a house that demands action and westerns.

—Thornburg Bros., Paramount theatre, Nebraska City, Nebr.—Neighborhood patronage.

The Tom Boy, with Eileen Percy.—Poorest picture this star has made. Nothing to the story. Everything depends on the popularity of the star to put this over, which she does as usual. Give her good stories and nothing will stop her.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

His Greatest Sacrifice, with William Farnum.—Good, but my patrons like Farnum better in Westerns.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

The Land of Jazz, with Eileen Percy.—This picture is an ordinary one. Pleased 40% of my patrons. My patrons don't like this kind of a picture.—L. B. Greenhaw, Strand theatre, Leslie, Ark.—Small town patronage.

Two Moons, with Buck Jones.—I have never had a poor show with Buck Jones. He always has action and that is what the public wants in Westerns.—W. T. Bieggs, Unique theatre, Anita, la.—Neighborhood patronage.

Colorado Pluck, with William Russell.—Not as good as the previous ones by this star. Not as much pep as usual, though entertaining and will please Russell fans.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

Untamed, with Tom Mix.—Good. Not much use to try to say anything about Mix's pictures as I have the first one yet to fail to pull them in, and they know what's going to happen. Plenty of action. All like that.—O. I. Sheely, Casino theatre, Clinton, S. C.—Neighborhood patronage.

Drag Harlan, with William Farnum.—Has lots of action. Pleased most of my patrons, as it is better than the ordinary Western picture. If your patrons like Westerns you can't go wrong on this one.—Lyman Steenblock, Oddell Opera House, Odell, Nebr.—Neighborhood patronage.

Prairie Trails, with Tom Mix.—Wonderful picture. Mix never plays in a poor one. Book this picture.—L. B. Greenhaw, Strand theatre, Leslie, Ark.—Small town patronage.

Sunset Sprague, with Buck Jones.—It's one of those shoot-'em-up kind, but a good puller. Jones is popular here.—A. J. Steggall, Opera House, Fayette, la.—Neighborhood patronage.

Goldwyn


Madame X, with Pauline Frederick.—One of our best and we have run the good ones.—A. S. Hatch, Royal theatre, Nampa, Id.—Neighborhood patronage.

Jubilo, with Will Rogers.—Good picture if you like hobo comedy stuff.—O. I. Sheely, Casino theatre, Clinton, S. C.—Neighborhood patronage.

Madame X, with Pauline Frederick.—Best picture ever made by this star. Acting by the whole cast very good. Patrons pleased, and will please anywhere.—S. A. Berger, Star theatre, Jasper, Ind.—Neighborhood patronage.

Duds, with Tom Moore.—A great picture. Many patrons like Tom Moore. Don't fail to book this one.—L. B. Greenhaw, Strand theatre, Leslie, Ark.—Small town patronage.

The World and Its Woman, with Geraldine Farrar.—It is the most dramatic and memorable picture the star has appeared in. It is notable for its masterfully drawn picture, W. S. Stirling's Alabama theatre, Delta, la.—Small town patronage.

Strictly Confidential, with Madge Kennedy.—People pleased. Satisfaction our people.—Unique theatre, Bricelyn, Minn.—Neighborhood patronage.

Scratch My Back, with a special cast.—Very entertaining, but couldn't compete with weather conditions.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Pinto, with Mabel Normand.—A good picture that pleased nearly all that saw it.—Custer Carland, Victoria theatre, Frankfort, Mich.

Hodkinson

Keeping Up With Lizzie, with Enid Bennett.—A good comedy-drama which is true to life. Frank Paul, Michigan theatre, Carlinville, Ill.—Small town patronage.

The U. P. Trail, with Roy Stewart.—I expected big returns from this feature and received two days of wonderful business. My patrons were very much satisfied. Zane Grey's pictures are my best bet.

Desert Gold holds the house record.—G. B. Dickenson, Arcade theatre, Cottage Grove, Ore.—Neighborhood patronage.

The Breaking Point, with Bessie Bariscale.—Very poor picture. Poor business.—J. A. Carbonell, Monroe theatre, Key West, Fla.

The U. P. Trail, with Roy Stewart.—Best Zane Grey picture yet produced. Enjoyed equally by men, women and children. If you have not played this picture, make room for it on your program. Picture has the faculty of making one feel an intimate interest in the individual characters.—W. J. Powell, Lonet theatre, Wellington, O.

The U. P. Trail, with Roy Stewart.—Zane Grey is the leading feature in this area. His name stands for more than any an-

East Lynne, a Hugo Ballin production.—A modernized version of an old time classic. Picture really worth while. Showed two days and lost money. Not one of the best of the summer.—H. S. Wolfe, Auditorium theatre, South Bend, Ind.—General patronage.

Desert Gold, with a special cast.—A clever film. Shows Desert Gold at its best. A picture that the patrons will enjoy.—A. S. Stagg, Desert theatre, Des Moines, Iowa.—Small town patronage.

The Brute Master, with Hobart Bosworth.—Excellent business for two days. Everybody well pleased. Great picture for dull times and hot weather. Hodkinson features have proven a good bet for me. Advise brother exhibitors to hook up with this independent distributor.—G. B. Dickinson, Arcade theatre, Cottage Grove, Ore.—Neighborhood patronage.

The Westerners, with a special cast.—Another good one that will please 90%. You can’t go wrong on this stuff. Lots of action and the kid in this picture—Plain, L. Deady, Palace theatre, No. Rose, N. Y.—Neighborhood patronage.

The Dream Theater, with J. Warren Kerrigan—Another good picture, but no title. It would be better if it had some other title.—S. Barranco, American theatre, Orlando, Fla.—Neighborhood patronage.

Uncharted Seas, with Alice Lake.—A very ordinary picture and was unconvincing all the way through. The star, while very charming, did not show any unusual ability, and while I have faith in the future of Alice Lake, she did not register in this one. Lighting poor all through the picture and crammed full of titles that were meaningless.—Will H. Brenner, New Cozy theatre, Winchester, Ind.

Polly with a Past, with Ina Claire.—Hot weather had me in and piced 100%.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Silver Lining, with a special cast.—An extra good clean program picture. Audience well pleased.—A. Williamson, Pastime theatre, Merryville, La.—Neighborhood patronage.

A Message from Mars, with Bert Lytell.—Good. Holds interest.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

The Star Rover, with a special cast.—Couldn’t face my patrons for a week after showing this one.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.


A Message from Mars, with Bert Lytell.—Not bad, but did not please as well as of Lytell’s. No picture with him can be really bad.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

Someone in the House, with a special cast.—Fair picture, but Metro’s all star casts fail to draw for.—D. M. Spade, Theatorium theatre, Portland, Ind.—Neighborhood patronage.

Polly with a Past, with Ina Claire.—Excellent comic picture.—William Nobie, Criterion theatre, Oklahoma City, Okla.—General patronage.

The Fatal Hour, with a special cast.—No good. Those crook of mystery plays don’t make a hit in a small town.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

Paramount

The Love Special, with Wallace Reid.—One of the cleanest and most interesting pictures ever produced. Played it five days and receipts grew each day. Made extra money.—Frank C. Parker, Lyric theatre, Stockton, Cal.—General patronage.

The Jailbird, with Douglas MacLean and Doris May.—Clever comedy, well staged. Ditto crook of mystery plays, no fault of the picture. Rained all evening.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Kentucky Colonel, with John Weber production.—A good moral and splendid entertainment. Pictures like this one are always welcome. Rain, no business.—Juan Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Buried Treasure, with Marion Davies.—This is sure a fine picture for high brows, but no people make money on it.—Bruno, Paramount theatre, Nebraska City, Nebr.—Neighborhood patronage.

The Inside of the Cup, with a special cast.—Fine picture, but no people will go wrong on this one.—A. S. Hatch, Royal theatre, Kenton, Ill.—Neighborhood patronage.

Deception, with a special cast.—A wonderful picture. A vitable work of art, but no drawing power. The public will not stand for costume pictures, no matter how interesting. Lost money.—Frank C. Parker, Lyric theatre, Stockton, Cal.—General patronage.

The Inside of the Cup, with a special cast.—Pleased everyone. Give us more like it.—Hal Biddle, Strand theatre, Perry, Ok.—Neighborhood patronage.

The Dancin’ Fool, with Wallace Reid.—Best Reid picture I ever saw. Witty, clean and teaches a wonderful lesson in sticking to our country in its hour of need.—Heller, Itasca theatre, Alice, Tex.—Small town patronage.

The Prince Chap, with Thomas Meighan.—Went over strong. No action, but great acting. Meighan very fine. Story good. Scenery and settings claret. Heavy drama, good for critic’s, high class patrons. Though plays of this nature are better for Winter than Summer, we had the best attendance of any play in thirty days save The Silver Horde. We used violin and piano. Meighan very popular with the ladies.—Philip Rand, Rex theatre, Salmon, Idaho.

The Round Up, with Roscoe Arbuckle.—A good Western picture that will satisfy Western patrons, but will not satisfy those who like Arbuckle. Not enough of him as people like him in his comedies where he is the picture.—A. N. Freuen, Rex theatre, Scoby, Mont.—Small town patronage.

The Round Up, with Roscoe Arbuckle.—Disappointed because “Fatty” was not in comedy. Good Western.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

Brewsters’ Millions, with Roscoe Arbuckle.—It’s a good comedy. Better than other five reelsers “Fatty” made. It’s so different and has such funny situations that people can’t help but like it. Business very poor, but not on account of picture.—Charles Bevins, Morgan theatre, Henryetta, Okla.—General patronage.

Proxies, with a special cast.—A very interesting and clean picture, well directed, well acted. A real 1921 picture, but no drawing power. No matter how good the picture, with few exceptions, nothing draws like a well known star.—Frank C. Parker, Lyric theatre, Stockton, Cal.—General patronage.

Sick Abed, with Wallace Reid.—Can’t get the people in to see Paramount picture. However, gave them a chance to see the big ones and lose on the ordinary program pictures, due to exploitation. Reid is good in this, yet he is unknown.—Dr. Roy Hudson, Liberty theatre, Killearn, Tex.—Neighborhood patronage.

Heliotrope, with a special cast.—A fine production. Held interest from start to finish.—Henry W. Gading, Lincoln the-
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atret, Pittsburgh, Pa.—Neighborhood patronage.

The Easy Road, with Thomas Meighan.—A very good picture but not a special.

Brewsters' Millions, with Roscoe Arbuckle.—Not enough comedy for five reels. Ran a two reel comedy, A Fresh Start. Patrons said it was better than Brewster’s Millions.—J. E. Higgins, Majestic theatre, Collum, Ill.—Neighborhood patronage.

The Sins of Saint Anthony, with Bryant Washburn.—Washburn’s best. I cannot conceive of a daintier, more modest dancer, in what might have been a dangerous exhibition with any other actress than Margaret Loomis. She refines the art and raises it above criticism. This highly-pleasing comedy-drama was superbly produced and finely acted. The story is clever. The title alone poor.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Hawthorne of the U. S. A., with Wallace Reid.—Had many favorable comments on this one. Personally I think Wallace Reid is one of the best actors on the screen.—W. F. Harding, Princess theatre, Mt. Dora, Fla.—Neighborhood patronage.

Told in the Hills, with Robert Warwich.—Good picture, and well liked here.—W. H. Goodroad, Strand theatre, Warren, Minn.—Neighborhood patronage.

Red Hot Dollars, with Charles Ray.—Good picture, but did not draw for me as the other Ray pictures did.—J. H. Hoffman, Happy Hour theatre, Burke, N. D.

Why Change Your Wife?, a Cecil B. DeMille production.—Excellent satisfaction. Pleased large percentage of patrons. Women were especially enthusiastic. Held up well second night. Did not make any money on the picture, but can well afford to show such a production for prestige.—W. J. Powell, Louet theatre, Wellington, O.

Too Much Johnson, with Bryant Washburn.—Very good picture to fair business on a hot night. Washburn pictures are a safe bet.—R. Pleifer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

Paris Green, with Charles Ray.—Best Ray picture I ever saw. Ray’s clear countenance suits them all. A good safe bet for me any time. Barn dance in this would stand extra advertising.—Mrs. W. H. Helfer, Itasca theatre, Alice, Tex.—Small town patronage.

The White Circle, a MauriceTourneur production.—Dead. Should be buried. Audience disgusted. Did not draw. A small crowd. Foreign plays of this kind do not draw. No life to it.—E. E. Greene, Liberty theatre, Lakeworth, Fla.—Neighborhood patronage.

Alarm Clock Andy, with Charles Ray.—This picture is a mighty good one and will take well wherever shown. Had the story of the lobby hung with large number of alarm clocks which went off every few minutes and which attracted a large crowd and correspondingly large patronage.—William Noble, Capital theatre, Oklahoma City, Okla.—General patronage.

Sadie Love, with Billie Burke.—Poorest Paramount I ever saw. Five reels of good film wasted. Burke’s acting excellent, but the play too silly for any use. I held my breath for fear patrons would walk out.—Mrs. W. H. Helfer, Itasca theatre, Alice, Tex.—Small town patronage.

The Lottery Man, with Wallace Reid.—A good clean picture. Good for neighborhood patronage.—Adams & Angleton, Novelty theatre, Forgan, Okla.—Neighborhood patronage.

Pathé

Dice of Destiny, with H. B. Warner.—A very good story. Give us more like this.—C. F. Nolte, Wonderland theatre, Buckeye, Ia.—Neighborhood patronage.

The Sage Hen, an Edgar Lewis production.—A good Western that will please. Boost it. No chance for disappointments.—J. E. Higgins, Majestic theatre, Collom, Ill.—Neighborhood patronage.

The Silent Barrier, with a special cast. This is one of the good pictures. Scenery grand and story to boot.—Gave good satisfaction.—G. L. Deady, Palace theatre, No. Rose, N. Y.

Sherry, with a special cast.—This will go over in most any place. Did good business on this one.—C. F. Nolte, Wonderland theatre, Buckeye, Ia.—Neighborhood patronage.

Realart

A Private Scandal, with May McAvoy.—Miss McAvoy is a wonderful star, and deserves a better story, though this is a big story. Her acting is superb.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

The Snob, with Wanda Hawley.—A very good picture. Splendid photography. Good direction. Good business.—Carbone’s, Rex theatre, Wanda West, Fla.—Neighborhood patronage.

Two Weeks With Pay, with Bebe Daniels.—Fine comedy-drama. Drew good for two days. Really is a sure bet.—D. M. Spade, Theatatorium theatre, Portland, Ind.—Neighborhood patronage.

The Magic Cup, with Constance Bennett.—Extra good stuff. Constance is a clean star and everybody likes her.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

Oh, Lady, with Bebe Daniels.—Very good picture. Star very popular here. Good business.—Agnes P. Calvert, Movie theatre, Tacoma, Wash.—Neighborhood patronage.

Two Weeks With Pay, with Bebe Daniels.—Star certainly registers. Good comedy-drama.—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Jenny Be Good, with Mary Miles Minter.—Good. Well liked by all patrons. Her popularity is growing.—E. L. Sheely, Casino theatre, Clinton, S. C.—Neighborhood patronage.

39 East, with Constance Binney.—A dandy picture. Binney sure is some star.—R. E. Johnson, Franklin theatre, Piggott, Ark.—Small town patronage.

The Land of Hope, with Alice Brady. Not the Brady type.—Rodgers & McFarling, Gem theatre, Cairo, III.—Neighborhood patronage.

Judge of Rogues’ Harbor, with Mary Miles Minter.—Good story. Miss Minter is a sure bet. This was well liked, but it is hardly a class A picture. To introduce this star we distributed photographs of Miss Minter several days ahead of the showing. It helped to quite an extent.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

The Stolen Kiss, with Constance Binney.—A good picture. Book it.—L. S. Bucher, Palace theatre, Pottersville, Mo.—Small town patronage.

The House that Jazz Built, with Wanda Hawley.—When they see Wanda is on they all come. This is a good comedy and one of 1001. Did good business.—Okie, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

The Furnace, with a special cast.—The

EVEN QUEENIE WAS HAPPY WHEN JACKIE RETURNED

Here’s the West Coast Theatres, Inc., officials and Jackie Coogan snapped when the little star of “Peck’s Bad Boy” arrived in Los Angeles after a sojourn in New York. Among those at the station to greet Jackie were Queenie, also of “Peck’s Bad Boy” fame, and reading from left, manager of the Ahlambra; Mike Gore, Harry C. Arthur, general manager of West Coast Theatres; Abe Gore, Jackie Coogan and Dave Berson, Los Angeles manager of Associated First National.
Seznick

The Daughter Pays, with Elaine Hammerstein. —The finest acting that I have had in any program for some time, the entire cast coming up to expectation.—F. J. Reming, Star theatre, Bracketville, Tex.—General patronage.

The Last Door, with Eugene O'Brien. —Night scenes too dark. O'Brien losing money for me.—J. E. Higgins, Majestic theatre, Cullom, Ill.—Neighborhood patronage.

Poor Dear Margaret Kirby, with Elaine Hammerstein. —I did not see it, but patrons afoot. —R. G. Select, Realtar and Metro go well here.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

The Road of Ambition, with Conway Tearle. —Not a bad picture in any respect. Yet there is nothing about it which you remember after seeing it. Scenes in steel foundry fine. Interest well maintained. Nothing new about story. Unless Tearle is a favor with your patrons you are taking a chance with the one.—Harold F. Wendl, Rivoli theatre, Toledo, O.—Downtown patronage.

The Sin That Was His, with William Faversham. —Splendid acting on part of star, but a little slow and draygy.—R. E. Johnson, Franklin theatre, Piggott, Ark.—Small town patronage.

A Divorce of Convenience, with Owen Moore. —Personally do not care for the Moore boys, but this seemed to go over well here.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

Bucking the Tiger, with Conway Tearle. —Our people like the star, but his stories fail—R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.


United Artists

Through The Back Door, with Mary Pickford. —Played at advanced admission. The story is one that will be appreciated by the average patrons. Dixie theatre, Winona, Miss.—Neighborhood patronage.

The Mollycoddle, with Douglas Fairbanks. —A fair picture, but nothing extra. Pleased about 60% of audience.—E. J. O'Neill, Broadway theatre, St. George, N. B.—Small town patronage.

Through The Back Door, with Mary Pickford. —Our patrons declared this to be the best since Rebecca of Sunnybrook Farm. Extremely well pleased. Made extra money.—Frank C. Parker, Lyric theatre, Stockton, Cal.—General patronage.

The Mark of Zorro, with Douglas Fairbanks. —Did good business on this picture and people said it was the best picture they have seen in a long time. Don't be afraid to advertise.—Caplan & Herskovitz, National theatre, Houston, Tex.—Neighborhood patronage.

Down on the Farm, with Mack Sennett production. —Picture could have been made in two reels. Pleased the men and women audience.—R. G. Select, Realtar and Metro theatre, St. George, N. B.—Can.—Small town patronage.


Ten Plays My Patrons Liked Best

1. In Old Kentucky.
2. Go and Get It.
3. The Kid.
4. The River's End.
5. The Inside of the Cup.
6. Madame X.
7. Dinty.
8. Humoresque.
10. Daddy Long Legs.

A. S. Hatch, Royal Theatre, Kempton, Ill.
Four scenes from "Disraeli," the George Arliss production which will be an early United Artists feature. It was adapted from the famous stage play, in which Mr. Arliss starred for several seasons, and he now appears in the screen version.

—J. J. Hoffman, Happy Hour theatre, Burke, N. D.

**Outside the Law**, with Priscilla Dean. —This is a great picture. Star well liked here — Agnes P. Calvert, Movie theatre, Tacoma, Wash. — Neighborhood patronage.


Blue Streak McCoy, with Harry Carey. — Good picture. Carey goes good here. — J. J. Hoffman, Happy Hour theatre, Burke, N. D.

**Vitagraph**

Black Beauty, with a special cast. — Best special production I have played in four years of show experience. New faces came, such as bankers, lawyers, ministers and school teachers, who seldom came on account of the everlasting sex stuff. I recommend that every exhibitor who cares for the uplift of the screen run Black Beauty. — Morris Burek-hatter, Rialto theatre, Pocahontas, Ia. — Neighborhood patronage.

Black Beauty, with a special cast. — Went over big. Best picture ever shown in this town. Pleased all. Played it two days and could run it for four days more. — S. Barranco, American theatre, Orlando, Fla. — Neighborhood patronage.

Three Sevens, with Antonio Moreno. — Good picture and did good business with free motion picture competition. — Caplan & Hershkovitz, National theatre, Houston, Tex. — Neighborhood patronage.

Trumpet Island, with a special cast.
Splendid picture for small towns. Lots of action and a good story. Comedy in it is good and clean and will please all.—E. J. O'Neill, Broadway theatre, St. George, N. B., Can.—Small town patronage.

The Fortune Hunter, with Earle Williams.—A very good picture. Pleased. George E. Taylor, Idle Hour theatre, Dunlap, Ia.—Neighborhood patronage.

Specials

Cyclone Bliss (Arrow), with Jack Hoxie.—This is the kind of Western to draw 'em in, rain or shine. Hoxie is becoming more popular with each new picture. Have booked all Hoxie pictures.—Herbert S. Wolfe, Auditorium theatre, South Bend, Ind.—General patronage.

Honeymoon Ranch (Lubin), with a special cast.—Book it. A dandy clean picture. Will please your patrons generally. That is what people want.—A. Williamson, Pastime theatre, Merryville, La.—Neighborhood patronage.

The Ranger and The Law (R-G-R), with Lester Caneo.—Didn't see this one, but was told it was good. Business poor on account of unknown star. It costs money for me to make new stars popular.—W. C. Whit, Home theatre, Anderson, Calif.—Small town patronage.

Danger Valley (Pinnacle), with Neal Hart.—A good program picture. The kind of picture people like it.—C. A. Foster, Texas theatre, Carthage, Tex.—Small town patronage.

The Forbidden Woman (Equity), with Clara Kimball Young.—A very good picture. Clara has a great many admirers here.—W. H. Goodroad, Strand theatre, Warren, Minn.—Neighborhood patronage.

The Golden Trail (Arrow), with Jane Novak.—Good picture with good snow scenes, but you have to guess at it as the titles are abbreviations. Played to fair business.—Charles Bevine, Morgan theatre, Henrietta, Okla.—General patronage.

Honeymoon Ranch (Lubin), with a special cast.—Book it. Would have drawn well if weather was favorable.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Galloping Devils (Canyon), with Franklin Farnum.—Pictures of this type well liked here. New star. Many comments and request for more of Farnum. Good business.—Dr. Roy Hudson, Liberty theatre, Killeen, Tex.—Neighborhood patronage.

Serials

Thunderbolt Jack (Arrow), with Jack Hoxie.—On thirteenth episode and holding up good. Give us more like this.—D. M. Spade, Theatorium theatre, Portland.—Neighborhood patronage.

The Sky Rover (Pathe), with a special cast.—I believe there will be among the best serial on the market, as it contains lots of comedy and is full of action and different from other serials. The first episode in three reels. Starts O. K. —Charles Bevins, Morgan theatre, Henryetta, Okla.—General patronage.

King of the Circus (Universal), with Eddie Polo.—Playing the third episode and going over fine. In fact star draws well for me.—W. W. Maingault, Rex theatre, Memphis, Tenn.—Neighborhood patronage.

The Lost City (Warner Bros.), with Juanita Hansen.—Good serial. Ran two episodes per week and did good business in hot weather.—J. T. Flaherty, Jr, Oaklawn theatre, Danville, Ill.—Neighborhood patronage.

Fantomas (Fox), with a special cast. Most impossible serial ever run here. Patronage dropped 50% since first episode. Falling off the same as all the time. Losing money, every night. Don't book this one.—Angelo Chiarenza, Grand theatre, Cambridge City, Ind.—Neighborhood patronage.

Thunderbolt Jack (Arrow), with Jack Hoxie.—Played first episode to capacity. Billed for two nights. Turned them away and held the picture over for a day. Going good and holding up well.—Dr. Roy Hudson, Liberty theatre, Killeen, Tex.—Neighborhood patronage.

Hidden Dangers (Vitagraph), with Joe Ryan.—Best serial I ever ran. Packed house on Wednesday for 15 weeks. If your patrons like impossible stuff this is the serial.—J. T. Flaherty, Jr., Oaklawn theatre, Danville, Ill.—Neighborhood patronage.

Short Subjects

Common Sense, (Educational), with a special cast.—This is a splendid picture. My patrons as they came out were quite enthusiastic over it.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

One Week, (Metro), with Buster Keaton.—A good clean comedy that will please most any audience.—W. H. Goodroad, Strand theatre, Warner, Minn.—Neighborhood patronage.

Stuffed Lions, (Universal), with a special cast.—Didn't see this, but by the way they ate it up must have been good. Sure are it.—William Thacher, Royal theatre, Salina, Kans.

Toonerville Trolley Comedies, (First National).—People that don't like pie throwing, etc., will like these. I would advise any neighborhood houses to use all of them.—G. W. Yeaton, Joka theatre, Exeter, N. H.—Neighborhood patronage.

One Week, (Metro), with Buster Keaton.—Played two days to good business. Best comedy to date.—D. M. Spade, Theatorium theatre, Portland.—Neighborhood patronage.

A Bunch of Kisses, (Universal), with a special cast.—First part of picture nothing but kissing. Last part fair, but as a whole not much of a comedy.—A. X. Freuen, Rex theatre, Scobey, Mont.—Small town patronage.

The Simple Life (Vitagraph), with Larry Semon.—Larry Semon will make them laugh. Book all of them if you want comedies.—S. Barranco, American theatre, Orlando, Fla.—Neighborhood patronage.

Hard Luck, (Metro), with Buster Keaton.—Second series not as good as the first. Bustino is not slipping but the stories are.—G. W. Yeaton, Joka theatre, Exeter, N. H.—Neighborhood patronage.

Betty the Vamp (Arrow), with Muriel Ostriche.—Find these comedies all good, so far. Good society comedies.—William Thacher, Royal theatre, Salina, Kans.

The Outlaw's Double, (Reelcraft), with a special cast.—Blood and thunder with a weak plot. Two reels.—M. C. Davis, Wigwam theatre, Kingston, Okla.—Neighborhood patronage.
Our old friend and trooper, Walter W. White, has returned to his first love, the Jefferson theatre, at Jefferson City, Tenn. Walter is greatly improved in health after a pleasant year spent in Arizona. The local picture fans are mighty glad that White has purchased the Jefferson as they were always sure of seeing the best and latest in pictures. A new organ will be installed and the lobby redecorated. Mr. White plans to open up a chain of theatres in the small towns adjacent to his city.

The Gem theatre, an old house that has been idle for some time, at Greenville, Tenn., opened under the supervision of Messrs. C. M. Skaggs and H. M. Cuth- shaw, July 1. This house has been completely remodeled and will seat 700. A Transverter and two of the latest type Simplex machines have been installed. The cost of remodeling and installations it is said amounts to $8,000.

Carl F. Mock, the Pathe serial king, was in Greenville, Tenn., and displayed a wad of contracts on the new Ruth Roland serial, 'The Avenging Arrow.' Carl says he is unable to work on Sunday as he hails from Philadelphia.

Gillespie's new Rialto theatre has opened at Kingsport, Tenn. This is a 500 seat house and it is said cost $50,000.

Diamond and Prevonga will open in the very near future their combination hotel and theatre, "The Vamp," at Barnwell, S. C. This theatre will have a seating capacity of 600.

The smiling George W. Keys, manager of the Majestic and Edisonia, at Johnson City, Tenn., is putting over these houses in great shape as there are not many angles of the game that George doesn’t know, after twelve years’ experience in the business. A set of Typhon twin slices is being installed in the Majestic, New Powers machines in both houses.

Frank Buchanan, the popular owner of the Eagle and Columbia theatres at Bristol, Tenn., seems to be the Santa Claus for all the film salesmen. He was seen entertaining George Starkey, who represents First National out of Louisville and W. L. Jones of Educational at the local Beamer. There is nothing like talking price to a salesman after he’s had a good meal.

Charles A. Goebel, who has been an exhibitor for eleven years in Bristol, Tenn., has just finished equipping the Isis with five-foot Monson Duplex fans. Charley states that this ventilating system is giving wonderful satisfaction and that a 15x17 foot Minusa Gold Fibre screen has just been hung.

I ask ye film salesmen, have you met our old friend, Sam Hendricks, owner of the Dixie theatre, Pool Hall, Tonsorial Parlor, Haberdashery, Cafe and town constable, at Glade Springs, Va., Sam says he would own the depot, but the railroad company won’t let him. Exhibitor Hendricks has been operating the Dixie eight years and is the only showman we have ever met in a city of 500 population who carries 10-inch spreads in the county paper, on coming attractions.

Colonel C. K. Becraft, the "David Harum" of Wytheville, Va., always pays cash. The Colonel likes the ten per cent and his Opera House since it has been re-decorated is certainly very pleasing to the eye. The loyal support of the citizens of Wytheville pays a glowing tribute to Col. Becraft’s ability as an exhibitor.

EXHIBITORS OPPOSE

TARIFF ON FILMS

(Continued from page 37)

"Yes, only more so," Star, Lake City, Ia. — W. W. Woltz.


"Yes, don’t give them an inch, unless we get one in return. Too much success is apt to give them a swelled head again." — Portage, Mich. Thomas, Chicago, Ill. — GEORGE AYLESWORTH.

"We believe in an eye for an eye," Majestic, Belleville, Ill. — S. H. BLAIR.

"Until full relations are resumed with Germany we should not allow them to flood our market at our expense. Tell them to back off. And, too, I think they should be watched strictly as to footage." Hendersonville, N. C. — CHESTER B. GLENN.

Against Embargo

Those against the embargo gave these reasons for their stand:

"No. This is not a question of doing Germany a favor. Let’s not be foolish just because they may be," Bluebird, Anconda, Mont. — ALBERT NADEAU.

"Need of the country, liberty. Marysville, Kan. — O. R. ZUMM.

"Do not think this should be considered. Germany is apparently doing what she considers to her own interests; we, as exhibitors, should do the same," Strand, Alma, Mich. — C. A. MILLER.

"From a sentimental point of view, yes; but from a dollars and cents standpoint, no." — Amo and Stratford, Detroit, Mich. — J. M. LEASIA.

"Let them send as much as they want to —the more the merrier. It will disgust the American exhibitors just twice as quick." Star, Chicago, Ill. — HAROLD A. HILL.

"No, because Germany is not nearly as far advanced in the business as America is. We have nothing to fear in this country from competition if every one is simply forced to do his best." South Haven, Mich. — BURRELL & TRIPP.

"No. I think the Germans will see their mistake in time." Tower, Roslys, N. Y. — E. RINGOS.

"We should not cut off our noses to spite our faces. If it is to our advantage to get foreign productions, I say get them." Temple, Caro, Mich. — C. H. SHUCKERT.

"Why imitate German methods? Why place an embargo because Germany does so? Germany proves itself the shortest sighted nation in the world by striking (and losing) everything in an effort to grab more, hog-like. She lost, and rightly. Let us make her do the right thing, then help her but not imitate her." — Academy, Northampton, Mass. — FRANCIS POWELL.

In reply to the question "What is your opinion of the 'danger of a foreign film invasion?'" C. T. Meisburg, Opera House, Harrodsburg, Ky., says: "so far as we are concerned, we are not abjured; do not believe foreign films will be much in public favor."

But Bae & Kal's of the Palace, Fraser, Mich., believe: "If foreign films are all like 'Gypsy Blood' and 'Passion' we think they are very dangerous for American exhibit- ors."

Pauline Starke and supporting cast in a scene from "Salvation Nell," the adapted stage success, made for First National distribution by Whitman Bennett.
Sun-Light Arcs Furnish Novel Madison Square Demonstration
Garden Lately Converted Into Giant Swimming Pool by Tex Rickard Flooded With Daylight Brilliancy

The tremendous possibilities which the new commercial model Sun-Light Arc, with a light volume of 125,000 candle power, each, offers to the educational and commercial fields, were vividly demonstrated at the opening of Tex Rickard's mammoth swimming pool at Madison Square Garden recently.

Under the supervision of J. Justice Harmer, president of Sun-Light Arc corporation, and Carl Nesbit, the general manager, the great lights were installed which made the interior of the Garden, from the surface of the pool which includes practically all of the old arena to the roof, a solid block of daylight, an effect never before is said achieved in an interior of anything like the dimensions of the famous showplace.

Photographic Innovation
Representatives of Fox, Pathé, International and all the motion picture news weeklies were enabled to photograph all the swimming and diving events, which formed the principal part of the program, together with several views of the crowds in the audience and the bathers.

Still photographers were present also from the news weeklies and the daily newspapers and they too were enabled to take snapshots of the various events, with as much facility as at Coney Island at high noon. The occasion marked the first time that such varied photographic work has been possible in any place save in a motion picture studio.

Owing to the fact that Sun-Light Arc contains the light value of the entire spectrum, all of the riot of color was shown in its true values. From the Madison Avenue end of the Garden a big studio model light with a color wheel attachment played upon the water fall at the opposite side changing the water as it cascaded downward into red, blue, green yellow and occasionally a misty rainbow.

Twelve Sun-Light Arcs were used to light the whole Garden. They gave the spectators, when first turned on, much the same sensation as if the roof of the great amphitheatre had been removed and the streaming noontide sunlight allowed to pour in.

New Commercial Model
The new Commercial Model Sun-Light Arc, which is used at the Garden, is an improvement on the standard studio model in that the light volume has been increased from a hundred to a hundred and twenty-five thousand candle power and the new commercial arc attendant, burning continuously for two hours or more without attention.

These new departures in the use of Sun-Light Arc open up a vast field in the taking of motion pictures of indoor athletic events, much as the bicycle races, boxing bouts, swimming tournaments, track meets, billiard matches and sports of all kinds. In fact any gathering or interesting event can now be photographed for still or motion pictures anywhere and at any time, with Sun-Light Arcs.

Although Sun-Light Arcs have hitherto been confined in their use principally to the motion picture studio and for night effects on locations, they have opened a new field for the news weeklies and especially for commercial and educational motion pictures by their illuminant qualities.

First National Pictures Are Shown at Hospital Before Public Exhibition

Eight hundred ex-service men now at the government public service hospital at Pastime Park, a rehabilitation center of the war department, near Tucson, Ariz., recently paid a tribute to First National pictures and Manager Pickett of the Rialto theatre of Tucson, which is an Associated First National sub-franchise holder.

In their letter of thanks, which was published in the "Tucson Citizen," the war heroes thanked the company and the manager for showing "Passion" and "Nomads of the North" at the institution before they were exhibited at the Rialto. The secretary of the local Chamber of Commerce likewise added his praise.

Three months ago the citizens of Tucson, in a two-day "Pastime Park Hospital Day," built a commodious motion picture theatre on the hospital grounds. Manager Pickett announced immediately that his house would send every film received to Pastime Park, to be shown to the soldiers on the day preceding its appearance on the Rialto screen.
SYNCHRONIZED NOW HAS TWENTY-TWO BRANCHES

Twenty-two distribution centers have been opened in as many key cities by Synchronized Scenario Music Company, 64 East Jackson street, Chicago, and hundreds of contracts are being signed by progressive exhibitors in every section of the country, according to the company.

Prominent among distributors of Synchronized music scores is Music Score Service Corporation of 1600 Broadway, New York, a corporation formed for the express purpose of rendering music score service to exhibitors in the East. Their sales staff reports the signing of many important contracts for the installation of their service, prominent among which are those of the Stanley circuit, the Poli circuit, the Proctor circuit, Fabian's Jersey houses, the Haring and Blumenthal chain, Ward and Glyn's Brooklyn houses and many others.

MARR & COLTON ENLARGE WARSAW ORGAN FACTORY

The Marr & Colton Company, pipe organ builders, of Warsaw, N. Y., have their new plant well under way. The additional building will be two stories high and will be completed in a very short time, double their present capacity. The same modern fireproof construction is being used as in their present plant.

The company reports business as continuing to be good with them. Among recent new orders is one for a two-manual organ for the New Strand Theatre, Schencetady; a large three-manual for the Strand theatre, Rochester, and a style 4X New Era organ for the Carroll theatre, Rome, N. Y.

These are all repeat orders from old customers. The New Era organs are as popular as ever, it is said, and are being used in a great many of the new theatres. In many of these theatres they are being placed in an organ chamber, leaving the orchestra pit clear.

Paramount in Antipodes

Issues "Punch" Magazine

Copies of the first issue of "Paramount Punch," the new house organ of the Paramount Australasian organization, have been received in the New York office. "Punch," which is published in the headquarters office in Sydney, N. S. W., is established by John W. Hicks, former assistant sales manager of Famous Players-Lasky. It is modelled after "Paramount Pep," the house organ of the parent organization published at New York. The editor is Albert Deane.

A VACANT SEAT FOR EVERY LIGHT THAT SHINES

Hansen Indicators replace part or all ushers. Gives better service at less cost and locates the vacant seats. It will make you a decided profit.

Efficiency that costs nothing.
Installed without closing.

Inquire, HANSEN VACANT SEAT INDICATOR CO.
536 Central Building, Seattle, Washington.

MOITIOGRAPH DISTRIBUTOR REPORTS BUSINESS GOOD

G. D. Brady, better known as "Red Brady," of Detroit, who is the distributor of the Moitograph for the Michigan territory, states that business is good in his territory on Moitographs.

Mr. Brady has been a Moitograph distributor in that territory for about eighteen months and he declares he is completely sold on this machine. He further states that every one of the Moitograph users in his territory is well satisfied with this projector.

Mr. Brady carries a large stock of Moitograph machines and parts. Some of his recent installations are:
- Beardslee & Waltz, Princess theatre, Ovid, Mich.;
- H. R. Lapham, Universal theatre, Detroit, Mich.;
- Wright & Martin, Lincoln, Mich.;
- Phil. Gleichman, Broadway Strand theatre, Detroit, Mich.;
- Grace Hos-pital, Detroit, Mich.;
- Frank Rosse, Our theatre, Detroit, Mich.;
- Bert Williams, La Salle Garden, Detroit, Mich.;
- J. Nieches, Dawn theatre, Detroit, Mich.;
- J. P. Man-ning, Bijou theatre, Eaton Rapids, Mich.;
- Nat Rifkin, Dixie theatre, Detroit, Mich.;
- Herman Czrekush, Walled Lake, Mich.

SERVICE PRODUCTS CORP. MARKETS PROJECTION AID

One of the latest useful devices to reach the market is a pan for projection machines which, it is said, lightens the work of the operator and at the same time keeps oil off the floor of the projection room. It is the product of the Service Products Corporation, Oakland, Cal.

"The device is not new," said an executive of the company, "It is so far as progressive operators have hammered like pans out of tin. But this is the first time to our knowledge that they have been made as a regular commercial article.

"Wherever shown out here in the West they have met with instant favor. Any operator of a Powers projector will at once see the advantage of this device. It will enable him to keep the projection room clean and free from oil on the floor, remove most of the trouble at the motor and speed control, keep the film free from oil and dirt and permit the bearings to be flushed with gasoline from time to time without removing the head from the base, thereby lengthening the life of the projector."

The Service Products Corporation is the manufacturer of numerous other devices.

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Efficiency that costs nothing.
Installed without closing.
Theatres

Providing Comfort for Fans Is an Asset. Exhibitors Know This. Palaces Are Going Up. Only the Latest Equipment Is Being Installed

**New Projects**

Spencer, Ia.—A theatre to seat 650 will replace the garage building in Main street north of Fifth. Moore & Son have leased the property to W. A. Solon.

Lockport, N. Y.—Warren N. Cross has interested Lock City Theatre Corporation in the project to erect a house here. The theatre company has purchased property at East Avenue and Elm street. The theatre will open next January.

Batavia, N. Y.—A theatre will be erected on the Holden property in East Main street, G. Sanford Wilber, 13 Washington avenue, is interested in the project.

Scarsdale, N. Y.—Hobart B. Upjohn is consulting architect for the company which will erect a modern motion picture theatre here.

Schenectady, N. Y.—Strand Theatre Company will build a $15,000 theatre at 489 State street.

New York—Long Island Theatres

Corporation will build a theatre in Broadway near Main street, Flushing.

Niagara Falls, N. Y.—A. C. Hayman, president of Cataract Theatre Corporation, announces that the contract has been awarded for the construction of a theatre on the Prospect Park hotel in Fall street.

Jamestown, N. D.—A. J. Kavanaugh is looking over sites on which to build a theatre.

New Rochelle, N. Y.—A company of which Hobart B. Upjohn of Scarsdale is consulting architect will build a theatre here.

Clinton, Okla.—Work has started on the erection of a $72,000 theatre by E. G. Welch.

Tampa, Fla.—Consolidated Amusements, Inc., has been organized with a capitalization of $100,000 to erect a theatre here. J. A. Waterman is president of the company.

Macon, Ga.—A new motion picture theatre will be erected in Cherry street by J. A. Flournoy. It will cost $25,000.

Strasburg, Va.—A theatre seating 750 will be erected here by Dalke & Linn.

Clarksville, Tenn.—Goldberg Amusement Company will build a theatre at Franklin and Third streets. It will seat 1,100.

Hendersonville, N. C.—A theatre to cost $25,000 will be erected here by Erle G. Stillwell of Asheville.

Baltimore, Md.—Benjamin Cluster will raze the Cluster theatre in South Broadway to permit the erection of a new house.

Westfield, N. J.—Putnam Jacobs Theatre Company of Newark will erect a theatre at Broad street and Central avenue.

**Remodeling**

Baltimore, Md.—Extensive improvements are being made on the New Gem theatre in Duncan Place. One hundred additional seats will be installed.

St. Louis, Mo.—Aubert Summer theatre will be renovated and remodelled by Aubert Photo Play Company.

St. Paul, Minn.—The Majestic, Shubert, Garrick and Starland have been closed for renovating and repairing.

La Crosse, Wis.—Another exhaust fan has been installed in the Bell theatre.

**NEW RIVIERA NUMBER**

**MEETING WITH FAVOR**

"Karma," one of the leading numbers in the Riviera Music Company, Chicago, catalogue, has reached the 300,000 mark in sales. This number, known as the $25,000 Fox-Trot, is gaining in popularity every month, it is said, and the Riviera organization is working hard to make it a big national hit. The Riviera company does not exact the music tax.

Ward Perry, traveling representative of the Riviera Music Company, has just left for a trip to the Pacific Coast, where he is planning a strong sales campaign on the entire Riviera catalogue.

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**Pleases them all**

When the man who does the buying, the man who does the projecting, and the people who see the results, all are satisfied—that's harmony.

**Columbia Projector Carbons**

please them all with their steady, beautiful, snow-white light.

NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio
San Francisco, Cal.

Canadian National Carbon Co., Limited
Toronto

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"LA-INTERNACIONAL CINEMATOGRAFICA"  
Compañía Cubana de Películas  
RIVAS & COMPANY

Serves The Best Exhibitors in Cuba  
Exclusive Cuban Rights for All "Union Italian" Productions  
P. O. Box 1314  
Havana, Cuba  
Cable "Películas"
More Big Playhouses Planned for Chicago

New Loop Theatre and Two South Side Theatres Will Be Erected

Three more large playhouses are to be added to the list of Chicago's theaters during the next twelve months. One is to be erected in the "loop" business district. The other two will be neighborhood theaters on the south side.

Jayerless to Build Two

Jones, Linick and Schaefer are to build two of the theaters. They have announced that $1,000,000 will be invested in a theatre on Michigan avenue and 110th street, and that $2,000,000 is to be expended in erecting a new theatre on the site now occupied by McCicker's theatre in the loop.

Although no announcement of the policy of the two houses has been made, it is generally understood that they will present a combination program of vaudeville and a feature motion picture.

The third theatre proposed is to be built in Hyde Park at a cost of $400,000 by a syndicate associated with W. K. Young and Brother.

Will Seat 2,000 People

The Hyde Park theatre will seat 2,000 people and will be erected on the south side of 55th street, between Blackstone and Dorchester avenues. A lobby 75 feet long and 50 feet wide will lead from 55th street to the theatre proper, which will be 120x175 feet. Work is expected to start within a few weeks.

Assign Four Salesmen To Paramount Offices

W. J. Clark, V. C. Jacob, W. C. Car- michael and W. F. Agnew, who recently graduated from the Paramount school of salesmanship conducted by Fred F. Cres- well, have been assigned to the Chicago office of the Famous Players-Lasky Corporation.

They were included in a class of thirty-five graduates. In appreciation of his services, the class presented Mr. Cres- well with a silver fountain pen, penknife and pencil.

J-L-S Have First-Run Theatre at Flossmoor

Flossmoor, III., now boasts of a first-run theatre, which shows many of the big features before they appear in Chi- cago's loop. It is an open air theatre among the trees near the summer home of Aaron Jones. Projection rooms are so hot that Mr. Jones set up a screen and two Simplex machines out of doors. The audience consists of Mr. Jones, Mr. Linick and a few relatives and friends.

Heavy Storm Floods Several Theatres, But Increases Attendance

A heavy rain storm, which swept Chi- cago late in the afternoon of July 7, damaged a number of theatres, but boosted business at all houses, on account of the temporary hush in the heat wave. The thermometer dropped fifteen degrees during the storm.

Tons of water, collecting on the roof of Ascher Brothers' Columbus theatre, 3216 South Ashland avenue, caused the roof to crack during the storm and the interior was flooded. The damage is estimated at $2,000.

The storm flooded the organ pit of the Jackson Park theatre and organ music was dispensed with during the evening. The basement of the Adams theatre in the loop was flooded, city firemen pump- ing the water immediately after the storm subsided.

Ishmael's Record Is Talk Of R-C Organization

The record made by E. F. Ishmael of the Chicago office of R-C Pictures in winning the booking contest on "The Wonder Man" prior to the Dempsey- Carpentier bout, is talk of the entire R-C organization.

He hung up a mark of 300 per cent. This can better be appreciated when it is taken into consideration that H. R. Phillips of Chicago, winner of the sec- ond prize, scored 190 per cent and had a comfortable margin over other con- tenders.

Friedman Establishes Branch at Milwaukee

Charnas to Open Federated Exchange at Pittsburgh, Pennsylvania

Several changes in its territorial ex- change system is announced by Feder- ated Film Exchanges of America.

Joseph L. Friedman of Celebrated Players Film Corporation of Chicago, who is president of Federated, has taken over the territory of Southern Wisconsin and has established an exchange in Milwaukee.

To Open Pittsburgh Office

Harry Charnas of Standard Film Serv- ice Company of Cleveland will open an exchange in Pittsburgh, from which he will handle Western Pennsylvania and West Virginia.

Sam Grand of Boston has taken over Upper New York state, which he will control from an office to be opened in Buffalo. Several changes in organization will materially strengthen the hold of the Federated in the field of independent exchanges.

Pictures Near Completion

Seven new Federated productions are either in work, nearing completion or being titled. These include: "Squirrel Food," second in the new series of Monty Banks comedies; two other Monty Banks almost completed; three more Hallroom Boys comedies, of which one is called "We'll Get You Yet" and another "After the Dough," and two Chester Junior one-reel comedies called "Nighthie Night" and "Made to Order.

I. Maynard Schwartz', manager of the Educational exchange, is making final arrangements for the big convention his company is to hold here July 14-21-20 at the Congress Hotel. Beside President Hammons and his staff of executives from New York, every branch manager will be in attendance.

That was a sure cyclone that struck Al Lyon's People's theatre the afternoon of July 7. When Jack Hoxie drove up to the entrance, escorting twenty-five Checker cabs chock full of kiddies from the Jewish Home for Orphans. When the big lad from Oklahoma, Jack Hoxie, jumped from his big Lexington touring car to grasp the hand of Manager Lyons, this duo of hustlers had about all they could do to hold their feet and the kiddies from all over the "Yards" clamoring to welcome their screen hero. With Al Lyons in cooperation with the Chicago American throwing the doors of his pretty screen theatre open free to every kiddie in the neighborhood, Frank Zambrone, contributing the feature, "Devil Dog Dawson," one of Jack's recent releases, and to have the star appear in person, the cowboy film star had those kids yelling to the top of their voices. Ralph Crocker, of Elgin exhibitorial fame, who arrived a wee bit late, is supposed to have about the cheers miles away from the theatre. By the way, just to aid affairs, both Ralph Crocker and Louis Frank assisted in the collection of the coupons entitling the kiddies to admission. Some manager, that Al Lyons, when he can put his fellow exhibitors to work, eh-what?

Talking about that Jack Hoxie motor car. You should have been riding in St Gardner's Paige, which was one of the official cars to the party. Si left the theatre on the way home leaving Ashland and Forty-seventh Street and arriving at the Auditorium hotel little over twelve minutes later. We wish to thank Al for the Milwaukee cake and cider although Jack Hoxie never will be the same. Have you ever heard Ralph warble his merry lays?

J. L. Friedman, president of Celebrated Players, left July 7 to open his summer home at Charlevoix, Michigan, and will likely spend a few weeks there before starting on his regular summer weekend trips.

We just overhead that Ad Powell, famous wit and literary genius of local filmdom, has been experiencing some difficulty in canceling his papers testamentary. It seems prior to his departure to the big Minneapolis convention, friend wife impressed the fact of Ad's long journey from his fireside very sternly upon genial hubbly with the result that Julius Lam was pressed into service acting as witness to the proper execution of the will. Understand the entire estate was turned over to friend wife, which accounts for Ad's noticeable conservation while in Minneapolis, doing most of his navigating in those dainty brogans of his.

One of the boys returning from Rock Island tells us that Carl Miller murmurs that E. J. Eichenlaub of the First National exchange is now a happy benighted. It's better late than not at all, "Eich." Our best to you both!!

Herbert Washburn, educational representative, is back again on the job after his considerable spell of illness. He is now steeping about like a young yearling ramin to go.

Jack Cohn of the Hallroom Boys comedies spent a few hours in the city, July 8, waiting for the Century to drag him eastward to tip of New Yawk. Hurry back, Jack.

W. Van Gelder is now carrying the flag, for the local Vitagraph exchange, showing the boys down through Indiana what good films is b'gosh!

Remember the Kiddies!

For the short juvenile subject your program needs write or wire—

Jack MacCullough Studios

1825-31 Warren Avenue

Chicago - - - Illinois

Or ask YOUR nearest EXCHANGE

Excelsior Film Co.

EXPORTERS AND IMPORTERS OF FILMS

LOUSTALOT AND VICTORIA

Cables: "Velasquin" Avenida de Belgica 43, Havana, Cuba

PLEASURE FILMS

608 Canal Street 146 Marietta Street

New Orleans, La. Atlanta, Ga.

Largest Independent Film Exchange South

THE FIGHT OF THE AGE

DEMPSEY vs. CARPENTIER

2 Reels—showing end of the battle

Write or wire for bookings.

BLACKSTONE PICTURES, INC.

21 E. Seventh St. Harrison 4745

Chicago, Illinois
AMERICAN FILM COMPANY

Distributed Through Path Exchanges

Their Mutual Child, six reels, with Margarita Fischer.
Sunset Jones, five reels, with Charles Chaplin.
Payment Guaranteed, five reels, with Margarita Fischer and Cecil Van Anker.

ARROW FILM CORP.

A Woman's Man, five reels, featuring Romaine Fielding.
Love's Protests, five reels, featuring Orna Carew.
Bitter Fruit, five reels, all star cast.
The Golden Trail, five reels.
Bachelor Apartments, five reels, with Georgia Hopkins.
Tex, feature series, five reels.
A Man From Nowhere, five reels, with Jack Hoxie.
The Way Women Love, five reels, with Rubyes De Remer.
Luxury, six reels, with Rubyes De Remer.
The Deceiver, five reels, with Carol Hollwaye.
The Game Cat, five reels, with all star cast.
The Man Who Trifled, five reels, with all star cast.
Before the White Man Came, five reels, all Indian cast.

ASSOCIATED EXHIBITORS

Distributed through Path Exchanges

The Riddling Woman, six reels, with Geraldine Farrar.
The Devil, six reels, with George Arliss.
White Women Will Do, six reels, with Anna Q. Nilsson.
The Rider of the King's Own (Special Prod.).
The head to London, with Bryant Washburn.

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODUCTIONS

Home Folks, six reels, with Lloyd Hughes.
Lying Lips, six reels, with House Peters and Florence Vidor.
Mother of Mine, six reels.

J. PARKER READ, JR., PRODUCTIONS

The Leopard Woman, seven reels, with Louise Glaum.
A Thousand to One, six reels, with Hobart Bosworth.
Love Story, six reels, with Louise Glaum.
I Am Guilty, six reels, with Louise Glaum.

ALLAN DWAN PRODUCTIONS

The Forbidden Thing, six reels, with James Kirkwood and Helen Jerome Eddy.
A Perfect Crime, five reels, with Monte Blue and Jacqueline Logan.
The Broken Doll, five reels, with Monte Blue.

MAURICE TOURNEUR PRODUCTIONS

The Last of the Mohicans, six reels, with Barbara Bedford.
The Foolish Matrons, six reels.

MACK SENYET PRODUCTIONS

A Small Town Idol, six reels, with Ben Turpin.
The Home Talent, five reels.
Packin' It on the Seaside, two reels.
Made in the Kitchen, two reels.

L. J. FROTHINGHAM

The Ten Dollar Raise, five reels.

C. B. C. FILM SALES

The Victim, six reels.
Dangerous Love, five reels.
The Nightingale of Paris, five reels, with Zany Mira.

CREATION FILMS, INC.

For the Freedom of Ireland, five reels.

EQUITY PICTURES

Keep to the Right, six reels, with Edith Taliaferro.
Whispering Devils, seven reels, with Conway Tearle.
Mischief, six reels, with Clara Kimball Young.
Strap From Paris, five reels, with Clara Kimball Young.

FAMOUS, PLAYERS-LASKY

Mar. 20—O'Malley of Mounted, six reels, with Charles Ray.
Mar. 20—Beau Revel, six reels, Ince-Vance production.
Mar. 27—The Gilded Lily, six reels, with Mae Marsh.
Mar. 27—The Idol of North, six reels, with Dolores Costello.
April 8—The Faithful Husher, six reels, a George Ince-Vance production.
April 8—The Dollar a Year Man, five reels, with Roscoe Arbuckle.
April 10—Buried Treasure, seven reels, with Marion Davies.
April 10—The Witching Hour, seven reels, William D. Taylor production.
April 17—Love, Special, five reels, with Wallace Reid.
April 17—The Great Day, four reels. Hugh Ford production.
April 24—What Every Woman Knows, seven reels (W. M. De Mille Prod.).
April 24—The Home Stretch, five reels, Wallace Reid.
May 1—The City of Silent Men, six reels, with Thomas Meighan.
May 8—Prosperity, six reels (Cosmopolitan Prod.)
May 8—Deception, eight reels (Special Prod.).
May 15—Oh, Sin, five reels, with Dorothy Gish.
May 15—Queen, Joker, five reels, with Sid Chaplin.
May 22—Too Wise Wives, five reels (Louis Weber Prod.)
May 22—Sacred and Profane Love, five reels, with Elsie Ferguson.
May 22—Monte Carlo, six reels, with John S. Robertson (Prod.)
June 2—Two Travelling Salesmen, five reels, with Roscoe Arbuckle.
June 2—The Wild Goose, seven reels (Cosmopolitan Prod.)
June 12—Divorced and Unmarried, five reels, with Thomas Meighan.
June 12—Appearances, six reels. (Donald Crisp Prod.)
June 10—One a Minute, five reels, Douglas MacLean.
June 10—The Bronze Bell, six reels. (Thomas Ince-Vance Prod.)
June 20—Sham, five reels, with Ethel Clayton.
June 20—A Wise Fool, seven reels. (George Melford Prod.)
July 8—The Woman God Changed, seven reels.
July 8—The Challenge of the Gods, five reels.
July 10—Too Much Speed, five reels, with Wallace Reid.
July 10—The Mystery Road. (British Prod.)
July 17—Life at Leisure. (Brady Prod.)
July 24—Behind Masks, five reels, with Dorothy Gish.
July 31—The Lost Romance, seven reels (Wm. de Mille Prod.)

FIDELITY PICTURES CO.

The Married Virgin, six reels.
Fervidous Wives, six reels.

FILM MARKET, INC.

The House Without Children, seven reels, with Richard Tnvel.
The Supreme Passion, six reels.
The Ne'er-do-Well, six reels.

FIRST NATIONAL

The Old Swimmer's Hole, six reels, with Charles Ray.
Passion, eight reels with Pola Negri.
Scrambled Eggs, seven reels with Marguerite Clark.
The Kid, five reels, with Charles Chaplin.
Trust Your Wife, five reels, with Katherine MacDonald.
Man-Woman Marriage, six reels, Holubor Phillips.
Scrap Iron, five reels, with Charles Ray.
The Passion Flower, six reels, with Norma Talmadge.
The Oath, eight reels, R. A. Walsh production.
Jim in the Taxi, five reels, with Lottie Barlow.
The Girl in the Taxi, five reels, with Mr. and Mrs. Carter Harrison.
Swoning the Wind, five reels, with Anita Stewart.
Lessons in Love, five reels, with Constance Talma.
Bob Hampton of Place, six reels (Marshall Neilan).
Gypsy Blood, six reels, with Pola Negri.
Plays of Destiny, six reels, with Anita Stewart.
Courage. (Sidney Franklin Prod.)

The Sky Pilot, six reels. (Catherine Curitz Prod.)
Scrap Iron, six reels, with Charles Ray.
Wedding Bells, six reels, with Constance Talmadge.
Peck's Bad Boy, seven reels, with Jackie Coogan.
Golden Snare, (James Oliver Curwood Prod.)
Stranger than Fiction, with Katherine MacDonald.

FEDERATED FILM EXCHANGES

The Midlanders, five reels, with Bessee Love.
Penny of Top Hill Trail, five reels, with Bessee Love.
Hearts and Masks, five reels, with all-star cast.
Good Bad Wife, five reels, with all-star cast.
The Servant in the House, five reels, with all-star cast.
Dangerous Toys, seven reels, with all-star cast.

FORWARD FILM DIST.

Youth's Desire, five reels.

FOX FILM CORPORATION

FOX SPECIALS

If I Were King, seven reels, with William Farnum.
While New York Sleeps, seven reels, with All Star Cast.
Blind Wives, seven reels, with All Star Cast.
Skirts, five reels, with Special Cast.

WILLIAM FARNUM SERIES

Deep Harlan, six reels.
The Scoundrels, six reels.
His Greatest Sacrifice, six reels.

PEARL WHITE SERIES

The Tiger's Cub, six reels.
The Thief, five reels.
The Mountain Woman, six reels.

DOUBLEDAY SERIES

Know Your Man, six reels.
Beyond Price, five reels.

TOM MIX SERIES

The Texan, six reels.
Big Trails, six reels.
The Road Demon, six reels.
Hands Off, six reels.
The Hornet's Nest, five reels.

WILLIAM RUSSELL SERIES

The Man Who Dared, five reels.
The Challenge of the Gods, five reels.
The Iron Rider, five reels.
Cheater Reformed, five reels.
Rake Knuckles, five reels.

SHIRLEY MASON SERIES

Girl of My Heart, five reels.
Merely, Mary Ann, five reels.
Wing Toy, five reels.
The Lamplighter, five reels.
The Mother Hearted, five reels.

GEORGE WASH SERIES

From Now On, five reels.
The Plunger, five reels.
Number 17, five reels.
Dynamite Allen, five reels.

20TH CENTURY BRAND

The Land of Jazz, with Elzen Percy.
Partners of Fate, with Louise Lovelace.
The Big Punch, with Buck Jones.
The One Man Trail, five reels, with Buck Jones.
Beware of the Bride, five reels, with Ethel Percy.
While the Devil Laughs, five reels, with Louise Lovelace.
The Little Gray Mouse, five reels, with Louise Lovelace.
Oliver Twist, Jr., five reels, with Harold Goodwin.

GOLDWYN PICTURES CORP.

GOLDWYN STAR PRODUCTIONS

What Happened to Rosa, with Mabel Normand.
The Song of the South, with Vivian Martin, a Morse Full production.
Godless Men, five reels.
The Great Lover, six reels.
Just Out of Canada, five reels.
Roads of Destiny, five reels, with Pauline Frederick.
The Highest Bidder, five reels.

PRISONERS OF LOVE

The Concert, five reels, All Star Cast.
Guile of Women, five reels, with Will Rogers.
Bustie Pulls the Strings, seven reels.

HOLD YOUR MOTHER, five reels.

THE VOICE IN THE DARK, five reels.
The ultimate test of a picture's box-office value is its ability to get on the "big time." The big theatre puts a picture to its hardest trial.

Balaban & Katz have booked Thomas H. Ince's great drama, "Mother O'Mine" for a week at both the gorgeous Riviera and the magnificent new Tivoli, and it plays a week at Asher's new Roosevelt.

No product can expect a better recommendation than its accomplishments.
Carl Laemmle presents

PRISCILLA

DEAN

Your best friend in the picture business

Now breaking her own marvelous records in every State in the Union

"REPUTATION"

Directed by Stuart Paton

UNIVERSAL—JEWEL DE LUXE

"Cuddle up to Universal—you'll be needing us."
Carl Laemmle presents

"Luring Lips"

the stirring story of how a beautiful woman's wits and wiles won back the man she loved and solved a great intrigue

Directed by
KING BAGGOT

Starring
EDITH ROBERTS

Mary Philbin

in

"Danger Ahead"

Directed by Rollin Sturgeon
Story by Sara Ware Bassett

Universal Special Attractions

"Cuddle up to Universal—you'll be needing us"
Mr. William Fox wishes to thank the exhibitors for the avalanche of congratulatory messages and proposals on the published announcement that his special features will be released direct to the motion picture theatres of the United States and Canada.

In addition to the special productions previously announced two more are added to the list. ~ ~ ~

THEY ARE

THUNDERCLAP

A

VIRGIN PARADISE
The first eight special super-features for 1921-1922

OVER THE HILL
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

SHAME
PERJURY
FOOTFALLS
ZANE GREY'S
THE LAST TRAIL
THUNDERCLAP
A VIRGIN PARADISE

As announced, requests for bookings are being examined in the order of receipt; if there is any delay it is entirely due to the consideration given to each application.

Each exhibitor who is not informed as to the special pictures to be released through this department is respectfully referred to the largest exhibitor in his territory regarding the value of these productions.

Address
SPECIAL FEATURE DEPARTMENT
FOX FILM CORPORATION
West 55th Street, New York City
Telephone, Circle 6800
Who am I?

From the Startling
MAX BRAND
Story of
MYSTERY
AND MODERN
ADVENTURE

PRODUCED IN
SPLENDID SELZNICK STYLE
Under the Direction of
HENRY KOLKER

An All Star Cast
Including
CLAIRE ANDERSON
AND
NILES WELCH

Her Choice
-Death or
Dishonor!
Productions That Will Maintain Your Theatre’s Independence

For September “Independence Month” the F. B. Warren Corporation announces a smashing array of big independent productions packed with the dramatic strength and directorial skill that command public patronage.

On September 4:

1. LOIS WEBER’S Great American Drama of today “THE BLOT”
   
   The Will Bradley novelty sensation of the last twelve months “MOONGOLD”
   
   A beautiful one-reel nature picture.

On September 11:

2. GEORGE KLEINE’S mighty production re-edited and revived “QUO VADIS”

On September 18:

3. VICTOR SCHERTZINGER’S first big independent production, or a sensational production by another American producer.
   
   Another beautiful one-reel nature picture.

On September 25:

4. SASCHA FILMS, through arrangement with Herz Film Corporation, present their production with a cast of 10,000 “GOOD AND EVIL”
   
   May Tully’s three-reel pictorial heart-throb “THE OLD OAKEN BUCKET”

Everything to comprise any big theatre’s complete bill for each of the four weeks of September; distinctive big productions representing the power and individuality of producers who rank among the great forces of the screen.

One big production released each week from September 4 and many attractive shorter-length novelties.

F. B. WARREN CORPORATION
1540 Broadway New York City
Broadway will see
The Journey's End!

The first dramatic photoplay ever made without a single subtitle

P.F. Reniers of the New York "Evening Post" after seeing "THE JOURNEYS END" said: "If Broadway does not see Mr. Ballin's "THE JOURNEYS END", it will be a shrewd loss to Broadway."

WITH
WYNDHAM STANDING
MABEL BALLIN
GEORGE BANCROFT

THE YEAR'S MOST
S. L. Rothafel

of the
Capitol Theatre, agreeing with Mr. Reniers, has booked "THE JOURNEY'S END" for showing at the Capitol Theatre

Starting Sunday, July 17th.
Are you sizing up picture promises for 1921-1922?

Are you determined to book those productions which not only sound good, but which look good—on the screen!

NOW WATCH GOLDWYN!

Get to the Goldwyn exchanges and arrange for a screening of the first of the new season’s crop of Goldwynners.

And don’t leave without asking about the Twenty-Seven Million Readers of Goldwyn Advertising

There’s exploitation that you don’t have to do yourself.

 Reserve Sept. 11th for “The Old Nest”
 Oct. 2nd for “Dangerous Curve Ahead”
Pathé
is proud to present
Rudyard Kipling's
Without Benefit of Clergy
Produced by Robert Brunton • Directed by James Young
Supervised for Mr. Kipling by Randolph Lewis

A written masterpiece remains
a screen masterpiece

"It is so seldom that one can say that a written masterpiece transferred to the screen still remains a masterpiece that it is almost an honor to say it. "Without Benefit of Clergy" is the best example of a purely lyric film that has come out of an American studio... This is Kipling and not a garbled version of him... It has distinct pictorial quality. It is simply and naturally told... Uniformly excellent."

—P. F. RENIERS in N. Y. Evening Post.
RUDYARD KIPLING'S
classic
"Without Benefit of Clergy"

They saw, and they said:

"Will grip the sympathy of any audience"  "James Young scores . . . it is a masterpiece of visualization of a short story known the world over . . . will grip the sympathy of any audience . . . realism to the Nth degree."
—Trade Review

"A fine achievement" "A story that has been screened without being murdered . . . a beautiful example of screen interpretation . . . a fine and sincere achievement . . . an almost ideal romance."
—Agnes Smith in Morning Telegraph.

"A glamorous love epic" "A bit of gossamer thrown to the screen . . . A glamorous love epic of the East, with splendid settings and a fine atmosphere. Lives up to the quality of the original."
—N. Y. Sun.

"To be heartily congratulated" "A worthwhile production, more faithful to its original than one dared hope. Exceptionally well staged . . . Should be heartily congratulated."
—N. Y. Times.

"Colorful and touching" "Colorful and touching . . . Kipling has been followed faithfully and simply . . . It has distinct character of its own."
—Alison Smith in N. Y. Globe.

"Wonderfully staged" "As well done as it could be, with lots of little human touches . . . Wonderfully staged."
—Harriet Underhill in N. Y. Tribune.

"Vivid and colorful" "A most vivid and colorful character sketch of life in India. In every little detail Kipling transferred to the screen."
—Motion Picture News.

And we say again—"had Kipling written only this; had Young directed only this; this picture would proclaim them masters."

PATHÉ
Distributors
You can run a program including our short subject Features, for little Money; Keep your house Open —make a Profit

"THE NORTHERN TRAIL", a two-reel feature photo-play, the first of a series of SELIG-RORK two-reel features, will be released in August.

THE CAPITOL THEATRE, New York, played this picture on the first short subject program ever run there; the week of July 3rd.

EDUCATIONAL is the stabilizing influence Exhibitors have been seeking. Educational can build your program, the whole program—a pulling program.
A typical Morosco Cast
Exhibitors, these and many others are in

The HALF BREED

Oliver Morosco Productions, Inc.

John Woodbury

Evelyn Selbie

Carl Stockdale

Leela Lane

Geo. Kuwa

Anna May Wong

Joseph Dowling

Hugh Thompson

Mary Anderson

Ann May

Lew Harvey

Al. S. Loyd

Stanton Heck

Nick F. De Ruij

Sydney De Grey

Dorris Deane

King Evers

Eugenia Gilbert

Herbert Prior
GAINING PRESTIGE BY GIVING IT

URBAN POPULAR CLASSICS

They lend prestige to the theatres which play them just as they are given prestige by the theatres which play them.

As Savini Films, Inc., advertises in Atlanta:

"The Kineto Review, 'Was Darwin Right?' has the distinction of appearing on the opening program of the Metropolitan."

It is a distinction to appear on that program. It is also a distinction to play the Kineto Reviews and Movie Chats.

Exhibitors who are building now for the future are booking these single reels that are

Features in Themselves

KINETO COMPANY OF AMERICA INCORPORATED

71 W. Twenty-Third St. New York City
Co-operation at this particular time is the best way we can think of to evidence appreciation of past favors.

We recognize the fact that conditions are damtuf.

We’ll tell the world it has been a hot summer if it weren’t for the fear of wasting energy.

Everybody knows there has been just a thin sheet of tissue paper between us and Hell.

This ad is inserted for the purpose of advising Exhibitors we stand ready to Co-operate with them to the fullest possible extent.

Real, genuine, honest-to-goodness Co-operation.

No bunk.

Let us know how we can serve you.

Celebrated Players Film Corporation

Eight Hundred and Ten South Wabash Ave.
CHICAGO
MEMBER

The Biggest Independent Exchange in America

Leaders in Filmdom's Progress

Federated Film Exchanges of America Inc.
In spite of the extraordinary conditions prevailing at this time we are receiving innumerable inquiries regarding our remarkable serial

"The Miracles of the Jungle"

We decided at the time this was purchased not to release before Fall.

An early announcement of the exact date will appear.

Celebrated Players Film Corporation

Eight Hundred and Ten South Wabash Ave.

CHICAGO

MEMBER

THE BIGGEST INDEPENDENT EXCHANGE IN AMERICA

LEADERS IN FILMDOM'S PROGRESS
Important Announcement!

Associated First National Pictures, Inc., will issue in the next number of Franchise, a complete catalogue of its forthcoming releases. Also full information on current and past subjects. One of the most useful catalogues for exhibitors yet issued. You can put your finger on the pictures your want. Out in a few days. Watch for it!

Louis B. Mayer presents the inimitable star
Anita Stewart in
Playthings of Destiny

A PICTURE that takes you from the snow wastes and ice fields of the far north to the luxuriant tropics. The fascinating story of a girl who lost a husband in a blizzard and won him again in a tornado—the strange pranks that fate played on a girl’s heart.

Story by Jane Murfin and Larry Trimble; directed by Edwin Carewe; scenario by Anthony Paul Kelly; made by the Anita Stewart Productions, Inc.

Joseph M. Schenck presents
Constance Talmadge in
“Weeding Bells”
Adapted by Zelda Crooby from Salisbury Field’s play of the same title.

“A NOTHER winner for Miss Talmadge,” says the Exhibitors Herald. “It met with success as a stage play, and as a screen comedy undoubtedly will be acclaimed as one of Miss Talmadge’s brightest, wittiest plays. It is the best thing she has done in some time. Its exploitation possibilities are limitless, and it will bring in big returns.”

A Chet Withey production; photographed by Oliver Marsh; technical director, Willard M. Reineck.

Joseph M. Schenck presents
Norma Talmadge in
“The Sign on The Door”
Produced under the Personal Direction of Herbert Brenon

THIS is the biggest and best picture in which Norma Talmadge has appeared. A play of tremendous intensity, it lends itself to her great emotional powers. Channing Pollock who wrote this stage success, says he is amazed at the force and truth with which the star and director transformed the play to the screen.

Adapted to the screen by Mary Murillo and Herbert Brenon; photographed by Roy Hunt; technical director, Willard Reineck.

Katherine MacDonald in
“Stranger than Fiction”

“The American beauty in four delightful and fascinating roles—a picture filled with thrills and action. The aeroplane stunts in this picture are exceptional. There is a take-off from the roof of a city skyscraper, a battle on the wings a mile high, a leap from a burning plane in a parachute, a man caught in midair by a grappling iron and hauled to safety. The picture will take your patrons through the highest plane of society down through New York's criminal haunts in Chinatown.
The Tariff Question

By MARTIN J. QUIGLEY

INTERNATIONAL trade is not a subject for kindergarten discussion. It represents in every phase a question of great complexity. There are issues involved in the subject that are not even dreamt of by persons who are attempting to pronounce what should be the irrevocable policy of this industry.

The question of whether there should be a tariff imposed on the importation of foreign films and what should be the nature and requirements of such a tariff affords the basis for illimitable discussion and, probably, largely due to this there are many who are not overlooking the opportunity to have their word to say on the subject, frequently entirely with regard to whether they have taken the time and effort to equip themselves with the information necessary for intelligent discussion.

It is well to bear in mind that two entirely foreign subjects are frequently jumbled up in this discussion: There is the major matter concerned with the importation of entertainment subjects; also the secondary matter—of very great importance, however, which has to do with the introduction into this country of foreign-made raw stock. These matters represent two distinct subjects, with different issues involved, and should be considered individually.

* * *

RELATIVE to the importation of foreign films there are to be considered a fact and a theory. The fact is the importation of various important subjects of a limited number which do not even remotely constitute a matter of serious competition with the American-made product. The theory is the importation of quantities of mediocre subjects, cheaply produced, which might flood the American market, affording dangerous competition and reducing entertainment standards to the great peril of the stability of the theatre business.

Development of the past year have proved this theory to be unworthy of even passing consideration at this time. There appears to be no reasonable chance whatsoever of foreign product flooding the American market. Hardly one in a hundred foreign productions have even a remote chance of exhibition in American theatres. In many instances it is lack of quality comparable with American standards and in others the accounting reason is that themes and methods of treatment are of a character that are not acceptable to the American public.

Hence, there is no trace of a possibility of a wholesale invasion of the American market. What we have been receiving and what in all probability we shall continue to receive from abroad for exhibition in this country is merely the occasional and very exceptional production which stands out as an object lesson and an artistic inspiration to the American producer. Against the importation of such productions a tariff barrier would be the height of folly.

* * *

THERE would be no wisdom in such a barrier because the importation of these productions affords no material competition, and in addition there are good and valuable reasons why they should be received practically without restrictions.

Patriotically, the American producer has a great mission of producing pictures for exhibition throughout the world. If this is to be continued it must be done on a basis of commercial gain. It may not for a moment be doubted that if this government imposes a heavy duty on film importation, a heavy duty will promptly be faced by the American production at every port of entry throughout the world. With this done the American producer would be stripped of much, if not all, of his profit in world distribution and the inevitable result would be the settling down of the American producer into a state of decaying provincialism.

The American industry needs no substantial tariff protection. And the government's revenue requirements should not be obtained at the cost of injuring, if not destroying, the author of the golden eggs.
The chronological order pursued in the World War apparently has been altered for film trade purposes. We now have a reparations committee but as yet there has been no announcement of the abandonment of unrestricted submarine warfare.

After many seasons of more or less futile campaigning the coming season, from all indications, will automatically usher into many theatres a definite policy of longer runs. The explanation is simple, indeed: There will not be enough quality pictures for the frequent changes of other days.

Motion picture production does not escape the operation of the law of average. The natural result of reducing materially the quantity of production is an almost corresponding reduction of the number of exceptionally big pictures. Many big productions are started but few remain big after screen examination.

The set-back which the agitators for censorship have received in the District of Columbia is significant. For several years the ultra radicals of the reform movement have centralized their activities at the national capitol. They have entrenched themselves and have succeeded in one way or another in building up a powerful influence. The fact that up to date they have failed in their efforts to establish censorship in the District of Columbia seems to suggest that they have made just about all the progress they are going to make in this effort.

The head of a certain theatre circuit which operates a large chain of theatres, certain of these theatres being among the best known in the country, is a person whose voice is always raised in stentorian protest against all adverse legislation and all interference with the motion picture theatre. He seems to represent a type of person who believes that his voice alone is omnipotent; the idea of any practical aid never seems to enter his head. He even has deleted from his "Topics of the Day" film the brief items of protection propaganda that are carried. The judgment of such persons must be a great encouragement to the radical reformers.

Re-Takes

J. R. M.

Can't Work Up a Sweat

Somehow or other we can’t work up much enthusiasm over those baseball games they are staging in and around New York. First National’s average is .690 and so is Fox’s, so I guess we haven’t missed much.

All Excited

I can hear the loud cheers of the Nebraska exhibitors as they read that the Egyptian rights have been sold by the Pudombok Film Company to the Barge Amusement Company. Neb. exhibitors are deeply interested in news of the Nile. (Yes, they are.)

Time to Call a Halt

Marshall Neilan, it is said, used up four stories to make his "Bits of Life." He should have called it "Bits of Stories." However, what we started to say was this: If Marshall keeps this up the available supply of stories will be used up much sooner than expected.

Original Stuff

This is the season when the mail carrier drops a lot of picture post cards on one’s desk with little crosses on them: X marks my room at the Inn.” They all bear the same message: "Having a great time. Wish you were here.”

No, dear reader from Niles, Mich. "Short Skirts" isn’t a short subject, despite prevailing style. It is feature-length.

Ted Taylor Is In

The Rubaiyat Press bureau contributes this pleasant bit of original verse, which we pass on to our readers for their delight:

"Two books of verse beneath a couple of boughs
Two jugs of wine, two loaves of bread, two thongs.
Beside me singing in the wilderness—
Oh, wilderness Iwere Paradise enow!"

"Lesh Have 'nuther Melon"

Colorado fruit growers are raising cantaloupes with a kick in 'em. They feed a young melon a yeast cake and when it grows up it’s a regular brewery. Can you picture the homecoming of a loving husband, with his arms full of melons and his tummy full of hooch. His breath reeking with the vile smell of fresh cantaloupe and his shirt front plastered with seeds. It looks as though Congress will have to pass a Nineteenth Amendment prohibiting the consumption and raising of melons.

Those Methodist ministers who went to Washington to be heard on the blue laws are encountering stiff competition. That’s what we send men to Washington for, to talk.

Now that films can be shipped to foreign countries by parcel post, a lot of pictures will have a wider circulation than formerly, but as Goldberg says: "It doesn’t mean anything."
EXHIBITORS HERALD 19

Holds Pomona Sunday Closing Law is Illegal
(Special to Exhibitors Herald)

POMONA, CAL., July 19.—The Sunday closing ordinance, recently enacted, has been declared unconstitutional by a court ruling.

The court bases its decision on the contention that it is class legislation in that it prohibits theatres and similar enterprises from operating on Sunday, but permits churches to take up a collection at Sunday services which amounts to an admission fee.

This is thought to be the first time that a court has made a blue law decision on these premises.

Committee of Five Appointed by Cohen In Zukor Controversy
(Special to Exhibitors Herald)

NEW YORK, July 19.—Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, announces the appointment of the committee of five to meet with Adolph Zukor, president of Famous Players-Lasky Corporation, for the purpose of adjusting complaints and grievances of exhibitors against his organization.


Mr. Zukor has been advised of the appointment of the committee, which was authorized at the Minneapolis convention.

Hines Swings Wicked Left on Jaw of Thug
(Special to Exhibitors Herald)

PORTLAND, IND., July 19.—J. S. Hines, of the Princess theatre encountered two holdup men recently on his way home from the theatre with the day's receipts. When the robbers stuck two revolvers in his face Hines bounced a Jack Dempsey off one of the thug's jaws and wallop'd the other over the head with the money sack. The robbers fled.

Episcopalians Believe People Best Censors
(Special to Exhibitors Herald)

DECATER, ILL., July 19.—Public opinion is the best censor of motion pictures, according to the report of the Synod of the Province of the Mid West of the Episcopal church.

The report suggests that local boards of censors be established.

Adler Takes Over Trio
MARSFIELD, WIS.—The Trio theatre has been sold to John Adler, who also operates the Adler theatre.

British Producers Send Protest on Film Tariff
Ask American Associations to Defeat Measure Now Before Congress—Warn That Similar Barrier Would Be Raised by England

In a cable message received by EXHIBITORS HERALD Saturday, July 16, the British Kinematograph Manufacturers Association, which includes all film producers in Great Britain, enters a vigorous protest against proposed tariff legislation which "would entirely preclude the possibility of British films being seen in the United States," and asks American film organizations to defeat the measure.

The message embodies a protest cabled to President Harding in which it is stated that the "proposed American action would inevitably be followed by a tariff in this country (Great Britain) for which public agitation is now arising," and points out that 85 per cent of the film now shown in England was produced in America.

EXHIBITORS HERALD and confidently expect their cooperation in maintaining unrestricted freedom of intercourse between two great nations through the medium of their screens.

A. C. Bromhead, Lieut.-Col.,
Special Chairman.

Urge Boycott of Sunday Theatres
(Special to Exhibitors Herald)

ANDERSON, IND., July 19.—Sunday motion pictures and the morals of the motion picture industry were condemned in resolutions adopted here at the annual state convention of the Christian Endeavor Union.

"It is illegal to commercialize the moving picture in the state of Indiana on Sunday," said the resolutions. "A boycott against Sunday shows by the 50,000 Endeavorers throughout the state" was advocated.

Rob Theatre of $25
(Special to Exhibitors Herald)

SPENCER, Ind., July 19.—The box office of the Fraser theatre recently was robbed of $25.

Take Drastic Steps to Bar Roving Carnival Troupes in Pennsylvania
(Special to Exhibitors Herald)

SCRANTON, PA., July 19.—Drastic steps to exterminate the roving carnival companies, which are considered detrimental to community welfare, have been taken in the Lackawanna valley. Rafter Detective Agency has been engaged by a committee of men interested in civic betterment to investigate the operations of carnival troupes in the area.

The first shot in this movement was fired when M. A. Rafter, head of the agency, notified Frant West, director of a carnival company which had pitched its tents at Priceburg, that his detectives had sufficient evidence as to gambling, etc., to warrant arrests. It is understood that West took Rafter's suggestion and departed from the town with his company.

Decision not to grant permits to carnivals and medicine shows has been made by the director of Public Safety Ezra H. Ripple. Other communities in the valley have taken like action or have placed the license fee so high that it makes it hardly worth while for the carnivals to pitch their tents.
Vacationists Get Latest Films At Lake Summer Resort

Exhibitor Himmelein of Lakewood, O., shows pictures rain or shine on floating screen at Kelleys Island, ten miles off shore.

NEWSPAPERS advertise during the summer months: "Have the Blank Paper Sent to You on Your Vacation."

Whether or not such an advertisement suggested his activity, Arthur Himmelein, manager of the Lakewood theatre, Lakewood, O., is taking motion pictures to vacationists on Kelleys Island, which is ten miles from the Ohio mainland.

Himmelein has the picture rights at the Casino, a dancing pavilion and refreshment emporium on the island. He built a projection booth under the veranda of the Casino and provided himself with a floating screen.

For his auditorium he has the balcony and porch of the Casino and a stretch of beach which extends to within a few feet of the water. No matter how hard it rains the show continues.

Here is Himmelein's own description of his unique establishment:

"The ticket booth is stationed at the entrance to the Casino veranda. Both sides of the Casino are canvassed in with two drops, sixty by thirty feet in dimension. The veranda can comfortably seat 200 and the bleachers on the beach, about 100.

"The picture machine is located in the center below the porch as you will note in the one photo showing the Casino proper.

"Unlike in other theatres the pictures are projected up instead of down.

"One of the unique features about this Kelleys Island plant is that we show pictures in the rain as the veranda is covered two-thirds of the way and the rest of it has waterproof awnings.

"There is no electric light on Kelleys Island, so I did the next best thing; bought a Delco light plant which supplies me with all the current required to run the show.

"Through my connections with the film exchange in Cleveland I am able to get the best that the market affords—whic is none too good for my dear old island home.

"I opened with 'Dinky,' and believe me we got the business.

"I am running the same kind of an outdoor show at the Cleveland yacht club.

"The ticket booth except that my patrons occupy seats on the lawn.

"An islander once said to me: 'Art, you have the coolest theatre in the world; also the most unique. Why just think of what you are giving us. We can sit and watch the moon and the clouds which alone would be worth the price of admission, even though there was no pictures.'"

Himmelein is completing his tenth year with Atlas Amusement Company of Cleveland, operating the Lakewood, O., theatre in which First National pictures are exhibited. E. Mandelbaum, president of the Atlas, is also president of the Ohio First National organization.

Films Can Be Shipped Abroad by Parcel Post By New Hays Ruling

NEW YORK, July 19.—Postmaster General Hays has ruled that in the future motion picture film may be sent to foreign countries by international parcel post, which will effect a great saving to the industry. The ruling was made at the behest of a committee from the N. A. M. P. I.

On the committee which conferred recently with the postmaster general were Palmer H. Stilson, chairman of the transportation committee; Paul H. Cro- melein, Frederick H. Elliott and Jack S. Connolly.

Seideman Appointed Assistant Manager of Associated Producers

Al Lichtman, general manager of Associated Producers, announces the appointment of J. H. Seidelman as his assistant. Mr. Seidelman will assume general charge of the sales department of the organization.

The creation of the position which Mr. Seidelman has been appointed to was made necessary, according to the announcement, by the unexpectedly busy volume which the sales of the organization have reached.

Business Men Arrange For Free Film Shows

CERES, CAL., July 19.—Business men here have purchased a Simplex projector and are giving free, open air motion picture shows for residents of the city. A feature length picture and a comedy are presented on each program.

Morrice Furnishes Free Amusements

MORRICE, MICH., July 19.—A motion picture show is given on the street here every Saturday night by local business men. This free entertainment is attracting large crowds from the surrounding country.

French Director Brings Two Pictures to U. S.

NEW YORK, July 19.—Louis Naips, known in France as the French Griffith, has arrived in this country with two of his productions, one a serial, "Mathias Sandorf," and the other a ten-reel special, "Tristan and Isolde." Mr. Naips' studio is at Nice. He is stopping at the Hotel Astor.
Continued Arrests Fail to Halt Fight on Ancient Law

Exhibitor Hines States He Will Operate on Sunday Until the Four Cases Against Him Reach the September Court

(From Staff Correspondent)

PORTLAND, IND., July 19.—Troubles continue to pile up on the shoulders of J. S. Hines, proprietor of the Princess theatre, because he insists on maintaining his constitutional rights as against obsolete blue laws.

Hines was arrested again recently, charged with operating his house on Sunday. He was fined $10 and costs.

Case Appealed to Circuit Court

The exhibitor appealed the case to the circuit court, where twelve cases are pending. Four of the cases are against Hines, four against his wife and four against employees of the theatre. Hines states emphatically that he will continue to operate on Sunday until the cases come up at the September term of court.

Mayor Mitchell counters with the statement that he will have the exhibitor arrested as often as he conducts his show on the Sabbath.

A recent arrest of Hines so angered citizens of Portland that they stormed the dilapidated jail and released the exhibitor. Confinement in the unventilated lockup resulted in illness which kept Hines from his theatre for several days.

Pays Fine for Sunday Opening

(Special to Exhibitors Herald)

WICHITA FALLS, TEX., July 19.—L. E. Miller, operating a picture show at Newton, was fined $25 and cost for conducting his show on Sunday. Miller pleaded guilty to the charge.

Blue Law Crusaders Not Taken Seriously By Capital Officials

WASHINGTON, D. C., July 19.—Official Washington refuses to take seriously the movement of the Methodist Central Sabbath Crusade committee for federal blue laws. Under the leadership of Noah W. Cooper of Nashville, Tenn., the crusaders have requested a hearing before the house commerce committee.

Denial that he or the Methodist board of temperance, prohibition and public morals has any part in this movement has been made by Dr. Wilbur F. Crafts, superintendent of the International Reform Bureau.

Sanity League Forms To Fight Blue Laws

(Special to Exhibitors Herald)

SACRAMENTO, CAL., July 19.—The Sanity League of America, an organization whose purpose is to create a condition of sanity in the country insofar as blue law and other oppressive legislation is concerned, has filed articles of incorporation here. The papers declare that the association intends to "combat the wave of un-Christian Puritanism" engulfing the country.

Crowd Whips Wealthy Oklahoma Theatre Man

(Special to Exhibitors Herald)

ENID, OKLA., July 19.—A party of masked men took Walter Billings, wealthy theatre owner and real estate man, from his home here to a secluded place several miles from town, whipped him and covered his body with crude oil and cotton. The cause of the assault is not known.

Book "Spirit of '76" For Run at Town Hall

SCHEDULED FOR TWO WEEKS ENGAGEMENT AT HOUSE IN NEW YORK

(Special to Exhibitors Herald)

NEW YORK, July 19.—Robert Goldstein did not wait long after the formal declaration of peace with Germany before bringing out his production, "The Spirit of '76." This picture was scheduled to open an engagement at Town Hall theatre this week after a postponement.

Sentenced to Jail

It will be remembered that Goldstein was sentenced to ten years in jail for exhibition of this picture in Los Angeles during the war. He was found guilty of a violation of the espionage act, evidence being introduced that the production was German propaganda.

In imposing sentence Judge Bledsoe declared that Goldstein should consider himself fortunate that he did not commit the offense in another country as he probably would have been shot. It is understood that Goldstein was released from jail after serving about one year.

The picture shows Paul Revere's ride across New England, the signing of the Declaration of Independence and other historical events. The premiere is under the direction of All American Film Company. Jane Novak is the heroine of the picture and is supported by Noah Beery, J. C. Colby, Doris Pawn, George Cheesebro, Benjamin Lewis and others.

Exhibitor Says Theatre Closing National Move

FOND DU LAC, WIS., July 19.—Closing of theatres throughout the country is not the result of a slump but is a national movement inaugurated by the Motion Picture Theatre Owners of America, according to William Ainsworth, manager of the Orpheum which has closed for the summer.

The step is taken, according to the exhibitor, to permit the independent producers to have a supply of pictures for fall and winter distribution.

Loew Representative On Governor's Staff

(Special to Exhibitors Herald)

ATLANTA, Ga., July 19—E. A. Schiller, general representative of the Loew interests, with headquarters in Loew's Grand theatre building here, has been appointed lieutenant colonel on the military staff of Governor Thomas W. Hardwick.

Mr. Schiller's appointment is a tribute to himself and the industry and is further evidence of Governor Hardwick's support of the screen and its people.

Famous Palm Garden To Become Theatre

(Special to Exhibitors Herald)

MILWAUKEE, WIS., July 19.—The famous Schlitz Palm Garden in Third street is to be converted into a motion picture theatre. Schlitz Brewing Company has filed plans with the building inspector. It is estimated that $250,000 will be expended on the project.

Daylight Saving Cuts Performances to One At New Jersey House

(Special to Exhibitors Herald)

BURLINGTON, N. J.—Daylight saving has so interfered with business at the Auditorium theatre that Manager Lemuel C. Reeves has found it necessary to curtail the evening performances to one show.

Stops Continuous Shows for Summer

(Special to Exhibitors Herald)

CUMBERLAND, M D., July 19.—Instead of running continuous performances as in the past Manager Burke of the Empire and Liberty theatres announces that during the summer these houses will open at 1:45 in the afternoon and operate until 6 o'clock. The evening show will commence at 6:45.

Business on Road to Safety—Hoover

Optimism was the keynote of an address made by Herbert Hoover, secretary of commerce, at the convention in Chicago of the National Association of Real Estate Boards. He said that the United States had weathered no less than thirteen periods of depression since the Civil war. Thousands of firms, apparently ruined several months ago, he stated, are now on the road to safety.
Film Souvenir of Campaign Is
Presented Mrs. Harding

Two Reels Compiled by National Association Give Pictorial
Record of Presidential Drive

MRs. WARREN G. HARDING, wife of the president, has received
from the National Association of the Motion Picture Industry an
animated pictorial record of the presidential campaign, which
resulted in the election of her husband as chief executive of the nation.
It is a two-reel picture in which the president and Mrs. Harding are
the star performers in a series of scenes which start with Mr. Harding's
nomination and end upon the White House lawn.

A speaker for the motion picture
industry, President William A.
Brady, of the National association
formally presented the film to Mrs.
Harding in Washington on July 18
and conveyed both to her and to President
Harding the good wishes of the men
who furnish motion picture amusement
to 20,000,000 daily in this country.

The screen review will be preserved
by President and Mrs. Harding as a family
record of the historic events which led
to their occupancy of the White House.
There is one print only in existence.
In it Mrs. Harding is featured almost as
prominently as her husband. Eminent
state men play the "character roles" and
other leading citizens the "mob scenes"
and "atmosphere."

Both the president and Mrs. Harding
screened well.
The assembling of the scenes into a
continuous two-reel film story and the
descriptive titling was done for the
picture industry by members of the News
Reel Association, an organization to
which most of the screen weeklies belong.
Upon the reel itself, credit for the
assembling work is given to E. B. Hat-
trick of International News, E. H. Hank-
cock of Fox News, S. H. Mecken of Kinograms, E. V. Durling of Selznick
From the screen libraries of the news-
reel companies several thousand feet of
film were carefully chosen for the Hard-
ing picture, assembled and "boiled down"
to a footage that is full of action and
human interest.

The screen story starts with a view of
the Capitol Dome as a background for
the title: "A Pictorial Review of the
Campaign of Warren G. Harding, 29th
President of the United States."
The opening scene is of the Republican
National Convention in Chicago, which
nominated Senator Harding. Then
comes the first close-up—Senator Harding
and his running mate, Governor, now
Vice-President, Coolidge.
The opening of Senator Harding's ac-
tive campaign on July 22, 1920, on his
front porch at Marion, O., comes next.
In this scene, Mrs. Harding is shown
blowing kisses like a real picture star,
smiling and bowing and waving her
hands as friends and supporters pass by
in crowding thousands.

Senator Harding is shown making his
speech of acceptance, then welcoming
the delegations, fraternity with the
Indians and smoking a pipe of peace,
hand-shaking with G. A. R. veterans and
first voters by the score, conferring with
Ohio legislators and political leaders
from many other states. A serenade by
motion picture and theatrical stars is
shown, with Al Jolson as song master.

In rapid order there is shown Mr. and
Mrs. Harding casting their vote at the
polls, a scene in New York on election
night, a flashback of Mrs. Harding and
her husband receiving the returns, then
their departure for South for a well-
earned rest.

One of the most interesting shots is
President-elect Harding fishing off the
coast of Florida and landing a big tar-
pon. Their trip through the Panama
Canal zone is shown. Mr. Harding play-
ing golf at Panama and Mrs. Harding
flying in an aeroplane are of particular
interest. Their arrival at Newark, N. J.,
with a fleet of aeroplanes and dirigible
balloons circling over their steamship
is also pictured.

Then comes the preparations for their
moving into the White House—the inaugu-
ration, his trip to the Capitol with ex-
President William H. Taft and Uncle Joe Cannon, then a picture of the
氢能 saloon on the White House
lawn, an inspection trip by President and
Mrs. Harding to the Presbyterian Hospi-
tal, where they visited the wounded
soldiers.

The film ends with this title: "To the
First Lady of the Land: This cinematic
review of the Republican campaign is
presented to you, with the compliments
and best wishes of the National Associa-
tion of the Motion Picture Industry,
William A. Brady, president."

WHERE R-C PICTURES ARE TO BE MADE

LOS ANGELES, July 19.—R. J. Tobin, vice-president of R-C Pictures Corpora-
tion and director general of production, is now at the studios preparing for a re-
sumption of production on a large scale. Two series of productions are scheduled,
one starring Pauline Frederick; one featuring Sessue Hayakawa, and the other two di-
rectors' series headed by J. Louis Gasnier and William Christy Cabanne.

KANSAS-MISSOURI TO
Hold Joint Conclave
Two Day Convention Will
Be Held in Kansas City
In September

KANSAS CITY, MO., July 19.—Plans
for one of the largest gatherings of exhib-
tors ever held here have been discussed at a meeting here of Missouri and Kansas
joint convention committees on Friday. The convention will be held in Kansas City the first week in Sep-
tember, lasting two days. The date and the exact meeting place will be deter-
mined at a meeting of the two commit-
tees in the next few days.

Invitations will be issued to govern-
ment officials of both states, it being
planned to have the respective governors, as
well as the mayors of Kansas City,
Mo. and Kansas City, Kan., as opening
speakers.

Lawrence Goldman of Kansas City
has been appointed chairman of the Mis-
souri convention by C. F. Sears, presi-
dent of the Motion Picture Theatre
Owners of Missouri. M. Van Praag,
president of the Kansas State Exhibitors
Association, will name a chairman of the
Kansas committee shortly. The conven-
tion will be under the auspices of the
two state organizations and will be open
to all exhibitors, Goldman also has
been named chairman of the joint con-
vention committee.

G. H. Burkey, A. M. Eisner and
Lawrence Goldman, all of Kansas City,
Mo., compose the Missouri committee,
while the Kansas committee is composed
of M. Van Praag, R. C. Liggett and Rich-
ard Berkley, all of Kansas City, Kan.

Studio Employees
Protest on Wage Cut

(Special to Exhibitors Herald)

LOS ANGELES, July 19.—Carpenters
and painters, employed in studios, have
entered a vigorous protest against the
proposed cut of 12 1/2 per cent in their
wage scale.
Koplar Buys Back Theatres He Sold to Famous Players

Deal Approved by Adolph Zukor Is Closed in New York—Twelve Houses and Airdomes Are Involved in Transaction

(From Staff Correspondent)

ST. LOUIS, MO., July 19.—Harry Koplar has purchased from Famous Players-Missouri Corporation, Fred L. Cornwell, president, twelve motion picture theatres and airdomes he sold to the company in May, 1920.

Associated with Koplar in the deal which was closed at the Hotel Astor in New York last Friday are Sam Hamburg, Jr., and Benjamin S. Cornell. The agreement has been approved by Adolph Zukor, president of Famous Players-Lasky Corporation.

Deposit of $10,000 Made in New York

Earnings of money of $10,000 was deposited in New York by Koplar and his associates. The purchase is to be completed by August 15. Under the terms of the agreement Koplar, Hamburg and Cornwell will pay $150,000 each, give second deeds of trust for $250,000 and assume outstanding first deeds of trust amounting to between $550,000 and $560,000.

In addition to this it is said that the syndicate agreed to take over at cost the Shenandoah and Grand-Florissant airdomes and assume leases on the St. Louis and Pershing airdomes. The first two airdomes are valued at $36,000.

Twelve Theatres Involved

The theatres involved in the transaction are the Shenandoah, Pershing, Juanita, Royal, Lowell, Grand-Florissant, Lindell, Arco, Graivos, Lafayette, Novely and Maffitt. Famous Players-Missouri Corporation will retain control of and operate the Missouri, Delmon and Criterion theatres, and will retain control also of the Kings theatre, which is under a ten-year lease, to Marcus Loew.

The amusement places involved formerly were owned by Koplar and Greater Amusement Company. They were sold to Famous Players-Missouri Corporation at price said to be $1,000,000. Later much litigation between Koplar, his brother, and the Famous Players Corporation attracted the attention of local courts for months. The suits were compromised just May. Koplar is said to have received approximately $42,000 for his share.

Will Form Company

Hamburger, Koplar and Cornwell are each to have one-third interest in the theatres. A company, probably to be known as Mound City Amusement Company, will be formed. Hamburg will be president, Cornwell vice-president and Koplar, secretary-treasurer. The houses will continue to use Paramount pictures.

Educational Announces Gold Watch Winners

Educational Film Corporation of America announces the prizes for the greatest increase in sales percentages have been awarded to the Denver office, E. J. Drucker, manager of the office, gets a solid gold watch as do three of his assistants. The assistants are J. L. Obrasky, A. P. Archer and B. Sugarman.

Brown Joins A. P.

(From Staff Correspondent)

NEW YORK, July 19.—Colvin W. Brown, formerly with Kinograms, has been appointed director of advertising and publicity for Associated Producers, Inc.

BIRTHS

Son born to Mr. and Mrs. L. M. Boas, the former general manager of Empire Circuit, New England, including Empire, Savoy, Bijou and Academy of music theatres of Fall River.

Daughter born to Mr. and Mrs. House Peters, the former a well known star.

Son born to Mr. and Mrs. John D. Howard, the former western manager of exploitation for W. W. Hodkinson.
Hoke Smith Recruit
To Picture Industry
Famous Southern Statesman
Is Interested in Building
Washington Theatre
(Special to Exhibitors Herald)

ATLANTA, GA., July 28.—A recent recruit to the motion picture industry is Ex-Governor Hoke Smith of Georgia, now residing in Washington. The enterprise which enlisted Hoke Smith's interest and support is the Belmont Building Company who will immediately erect in Washington a beautiful and spacious theatre devoted to the exhibition of motion pictures. It will be called the Belmont theatre.

Hoke Smith is one of the most distinguished figures in national politics. He was twice governor of Georgia, eighteen years United States senator, retiring with the Wilson regime. Hoke Smith first distinguished himself in national affairs as Secretary of the Interior under Grover Cleveland.

The industry has gained a powerful exponent in Hoke Smith, for in addition to his strong political connections he has a wide circle of friends at the national capital and will unquestionably wield much influence.

He is, moreover, a man of a large personal fortune. His investments in Atlantic properties have been conspicuously successful. He controls the Piedmont hotel, and owns a large interest in the Atlanta Journal.

Eliminate Statements
Making Industry Seem Wasteful, Says Lasky
(Special to Exhibitors Herald)

LOS ANGELES, July 19.—Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, in a talk before the Western Motors-Picture Advertisers, urged that the publicity men eliminate from all future press copy statements tending to make the industry appear one of waste and extravagance in the eyes of the public. He said that this was one way in which the publicity men could greatly assist in the work of reorganization.

"Picture Strike" Is
Urged by Baptists
(Special to Exhibitors Herald)

DES MOINES, IA., July 19.—A "united strike on moving pictures by church people" is urged by the social service committee in its annual report to the Northern Baptist convention. A national program of social reform was outlined by the committee.

Harrisburg Church to
Erect Own Playhouse
(Special to Exhibitors Herald)

HARRISBURG, PA., July 19.—The Macedonian-Bulgarian Orthodox church, Front and Franklin streets, plans to erect a theatre on the property adjoining the church. Motion pictures with the titles in the native tongue of members of the church will be exhibited.

Morrison Promoted by
Southern Enterprises
(Special to Exhibitors Herald)

DALLAS, TEX., July 19.—E. A. Hulsey has appointed Allen T. Morrison assistant general manager of Southern Enterprises, Inc., and its associated concerns.

An Infant Industry --- Why?
An Analysis by MARSHALL NEILAN

Marshall Neilan, producer of First National attractions, says that some of the reasons why the motion picture is still in its swaddling clothes are because:

1. Too many producers are making pictures, while most of them are making pencil marks on table linen.

2. Too many film men are spending their time forming new companies instead of working for those who are paying their salaries.

3. Of the many of excusing oneself from one's friends every two minutes while spending the evening in the Alexandri or Astor lobby to whisper something to a new arriver.

4. Most sales managers in New York are too busy writing letters to their branch managers to sell pictures.

5. There are too many exhibitors trying to make pictures instead of showing them.

6. There are too many producers trying to exhibit pictures instead of making them.

Most of the stars believe what the press agents say about them.

Most financiers only want 90 per cent for the use of their money in motion picture transactions.

There are still some publicity men in the business who are not members of the W. M. P. A. and the A. M. P. A.

Many motion picture executives look on censorship as a medium for personal publicity rather than an evil to overcome.

Too many persons in the producing field forget they are under contract when they receive an offer from another company.

Several directors use megaphones instead of brains.

Several directors use neither megaphones nor brains.

And finally, because Wesley Barry only received and by letters one day last week instead of 500.

Ohio Censor Board
Has Been Abolished
Regulation Now in Hands
of the Department of
Education
(Special to Exhibitors Herald)

CLEVELAND, O., July 19.—The old Ohio censorship board has just been abolished under the provisions of the reorganization bill which has just become effective. The powers and duties of the censors are transferred to the department of education, which will have a division of film censorship.

The chief of the new censorship division is Mrs. Evalyn Frances Snow, a former member of the Ohio board. Her two assistants have not been appointed.

The censorship fee will remain at $1 for each 1,000 feet of film. All other regulations and rules will remain in force.

Ohio has no fixed standards for censoring, each picture being judged from its own merits.

Report Rogers is to
Produce for Pathe
(Special to Exhibitors Herald)

NEW YORK, July 19.—Will Rogers, according to report, is leaving Goldwyn to produce two-reel comedy dramas for distribution through Pathe.

Denies Theatre Merger
(From St. Louis Correspondent)

ST. LOUIS, MO., July 19.—Denial that Skouras Brothers theatres and air-domes are to be consolidated with Famous Players-Missouri Corporation's group of houses here was made by Charles Skouras upon his return recently from New York.

Warren Goes West

Fred B. Warren, president of F. B. Warren Corporation, stopped off in Chicago between trains on July 14. Mr. Warren was en route to the coast, where he will transact business pertaining to the pictures which his company will distribute.

Reopens in September
(Special to Exhibitors Herald)

OKLAHOMA CITY, OKLA., July 19.—The Palace theatre, which has enjoyed a prosperous season until recently, has closed for the balance of July and through August.

World Corp. in Bankruptcy

The World Motion Picture Corporation was adjudicated a bankrupt July 13. The first meeting of creditors will be held at 417 Broadway, New York, July 23, at 2 o'clock in the afternoon, at which time creditors will prove claims, appoint a trustee and examine the bankrupt.

Arrest Former Manager

Tom Braskin, former manager of the Casino theatre in West Madison street, has been arrested in New Orleans. He will be returned to Chicago, where he will be indicted on charges preferred against him while manager of the Casino.
Educational Exchanges, Inc., Completes Successful Year

Managers in Convention at Chicago Told Story of Progress of Organization in First Twelve Months—Announces New Product

With E. W. Hammons presiding, forty department managers and managers of branches of Educational Film Exchanges, Inc., representing the New York headquarters and thirty-five branch exchanges in United States and Canada, convened at the Congress Hotel, Chicago, July 18, for a three-day session.

Mr. Hammons, organizer and president, addressed those present Monday afternoon, reviewing the remarkable progress of the organization during the first twelve months of its existence and outlining the elaborate plans for the future.

Appointment of A. S. Kirkpatrick Announced

A. S. Kirkpatrick, former general manager for Robertson-Cole, was introduced as the new assistant general manager of Educational. It was also announced that a number of additions to the product distributed by the company would be made, including Punch Comedies, the Selig-Rösk two-reel dramas, Tommerville Trolley Comedies, and Sketchographs, animated cartoons.

The convention opened at 10:30 o'clock Monday morning July 18 and closed with a dinner Wednesday evening, July 20. The two main sessions were Monday afternoon when Mr. Hammons spoke and Wednesday afternoon, when producers of Educational pictures addressed the organization.

Address by Mr. Hammons.

Mr. Hammons in his talk outlined the progress made in the first year of Education's existence as an international organization, discussed the plans and policies for the coming year, and announced the acquisition of another series of pictures for Educational.

"Just a year ago they were saying we were crazy," said Mr. Hammons in speaking of the building of the present organization. "They told us it couldn't be done. Short subjects had always been handled merely as a sideline; as a sort of necessary evil. The distributor did not ask enough for them to enable the producer to develop a really quality in the shorter pictures. They were just fillers, and with so little attention paid to them the short subjects were usually of the quality that might be expected under the circumstances.

"We were able to see, however, that it was not only the so-called feature that the patrons of a theatre went to see. Many of them were keenly disappointed with two out of every three 'features' they witnessed. Yet they continued to go to the theatre because they could usually hope for instruction, enjoyment, and amusement from the short subjects —the travel pictures, scenic, comedies, news reels.

"The folly of the exhibitor putting all his eggs in one basket seemed apparent When his long 'feature' failed to please, as it frequently did, what was he to do unless his short subjects could take the curve off the bad 'feature.'"

Diversified Program Needed

"A diversified program, one with pleasure and amusement for all, seemed the wise, the logical solution. But how could a diversified program that the exhibitor would be proud to present be arranged if there was nobody in the producing and distributing branches of the industry to see the wisdom of giving serious thought to the development and improvement, in subject matter, direction and photography, of the short pictures?"

"So while the know-it-alls who had been in the game for years and knew it couldn't be done" talked on, we started out to improve quality of these one and two real subjects, trying to get a return fair enough so that the producer could afford to go to greater expense in making his pictures.

"It was not very many months before the result began to be apparent. The producers acquired greater faith in us, and knowing that the better the quality of each picture they turned out the greater was going to be the return, they stopped holding before them as the highest consideration the saving of every cent possible at the expense of beauty and ef-

(Concluded on page 64)

Study of Script Will Reduce Footage—Fox

(Special to Exhibitors Herald)

LOS ANGELES, July 19.—An important saving can be made and all unnecessary footage can be eliminated by a thorough study of the script by every assistant director, Finis Fox, well known scenario writer, told members of the Assistant Directors' Association at a recent meeting.

E. W. HAMMONS
President of Educational Film Exchanges, Inc., who has attained his ambition to have short subjects "come into their own".

Schedule A. M. P. A. Dinner for October

Plan Greatest Anniversary Affair in History of Organization

(Special to Exhibitors Herald)

NEW YORK, July 19.—The Associated Motion Picture Advertisers' fifth anniversary dinner will be held at the Biltmore hotel late in October.

Committees in charge plan to make this the most elaborate function in the history of the association. It is possible that the affair may assume an international aspect as several prominent foreign film men have been invited.

Officers for the ensuing year also will be installed. Following the installation of officers there will be dancing. Plans are being made to accommodate several hundred people.

Tom Wiley is in direct charge of the affair. The committee of which he is chairman probably will be divided into sub-committees to expedite matters.

A. S. KIRKPATRICK
Capable executive who has been appointed assistant general manager of Educational Film Exchanges, Inc.
Governor and Mayor Speak at Theatre Opening

High Tribute Paid Sig Samuels by State and City Officials at Ceremony in Atlanta

ONE of the most auspicious ceremonies attendant to the opening of a theatre was that arranged for the formal dedication of the new Metropolitan theatre at Atlanta, Ga. With Governor Hardwick of Georgia and Mayor Key of Atlanta as the principal speakers, the opening assumed the appearance of a state function rather than the formal dedication of a theatre.

Although seating only seventeen hundred people, more than 2,000 were crowded into the playhouse when Governor Hardwick arose to address them. Both the state executive and Mayor Key paid a high tribute to Sig Samuels, whose enterprise has given Atlanta this beautiful show place.

The theatre was opened at noon on July 4. The formal ceremonies, however, were not held until 9:15 at night. Colonel Walter Andrews was master of ceremonies. Addressing the audience in addition to the governor and mayor was Willard C. Patterson, managing director of the theatre, which is the Associated First National franchise house in Atlanta.

Governor Hardwick stressed the value of amusement in the American scheme of living, while Mayor Key told of the pride Atlanta had in such an establishment as the Metropolitan and in such forward-looking citizens as Sig Samuels and Willard Patterson.

Colonel Andrews happily represented his good friend, Mr. Samuels, thanking the tremendous audience for its spontaneous and evidently sincere appreciation of Mr. Samuels’ enterprise in giving Atlanta the great new playhouse.

"Sig Samuels has proved himself a citizen of the finest quality, they all agreed; and his latest enterprise, the Metropolitan theatre, is destined for a splendid success."

"Why, there’s a fine office building upstairs," said Colonel Andrews, "so that in place of the usual overhead expense attached to a playhouse, there’s an overhead income." Mr. Samuels and his associates can’t possibly lose—and they can’t win too rich a reward to please their friends and admirers!"

Four brief speeches, that was all the dedicatory program. Then the orchestra, directed by Dave Love, swung into an American medley as an overture, and the newest theatre in the south began to display its wares with a First National-Marshall Neilan picture, "Bob Hampton of Place."

The plan of the theatre is severely plain. The coloring is a pleasant neutral shade, somewhat like well-compiled case au fait, lending itself graciously to every change in the hue of the indirect lighting. From every one of the seventeen hundred seats, uppers and down and in the boxes, the screen is commanded by a perfect view, resulting in entire absence of distortion on the screen.

One enters the Metropolitan from Broad street. The entrance is finished in old gold. The lobby is finished in Tennessee marble, and this stone is also used in the stairs which lead to the mezzanine and thence to the balcony seats. The broad aisles are heavily carpeted. The screen-stage is beautifully finished with green silk and velour curtains.

Indirect lighting is used throughout the house. In addition to an admirable Typhoon system, which keeps the temperature twenty degrees below that in the street outside, there are ceiling electric fans.

No possible item of comfort for patron has been overlooked in the planning of the place. There is a homey arrangement of divans and chairs in the mezzanine floor.

In addition to the orchestra, a large pipe organ has been installed.

Indianapolis Indorsers Approve 35 Pictures

(From Staff Correspondent)

INDIANAPOLIS, IND., July 19.—The Indianapolis board of indorsers of photo-plays endorsed thirty-five out of sixty-two pictures seen in June. The pictures reported as particularly worthy of praise were:


Offer Prizes for Sale Of Barn Dance Tickets

(Special to Exhibitors Herald)

LOS ANGELES, July 19.—Prizes will be awarded to the members of the Assistant Directors Association who sell the most tickets for the third annual barn dance to be held on July 30. For the member selling the most tickets to people outside the profession a $50 prize will be given; to the one selling the most tickets within the trade, $35, and an award of $20 for the man with the second best record. The full award will be made in case of all ties.

Six prominent actors have promised to attend the dance, in charge of the carnival booths.

Fitzmaurice Sails Soon To Produce in London

(Special to Exhibitors Herald)

NEW YORK, July 19.—George Fitzmaurice will sail with Ouida Bergere (Mrs. Fitzmaurice) on July 26 for London where he will produce "Three Live Ghosts" for Paramount. The director has just completed "Peter Ibbetson."
Pairc Housewes Not Hit by Theatrical Slump in England
Stage Attractions Draw No Crowds While Theatres Devoted to Cinema Continue to Operate on a Profitable Basis

Business depression in England has not damped the ardor of the motion picture fan.

Despite the poor business being done by the dramatic theatres the motion picture houses continue to draw large audiences.

Exhibitors Assign Cause for Situation

This news is contained in dispatches from London. The reason assigned for this exceptional situation is that the motion picture exhibitor is in personal touch with his patrons and is enabled to give them exactly the kind of pictures they desire. Exhibitors contend that the people will go to amusement places, despite depression, if they are properly catered to.

With the motion picture houses in London and the provincial centers operating on a profitable basis, only four of the thirty-three dramatic theatres in London are taking in large box office receipts. According to London reports, a majority of the stage attractions are playing to half filled houses.

Little Below 1920

Figures show that the attendance at the motion picture theatres in London is only about 4 per cent below 1920, which was an abnormal year in the theatrical business. Commenting on the situation one motion picture exhibitor said:

"We encourage our patrons to write to their local managers making criticisms of the program and suggesting films that they particularly wish to see. In this way and by personal talks we are completely in touch with our audiences and can cater to them properly. In these respects the cinema business is ahead of the theatrical. We get the benefit of crowded houses because we consider the wishes of the public."

Star Salaries Are Crime, Say Germans

Berlin—Salaries paid motion picture stars in this country are a crime to the German film industry, in the opinion of members attending a meeting of the National Association of German Film Theatre Owners. One of the highest paid stars is Henry Porten who receives 2,000,000 marks annually. (This is equivalent to $20,000 in American money.)

Members of the association also denounced the excessive taxes and the high price of film.

Sexes Separated in Madrid Playhouses

MADRID—The prefect of police has issued an order that two-fifths of the space available for the audience in any theatre shall be reserved for women and children; one-half of the remaining three-fifths shall be reserved for men and children, with the remaining half of three-fifths for both sexes. Red lights must be kept on at all times in this latter section.

The order also states that any one over 10 years of age who is found in any section in which he does not belong will be fined not less than $10.

Calls Police to Manage Crowd at 6 Cent Show

ST. LOUIS, MO. July 19.—Police were needed recently to keep the crowds in line at the Aubert Airdome, Aubert and Easton avenues, where pictures without music are being shown at 6 and 11 cents admission. Sam Bromley is managing the airdome. He says he is playing to capacity houses every night.

$4,000,000 Is Spent Yearly

(From Staff Correspondent)
INDIANAPOLIS, IND., July 19.—Figures compiled on the basis of the 10 per cent admission tax paid to the government by theatre admission receipts show that the people of Indianapolis during the fiscal year ending on June 30 spent $4,340,142.11 or $4.14 per capita, for their theatrical entertainment. The greater share of this amount, it is said, went to the fifty-eight motion picture houses.

Spend $240,000 a Year at Madison

(Madison, Wis., July 19.—Madison residents pay $210,000 a year, or 86 per capita, for their motion picture entertainment, according to an estimate made by F. J. McWilliams of the Grand theatre.

Promotions Made in F. P.-L. Sales Staff

(From Staff Exhibitors Herald)
NEW YORK, July 19.—Several promotions in the sales organization of Famous Players-Lasky Company are announced by General Manager S. R. Kent as follows:
M. W. Kemper succeeds Joseph E. Seidelman, resigned, as branch manager at Albany, and F. E. North becomes manager at Detroit, succeeding C. W. Perry, who is in special work in the Chicago territory.

Break Ground Soon For $500,000 House

(From Staff Correspondent)
ST. LOUIS, MO., July 19.—Ground will be broken within thirty days for the $500,000 theatre to be erected in Chestnut street, near Eighteenth, by Central Amusement Company. The theatre will be within one block of the Union station and will cater to transients.

What Exhibitors are Saying about EXHIBITORS HERALD

"We find your paper a very reliable guide in booking our programs. We have taken a number of pictures out of the program class and played them as specials, due to the reports in your 'What the Picture Did for Me' department, and in every case the people have been satisfied and our box office has shown a nice profit."—W. T. Stephens, manager, Rex theatre, Scobey, Montana.

"Enclosed find a check renewing my subscription to your splendid magazine. It has helped me so much with my pictures that I just couldn't be without it."—Maud L. Horner, Gem theatre, Guthrie, Okla.

"In renewing my subscription I want to say I am well pleased with the HERALD."—W. W. Cooley, Cooley and Suchow, Gem theatre, Silverton, Oregon.
Gore-Lesser-Ramish Houses Join League

Big West Coast Circuit Will Wage Propaganda Fight Against Intolerant Interference
By Puritanical Crusaders

West Coast Theatres, Inc., has pledged its screens to the industry's fight for the freedom of the motion picture.

This action by the Gore Brothers, Sol Lesser and Adolph Ramish organization adds some forty theatres to the roster of the PUBLIC RIGHTS LEAGUE. Theatres are operated by the company in Los Angeles and other Southern California cities where the reform element has made a determined stand within the last few months.

Located in the production center where a foothold might encourage the Puritanical crusaders to adopt an even more drastic program throughout the country, this addition of nearly half a hundred theatres to the fighting forces of the industry materially strengthens one vantage point and forms a bulwark against further invasion by the reformers on the Pacific Coast.

Emulation of this step by other circuit organizations which are not now members of the PUBLIC RIGHTS LEAGUE will give a wider scope to the movement which is necessary to the fulfillment of its plans and purposes.

Among the Gore-Lesser-Ramish holdings are some of the finest houses on the West Coast. In taking this step to protect their costly interests the officials of West Coast Theatres, Inc., are contributing a service to others of the industry and the public of California.

On the opposite page is a reproduction of the letter received from the theatre company pledging its entire circuit to this campaign of tolerance in which members of every branch of the industry are co-operating. The letter assigns the reasons which have prompted this action, reasons which should induce every other exhibitor to take the same step.

Nearing completion on the Coast is the propaganda picture which Marshall Neilan is producing for the PUBLIC RIGHTS LEAGUE. Titles for the film are being written by Rupert Hughes through the courtesy of Goldwyn. Exhibition of this picture in hundreds of theatres of the nation will serve to diminish the influence of the reformers in the communities in which it is shown.
July 30, 1921

EXHIBITORS HERALD

Mr. Harry J. Quigley, Publisher,
312 South Dearborn Street,
Chicago, Ill.

Dear Mr. Quigley:

Recently this organization suffered the closing order of two of its theatres in Pomona, California, following a radical reform movement initiated by an ignorant everybody which resulted in a municipal election. The case of the "Sunday Law" situation in Pomona is not too well known to deserve any further comment.

However, it has clearly defined to us the necessity of not just any or just a COMMERCE and RESTRAINT emanating against the public spirit which would close our houses. It has proven that broadcasting the accumulated and bombed brochures are necessary to strengthen the free institutions with your patrons. This serious extension of the leadership and above all, a source of inspiration to the effectiveness to which messages we trust to the Blue Law menace is a serious obstacle to the development of the Blue and we can think of no more worthy cause of inspiration to this organization than your PUBLIC RIGHTS FIGHTING.

Complimentarily, every day with conditions that would seemingly develop into blue law litigation we have read your messages and our messages in your copy.

The time has come when we realize that your right-thinking, keep-proper and moral effective method cases you the logical this opportunity to unquestionably endorse your stand and to campaign today our entire string of houses will take up your keep it up! We're with you to the finish!

And, may the best cause win.

Yours very truly,

HARRY C. BUCHWALD

General Manager.
Showmanship
Will Win Your Fight Against Reformers

To be a success an exhibitor must be a showman.

The duties of a showman are to attract crowds to his theatre and once he has an established patronage to maintain it. He is a student of humanity, sensing at all times the desires and wishes of the public to whom he caters.

A true showman is one whom the public will follow. Because of this faculty and with the screen at his command the showman can swing public opinion.

Showmanship methods are as vital to the proper molding of public sentiment as they are to the successful operation of a theatre. Exhibitors of America, through enterprise and advanced showmanship, have made a success of motion picture exhibition. Therefore, it follows that they should meet with this same success in enlisting their patrons in the campaign for a free screen.

A true showman will not sit at his desk wishing for packed houses. Nor should he sit at his desk wishing that all reformers were relegated on some island.

Showmanship will win the industry’s fight against intolerance. As a showman you can be of service in this respect. If you are a member of the PUBLIC RIGHTS LEAGUE utilize showmanship methods in winning the support of your patrons. If you are not a member, join today.

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PLEDGE

Sponsored by EXHIBITORS HERALD in the interest of the INDUSTRY and the PUBLIC

"For the Freedom of Motion Pictures"

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws. Knowing that immediate action must be taken to maintain the freedom of the screen, I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE, my only obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

Name ........................................

Theatre ....................................

City ........................................

———

Clip Out! Sign! And Become a Member of League
Alabama
EVANS, A. C., Opera House, Greensboro.
YORK, Jas. A., Auditorium theatre, Monroeville.

Arizona
BROWN, S. D., Columbia theatre, Douglas.
FRANCK, E. L., Oasis theatre, Ajo.
GIACOMA BROS., Crystal theatre, Tombstone.

Arkansas
ARKANSAS ENTERPRISES, INC., Paul S. Harris, General Manager, Capitola.
Royal, Palace and Crystal theatres, Little Rock.
BARADEL, E. A., Palace theatre, McGees.
CLARKE, F. L., Cozy theatre, Hazen.
COOK, N. J., Pastime theatre, Carlisle.
DODGE, H. E., Arkansas Specialty Film Co., Little Rock.
FORD, FRED, First National Exhibitors Circuit, Little Rock.
JEFFRIES, H. W., Majestic theatre, Huntington.
LEIDINGER, K. J., Amuseum theatre, Monticello.
LUNA, E. D., Cozy theatre, Lincoln.
NAILOR, JACK, Strand theatre, Wilmot.
OSLIN, E. M., Crassett.
PARKHURST, R. M., Empire theatre, Harrisburg.
PRINCESS THEATRE, 212 Main St., N. Little Rock.
SHARP, T. W., R. D. Lewis Film Co., Little Rock.
STEPHENS, R. H., Royal theatre, Sheridan.
SERRETT, L. J., Pastime theatre, Hamburg.
THOMAS, C. B., Crystal theatre, Endicott.
WOLF, THOS. L., Pastime theatre, Paris.

California
BARNES, MERTON, Barnes theatre, Fillmore.
BERRY, NOAH, Hollywood.
BRADFORD, CHAS. W., Los Angeles.
BRUNTON, ROBERT, Robert Brunton Studios, Los Angeles.
COOKE, GEO. H., Hub theatre, Mill Valley.
DAW, MAJORIE, Hollywood.
DRUMGOLD, GEORGE, Hollywood.
ELLIOIT, JAMES, Los Angeles.
ENDERT, J. B., Endert theatre, Crescent City.
FAIRFAX, MARION, Marion Fairfax Production, Hollywood.
QUISSART, RENE, Cameraman, Marion Fairfax Productions, Hollywood.
HAMPION, BENJAMIN B., Producer, 677 S. New Hampshire, Los Angeles.

Colorado
CHIDLEY, J. E., Crystal theatre, LaSalle.
DECKER, CHAS., Grand Opera House, Rockyford.
KELLY, A. A., Isis theatre, Ouray.

District of Colur.ibia
ADAMSON, D. C., Y. M. C. A., Walter Reed Hospital, Washington.
AINSWORTH, G. R., 916 G. St., N.W., Washington.
ANDERSON, LIEUT. JIM P., Crandall’s theatre, Washington.
BELL, NELSON B., Crandall’s theatres, Washington.
BRANER, J. H., Electric Film Corporation, Washington.
BRYLAWSKY, A JULIAN, Cosmos theatre, Washington.
CAMPBELL, R. H., Olympic theatre, Washington.
COLEMAN, HENRY L., Seaboard Film Corporation, Washington.
COILLITON, WILLIAM F., Alamo theatre, Washington.
COLMAN, M. JR., Grand theatre, Washington.
CONNOLLY, JACK S., 820 Alber Bldg., Washington.
CRANDALL, HARRY M., Crandall theatres, Washington.
CUNNINGHAM, JOHN A., Select Pictures Corporation, Washington.
CUTCH, CHAS., Florida theatre, Washington.
D’ATLEY, ELIZABETH, Favorite theatre, Washington.
DAVIS, MAURICE, M Street theatre, Washington.

Connecticut
DZIADIK, STEPHEN, Derby theatre, Derby.
POUZZNER, MORRIS, Empire theatre, New London.
WOOD, JOSEPH, Paramount and Town Hall theatres, Stafford Springs.

Delaware
ADAMS, W. F., Red Star theatre, Ellendale.
ELLIS, S. J., Elcora theatre, Delmar.
RYAN, E. G., Ryan’s theatre, Georgetown.
SHORT, D. L., Opera House, Bridgeville.
THOMPSON, GEO. H., Waller theatre, Laurel.

HARDY, E. F., Strand and Avalon theatres, San Catalina island.
HELD, TOM, Hollywood.
HOWE, WILLIAM A., Glendale theatre, Glendale.
JASPER, JOHN, General Manager, Marion Fairfax Productions, Hollywood.
KESSON, DAVID, Hollywood.
KNAPP, J. S., Temple and Strand theatres, San Bernardino.
LOUHRAN, T. F., Biggs theatre, Biggs.
LUCE, G. W., Airdome theatre, Lincoln.
MACLENN, HUGH, Hollywood.
MCCORMICK, JOHN, Associated First National Pictures, Inc., Los Angeles.
MARRSHALL, TULLY, Marion Fairfax Productions, Hollywood.
NATION, O. R., Strand theatre, Davis.
O’MALLEY, PAT, Hollywood.
POWERS, C. H., Strand theatre, Danvers.
READ, J. PARKER, JR., Producer, Culver City.
SAUNDERS, P. W., Cameraman, Los Angeles.
SQUIRE, LUCITA, Hollywood.
THALL, CHAS. MARK, California theatre, Turlock.
VESLEY, FRANK, T. & D., JR., Lodi.
WEST COAST THEATRES, INC., Los Angeles.
WHITT, W. C., Home theatre, Anderson.
WILLAT, IRVIN W., Producer, Ocean Park.

MORRIS, W. F., Amusu theatre, Grover.
NOLAN, H. T., Majestic theatre, Grand Junction; Rex theatre, Greeley; Colonial theatre, Pueblo.
PITTSSER, CHESTER M., Unique theatre, Gunnison.

This list contains names of exhibitors in forty-five states and two foreign countries who are enrolled in the fight for the freedom of the screen.
DAVIS, WILEY, Jewell theatre, Washington.
DUDLEY, S. H., 1223, 7th street, N. W., Washington.
FITZGERALD, JAMES B., Manager, Super Film Exchange, Washington.
FLOX, JAKE, Liberty Film Exchange, Washington.
FRAIN & MARCUSON, Durbarton theatre, Washington.
EDDLEMAN, A., Revere theatre, Washington.
GARNER, LEO G., Reliance Film Exchange, Washington.
GRiffin & MITCHELL, Raphael theatre, Washington.
HERITAGE, C. S., Kavowe hotel.
JOHNSON, T. H., Maryland theatre, Washington.
LEOPOLD, L., Fox Film Corporation.
LEY, HARRY, Famous Players-Lasky Corporation, Washington.
LEY, JULES, Washington Film Exchange, Washington.
LUST, S. B., Super Film Attractions, Washington.
MacNAUGHTON, W. C., Virginia theatre, Washington.
MARTIN, GEORGE W., Blue Mouse theatre, Washington.
MENDELSON, B. L., Realart Pictures Corporation, Washington.
MOORE, ARTHUR, Carolina theatre, Washington.
MURRAY, RAYMOND H., Hiawatha, Dunbar and Foraker theatres, Washington.
NOTRE, ISAAC, Plaza theatre, Washington.
PHELPS, E. LAWRENCE, Stanton theatre, Washington.
REICHERT, LOUIS, Manager, Realart Pictures Corporation, Washington.
WAALSH, JOSEPH B., Federal Film Service, Washington.
WHITE, JAMES M., Fox Film Corporation, Washington.
WHITE, W. L., Seaboard Film Corporation, Washington.


Florida
BOSTON, E. D., Capitol theatre, Avon Park, Sebring and Moore Haven.
BURTON, LON, Marion theatre, Live Oak.
CAMPBELL, MRS. MARGARET L., Gem theatre, Melbourne.
HANCOCK, C. F., Lyric theatre, Stuart.
HANSEN, CHRIS, Dixie theatre, Little River.
HARDING, W. F., Princess theatre, Mount Dora.
RIVOLI THEATRE, Tampa.
ROBINSON & LEWIS, Galey theatre, Stark, Carroll.
SPENCER, WILLIAM H., Liberty theatre, Madison.
STEWARD, HOWARD P., Princess and Deeks theatres, DeLand.
TENBROOK, F. L., Bijou theatre, Delray.

Georgia
BILLETHER, HAL, Strand theatre, Perry.
HAWKINS, P. C., Forsyth theatre, Forsyth.
HEINSOHN & WESTBERRY, Sylvia theatre, Sylvester.
MCCARTY, A. H., Mildred theatre, Barnesville.
RICKER, G. E., Grand theatre, Fitzgerald.
SMITH, F. H., Grand theatre, Thomasville.

Idaho
ALLSOP, JOHN, Columbia Hall theatre, Grace.
RAND, PHILIP, Rex theatre, Salmon.

Illinois
AARON, H. M., Crystal theatre, Chicago.
ALLEN, FRANK, Rose theatre, Byron.
ATWOOD, BURTON H., JR., Community House, Winnetka.
AURORA THEATRES COMPANY, Rialto, Fox, Orpheum, Palm and Strand theatres, Aurora.
BARBER, CHARLES E., Electric theatre, Tilden.
BARTHEATRE COMPANY, Carbondale.
BODENACHATZ, F. E., Grove theatre, Elin.
BOND, F. M., Bond theatre, Pontiac.
BOWDEN, SAM, Glen theatre, Glen Ellyn.
BRAYTON, BRADFORD, Majestic theatre, Strator.
BURKITT, J. L., Lyric theatre, Morrison.
CHOYNSKI, MAURICE A., Newberry theatre, Chicago.
CHRISTY, A. L., Elmo theatre, Chicago.
CLEMENT, L. C., Star theatre, Tiskilwa.

CODDINGEN, WALTER, Home theatre, Rantoul.
"CROCKER, RALPH W., Star theatre, Elgin.
"CUSTER, J. H., Palmer theatre, Palmer.
"DEGENHARDT, E. J., Princess theatre, Mendota.
"DEMBACH, ADAM, Grand theatre, Wheaton.
"DIBELKA, JAS. B., Parkway theatre, Chicago.
"DUDLEY, L., Auditorium theatre, Prophestown.
"DUGGITT, F. M., Lyric theatre, Earlville.
"EDWARDS, J. W., Opera House, Aledo.
"ELIAS, S. H., Palm theatre, Mound City, Elgin.
"FICHETTENBORG, SOL, U. S. theatre, Chicago.
"FRANK, LOUIS H., 6202 S. Halsted, Chicago.
"FRICKE, C. F., New Home theatre, Chicago.
"FRIEDMAN, J. L., President, Federated Film Exchanges of America, Chicago.
"GEER, W. C., Princess theatre, Vermont.
"GOLDSON, H., Judder theatre, Chicago.
"HALEY, E. J., Hillside theatre, Chicago.
"HALL, MRS. A., Duplo theatre, Dupo.
"HALL, G. W., Grand theatre, Centralia.
"HEWITT, J. C., Strand and Grand theatres, Robinson.
"HILL, WALTER L., Universal Film Manufacturing Company, Chicago.
"HOFFER, JAMES J., Victory theatre, Peotone.
"JOHNSON, A. A., Columbia theatre, Rockford.
"JONES, MANAGER, Model theatre, Chicago.
"KALLAL, J. R., Lexington theatre, Chicago.
"KOFFMAN, H. D., Marlow theatre, Chicago.
"KUCHAN, CHARLES, I'Idhoun theatre, Canton.
"LAEMMLE, LOUIS, Central Theatre Company, Chicago.
"LAMB, CHARLES, Palm theatre, Rockford.
"LESERMAN, F. L., Casino theatre, Chicago.
"LINDNER, HARRY, Janet theatre, Chicago.
"LYMAN, JOSEPH, Princess theatre, White Hall.
"LYON, W. R., Castle theatre, Bloomington.
"MAFFIOLI, FRANK E., Strand theatre, Rockford.
"MAGER, W. C. B., Echo theatre, DesPlaines.
"METCALF, C. T., Opera House, Greenfield.
"McCLAIN, G. M., Star theatre, Bay.
"MILLER, E. D., Plaisance theatre, Chicago.
"PAUL, MRS. FRANK, Marvel theatre, Carlinville.
PIERCe, RALPH R., Mystic theatre, Leland.
PRESSLY, S. J., Palace theatre, Xenia.
REYNOLDS, G. W., Princess theatre, De Kalb.
ROBINSON, DEE, Apollo and Madison theatres, Peoria.
ROLLINS, CECIL A., Wigwam theatre, Sheffield.
ROVIN, BEN, A-Muse-U theatre, Springfield.
RYAN, CHARLES H., Garfield theatre, Chicago.
SAUNDERS, EUGENE, Saunders Palace, Harvard.
SCHIEBEL, EDW. L., Plumb theatre, Streator.
SCHNEIDER, RAYMOND, Midget theatre, Metamora.
SCHWARTZ, I. MAYNARD, Manager, Educational exchange, Chicago.
SEIGEL, S. H., Gem theatre, Chicago.
SIEGEL, L., Prairie theatre, Chicago.
SILHA, J., Lion and Stadium theatres, Chicago.
SILVERMAN, EDWIN, Manager, Selznick exchange, Chicago.
SIMON, M., Marshall Square theatre, Chicago.
STUART, CHARLES, Victory theatre, Peotone.
TOMMASI, G., Lincoln theatre, Decatur.
URAN, B. F., K and Grand theatres, Mattison.
VON MEETEREN, HENRY, Rainbow theatre, Chicago.
WHITNEY, J. B., Avon theatre, Decatur.

Indiana

BIDDLE, E. N., Strand theatre, Paoli.
BOTKIN, E. T., Liberty theatre, Farmland.
BRENNER, WILL H., New Cozy theatre, Winchester.
BROKAW, JOE, Brokaw theatre, Angola.
BRUNER, J. P., Liberty theatre, Lawrenceburg.
CHANDLER, O. J., Isis theatre, Peru.
CRAFFETS, ED., Pastime theatre, Seelyville.
DRAKE, WILBUR W., Majestic theatre, Brennen.
FRIEDMAN, J., Prospect theatre, Indianapolis.
GOULDEN, LOUIS B., Princess, Blinn & Royal theatres, Frankfort.
GRIMES, J. S., Dream theatre, Corydon.
HOLWAGER, L. E., Grand theatre, Madison.
IRVIN, CHARLES F., Liberty theatre, North Liberty.
JONES, H. C., Bijou theatre, Laurel.
KYLE, W. H., Lyric theatre, Aurora.
McCURDY, J. L., F. J. Remsch Enterprise, Shelbyville.
MAYNARD, M., Strand theatre, Shelbyville.

OBRUSHK, A. J., Star theatre, Whiting.
O'CONNOR, J., Derby theatre, Chesterton.
REDINGTON & ROOTES, Central theatre, La Porte.
REMBUSCH, FRANK J., thirteenth theatres in Indiana, Shelbyville.
RHOADES, R. O., Orpheum theatre, Converse.
SHEW, PAUL H., Wonderland theatre, Clinton.
SHOBE, R. A., Kentland theatre, Kentland.
SNAPP, W. L., Realart theatre, Oak-town.
SPRAY, CHARLES M., Crystal and Mecca theatres, Decatur.
TILLOCK, G. W., Haven theatre, New Haven.
VAN BORSUSM, B., Savoy, Majestic and Crescent theatres, Terre Haute.
VINYARD, JNO. P., Star theatre, Winslow.
WARD, J., Harmony theatre, Woodburn.
WIGTON, J. W., Wigton theatre, La Grange.
WIDAMAN, ALLAN S., Centennial theatre, Warsaw.
WILLIAMS, WASH., MRS. J. F., Monroe theatre, Monroe City.
WILSON, CLYDE, Paramount theatre, Rochester.
WILSON, MARION, Happy Hour theatre, Chalmers.
WINTZ, JOHN, Lyric theatre, Batesville, Ind.

Iowa

ARONOWITZ, S., Rialto theatre, Newton.
BAKER, DWIGHT B., Circle Amusement Corporation, Ottumwa.
BIRDS, W. T., Unique theatre, Anita, Ia.
BIRD, A. R., Opera House, Arlington.
BOYLE, J. E., Dreamland and Liberty theatres, Dubuque.
BROWN, A. M., New Regent theatre, Cedar Falls.
BUSWELL, C. P., Empress theatre, Akron.
CHILD, DR. F. M., Cozy theatre, Villisca.
COVER, C. A., Princess theatre, Ochobuden.
EARL, H. S., Star theatre, Davenport.
EBERSOLE, J. H., Majestic theatre, Avoca.
FLINT, GEORGE B., Virginia theatre, Boone.
FORD, C. S., Princess theatre, Reinbeck.
FRY, J. E., Rex theatre, Ottumwa.
HALES, C., Lyric theatre, Orange City.
HASTERT, HENRY, Elite theatre, Le Mars.
HAGUE, A. G., Happy Hour theatre, Walnut.
HOLBEN, H. E., Olympic theatre, Lenox.
JASTRAM, O. W., 701 Maple St., Des Moines.

KANSAS

BALSLY, L. D., Wichita theatre, Wichita.
BUXTON, R. C., Strand theatre, Ransom.
CALLARMAK & PERKINS, Peoples theatre, Buffalo.
CAREY, CHARLES E., Bushong theatre, Bushong.
CARMAN, BRUCE J., Gem theatre, Waverly.
CARUTHERS, T. R., Amusement Hall, Turon.
COTTRELL & FLETCH, Paramount theatre, Plains.
DANIELS, H. M., Reel theatre, Osceola.
ERWIN, F. A., Doric theatre, Barnes.
FILIZOLA, D., Theatrelette theatre, Fort Scott.
FORD, ARTHUR M., Marple theatre, Wichita.
MENENBERG, THOMAS M., Empress theatre, Fort Scott.
GAR, RAYMOND, Mayflower theatre, Florence.
LEONARD, BILL, Mystic theatre, Cedar Vale.
McNEELY, H. E., Electric theatre, De Soto.
MAGRUDER, T. N., Elite theatre, Iola.
POUTRE, E. J., Electric Garden theatre, Clifton.
RABUS, J. N., Chautauqua theatre, Chautauqua.
LIETCH, A. M., Royal theatre, Milford.
MORRISON, C. M., Ruby theatre, Gladbrook.
NEIST, J. P., Forest theatre, Forest City.
NELSON, DAN, Crescent theatre, Audubon.
NILES, CLIFFORD L., Grand theatre, Anamosa.
NOLTE, C. F., Wonderland theatre, Buckeye.
PACE, HARRY, Princess theatre, Traer.
PARKREN, Opera House, Marengo.
SHULKIN, H. M., Plaza theatre, Sheldon.
SMEA, A. C., Majestic theatre, Council Bluffs.
SUMAN, R. E., Comet theatre, Albia.
TAYLOR, GEORGE E., Idle Hour theatre, Danlap.
THOMAS, C. H., Community theatre, Galva.
THREDDE, HARRY L., Scenic theatre, Holstein.
VARING, HOWARD, Royal theatre, Spirit Lake.
VAUGHAN, J. H., New Orpheum theatre, Maquoketa.
WENDEL, G. E., Opera House, Smithland.
WISHARD, H. A., Wishard theatre, Bloomfield.
WOLFE & MILES, Princess theatre, Lansing.
ZIMMERMAN, MRS. J. P., Novelty theatre, Avoca.
EASTERN THEATRE, 501 N. Calvert Street, Baltimore.
EASTERN, C. C., Independent Film & Supply Company, Baltimore.
FIELDS, C. C., Fremont theatre, Baltimore.
FISHER, W. L. O., Star theatre, Frederick.
FLAKE, E. M., Lincoln theatre, Baltimore.
FLEISHER, N. P., 420 E. Lexington St., Baltimore.
GOODWIN, J., Ideal theatre, Baltimore.
HAEFELE, N. C., 412 E. Lexington St., Baltimore.
HALL, ROYSTON B., Electric theatre, Baltimore.
HARTLOVE, JAMES J., Fairland theatre, Baltimore.
HAWKINS, JON W., Hawkins Air Dome, Baltimore.
HOFMAN, WALTER S., Amuseum theatre, Ellicott City.
HOLMES, F. T., Baltimore theatre, Baltimore.
HORNING, F. A., Horn theatre, Baltimore.
HUTCHINGS, E., Pictorial theatre, Baltimore.
JACOBS, G. W., Goldfield theatre, Baltimore.
KAHN, H. E., Waverly theatre, Baltimore.
KIERNEN, A. L., Gay theatre, Baltimore.
LEVEE, RAY H., New Gem theatre, Baltimore.
LEMI, IRVIN, Realart, Baltimore.
McCURDY, E. B., Eureka theatre, Baltimore.
MARHEAD, H. P., Mozart Air Dome, Baltimore.
MISHKIND, HARRY, Globe Film Service, Baltimore.
MORSTEIN, H., Queen theatre, Baltimore.
NOLTE, CHARLES E., Belmar theatre, Baltimore.
PALMORE & HOMAND, 420 E. Lexington St., Baltimore.
PLUMMER, E. A., Music Hall, Eastern.
PRICE, ARTHUR, Blue Mouse theatre, Baltimore.
RABINOWITZ, B., Fairmount theatre, Baltimore.
ROME, J. LOUIS, Equitable Bldg., Baltimore.
RUBIN, L. P., Fairmount and Novelties theatres, Baltimore.
RUBENSTEIN, R. L., Postum theatre, Baltimore.
SCHEFF, OSCAR M., Gilmore theatre, Baltimore.
SCHLICHTER, LOUIS, Bridge and Edmondson theatres, Baltimore.
SOLAX THEATRE, 1204 W. Baltimore St., Baltimore.
STUMPF, WILLIAM E., New theatre, Baltimore.
SZYMANOWSKI, R., Curtis theatre, Curtis Bay.
WEBER, FREDERICK CLEMENT, Mc Coy theatre, Baltimore.
WILLIS, F. J., Merit Film Corporation, Baltimore.
WILSON, W. V., Seco theatre, Rockville.
WONDERS, GUY L., Rivoli theatre, Baltimore.

Massachusetts

ESSEX-CHARLESTON, INC., Capitol theatre, New Bedford.
MYSHALL, CARL, Modern theatre, Haverhill, Mass.

Michigan

BENNETT, P. G., Star theatre, Rockford.
BRAYMAN, C. W., Empire theatre, Cedar Springs.
CAIRNS, JACK, Brooklyn theatre, Detroit.
CHRISTENSEN, J., Star theatre, Sandusky.
COWLES, CHARLES H., Neptune theatre, Port Austin.
DE PAUL, CHARLES, Dreamland theatre, Saint, Ste. Marie.
FAIRCHILD, LLOYD, Bijou theatre, Onaway.
GILLETTE, A. D., Temple theatre, Spruce Pine.
GREEN, W. C., Empress theatre, Belaire.
HANDLER, M. J., Vendome theatre, Detroit.
HODLTH, HARRY, Liberty theatre, Marlette.
JARVIS, E. C., Orpheum and Garden theatres, Lansing.
KELSEY, JOHN, Arcade theatre, Addison.
KENNEDY, H. R., Colonial theatre, Big Rapids.
KULASZEWICZ, D. J., Rex Theatre, Beautiful, Bessemer.
LARKIN, L. E., Beckwith theatre, Douglass.
LOSEY, L. M., Dreamland theatre, Battle Creek.
MAXWELL, THEO. V., Theatre Equipment Company, Grand Rapids.
NICHOLS, GEO. C., Superba theatre, Grand Rapids.
NIEBES, JOHN E., Dawn theatre, Detroit.
PICKER, A. L., Rex theatre, Ironwood.
SIPE, EARL D., Majestic theatre, Port Huron.
STORCH, J. E., Vaudette theatre, Pentwater.

Minnesota

BARBERG, LEON J., Famous Players-Lasky Corporation, Minneapolis.
BRIGHT, R. C., Bright's theatre, Preston.
DALE, CHARLES, Topic theatre, Fairfax.
FLEISCHBEIN, R. A., New Strand theatre, Cloquet.
GILFILLAN, W. H., Lotus theatre, Red Lake Falls.
GERNE, A. J., New Empress theatre, Eveleth.
LONGAKER, H. J., Howard theatre, Alexandria.
MACVEY, THOS. J., United Artists Corporation, Minneapolis.
MANTHEY BROS., Palace theatre, Winona.
POWER, C. E., Power theatre, North Beach.
SCHONLAU & ABRAHAM, S & A theatre, Houston.
THOMPSON, S. I., Cozy theatre, Grey Eagle.
THORPE, HARVEY G., New Grand theatre, Crosby.
THUNE, ENOCH E., Lyric theatre, Kenyon.
ULLMAN, JOS. R., New Orpheum theatre, Ada.
Mississippi

CANNON, J. O., Palace theatre, Magee.
BOOKE, CHARLES H., Princess theatre, Mendenhall.
CONNORS, J. H., Dorothy theatre, Collins.
ELKIN, W. E., Temple theatre, Aberdeen.
TAYLOR, S. L., Kozy theatre, Pass Christian.
WILCOXON, F. C., Y. M. C. A. theatre, Dlo.

Missouri

BAIRD, J. W., Crystal theatre, Pattonsburg.
BILER, JOHN, Dixie theatre, New Madrid.
BOATWRIGHT, J. W., Radio theatre, Ozark.
HAWKINS, W. P., Grand theatre, Princeton.
IRWIN, L. E., Lyric and Star theatres, Kansas City.
JOHN, K. B., Colonial theatre, St. Joseph.
KEITHLY, E. A., Lyric theatre, Centerline.
LINDSAY, JAMES, Lindsay theatre, Silex.
McCLURE & FAULKNER, Comique theatre, Jasperport.
McFARLING, H. B., Tokio theatre, Morehouse.
MANGER, H. B., 5354 Waterman Ave., St. Louis.
MARSHALL, WM. S., Kozy theatre, Kahoka.
OPERLE, MARTIN W., Armory theatre, St. Genevieve.
SCHAEFFER, A. P., Ironton.
SMITH, WM. N., Ideal theatre, Joplin.
TOOTHAKER, SOLON, New theatre, Independence.
VANDIVER, E. B., Palace theatre, Kennett.
WERTENBERGERS, DR. W. W., Empress theatre, St. Joseph.

Montana

HORRIGAN, F. W., McDonald theatre, Phillipsburg.
LAKE, EDWIN, Lake theatre, Baker.
McDANIEL & ANDERSON, Liberty and Princess theatres, Kalispell.
McDONOUGH, F. J., New Liberty theatre, Fromberg.
REISKE, F. G., Star theatre, Rye gate.
SABIN, F. E., Majestic theatre, Eureka.
STEPHENS, W. T., Rex theatre, Scooby.
WHITE, E. P., Strand theatre, Livingston.

Nebraska

BROWN, BERT B., Strand theatre, Cook.
BURDEN, M. H., Mirage theatre, Axtell.
CREAL, W. H., Suburban theatre, Omaha.
DICKINSON, GEORGE W., Home theatre, Maskell.
DOUGLAS, W. L., Strand theatre, Newman Grove.
GAILEY, ELMER E., Crystal theatre, Waynetown.
HAYMAN, S. A., Lyda theatre, Grand Island.
HEJMANN, FRANK, Opera House, Clarkson.
HELD, P. G., Sterling theatre, Fairmont.
HEPP, A. L., Idly Hour theatre, Greesley.
HORN & MORGAN, Star theatre and Opera House, Hay Springs.
HOWARD, GEORGE B., Rex theatre, Aubing.
JENKINS, J. C., Auditorium theatre, Neligh.
JENNINGS, H. C., Jewel theatre, Valentine.
KIRK, J. E., Grand theatre, Omaha.
KUDLACEK, J. J., Swan theatre, Swanton.
PARMELE THEATRE COMPANY, Parmele and Lyric theatres, Plattsburgh.
PETERSON, ROY R., Fall theatre, Arlington.
SCHOONOVER, JAS. & SON, Ma- dzan Drive-In Amusement Company, Aurora.
THORNBURG, BROS., Paramount theatre, Nebraska City.
WEINBERG, HARRY M., Associated First National Pictures, Inc., Omaha.
WILLIAMS, C. E., Park theatre, Omaha.

New Hampshire

BEAN, CHARLES H., Pastime theatre and president of the Motion Picture Theatre Owners of New Hampshire, Franklin.
YEATON, G. W., Ioka theatre, Exeter.

New Jersey

A. D. F. AMUSEMENT COMPANY, Strand theatre, Newark.

New Mexico

HARDWICK BROS., Lyceum theatre, Clovis.
KUHNS, L. M., Gibson theatre, Gibson.

New York

ABRAMS, HIRAM, President of United Artists, New York City.
BACKER, F. E., President, Horizon Pictures, Inc., New York City.
BARDINE, I. L., 317 West 55th St., New York City.
BATES, WILBUR, 1482 Broadway, New York City.
BEMBLEN, G., 333 West 44th St., New York City.
EXHIBITORS

July 30, 1921

O'BRIEN, SMITH, 365 West 46th St., New York City.
O'MAHONEY, J. W., Educational Film Corporation, New York City.
PETTITJOHN, C. C., 514 Fifth Ave., New York City.
PRICE, OSCAR A., president, Associated Theatres, New York City.
ROWLAND, R. A., president of Metro, New York City.
SCOTT, BLANCHE S., 47 West 46th St., New York City.
SCHATT, JOHN W., Opera House, Gowanda.
SEAY, CHARLES M., Director, 234 West 55th St., New York City.
SHIPMAN, ERNEST, New York City.
STILES, J. A., Manager of Bayline Company, New York City.
ST. LEONARD, MISS FLORENCE, 56 West 49th St., New York City.
TAYLOR, FRED M., Academy of Music, Newburgh.
TRESCOTT, R. L., Pictorial theatre, Livonia.
TRIGLII, ANTHONY, Brooklyn.
WARREN, F. B., F. B. Warren Corporation, New York City.
WOODY, General Manager, Realart Pictures Corporation, New York City.
WILLIAMS, J. D., General Manager, Associated First National Pictures, Inc., New York City.

North Carolina

ATKINSON, W. A., Star theatre, Rockingham.
KIRBY, JOE E., Princess and Strand theatres, Roxboro.
MOCK, CARL F., Pathe theatre, Charlotte.
SINK, HERBERT O., Badin theatre, Badin.
STEVENVON, S. S., Princess theatre, Henderson.
WELLS, P. W., Royal theatre, Wilmingtom.

North Dakota

AMICK, F. E., Union Hall theatre, Tom.
GILLES, ANTON, Opera House, Wahpeton.
KAATZ, F. E., Idle Hour theatre, Tolley.
KNABLE, J. W., Lester theatre, Sanborn.
SUCKSTORFF, H. M., Orpheum theatre, Williston.
WHITE, L. A., Majestic theatre, Sherwood.

Ohio

BAILEY, BYRON D., Rialto theatre, Akron.
CADDELL, W. W., Princess theatre, Wauseon.
CHILAS, THEO. C., Sorg theatre, Middleburg.
FENBERG, GEO. M., Auditorium and Alhambra theatres, Newark.
FOLLETT, D. B., Star theatre, Gibsonburg.
GUERIN, W. R., Grand theatre, Paullding.
HITCHCOCK, W. B., JR., Star theatre, Upper Sandusky.
KINZELER, A. F., Elite and Music Heat theatre, Dayton.
LEININGER, C. E., Grand theatre, East Palestine.

MEYER, FRED S., Palace theatre, Hamilton.
Mickey, H. E., Majestic theatre, Postoria.
MILLER, CARL F., Strand theatre, Fremont.
MOORE, L. R., Roma theatre, Columbus Grove.
PILLARD, L. R., Photo Play theatre, Grand Rapids.
Powell, W. J., Loew theatre, Wellington.
Powell, J. B., Palace theatre, Ashland.
SHEARER, CHARLES, Lyric theatre, Massillon.
SHUMAKER, K., 1105 Elm St., Cincinnati.
SPRAGG AMUSEMENT COMPANY, Elks, Temple, Olympic and Majestic theatres, Bellaire.
WAGNER, EMIL, Royal theatre, Ft. Recovery.
WARNER, G. W., Opera House, Groveville.
WERNER, EDW. D., Windsor theatre, Canton.

Oklahoma

ADAMS & ANGLETON, Novelty theatre, Forgan.
BLAIR, W. T., Victory theatre, Poteau.
BROWN, JOHN, Lyric theatre, Tulsa.
DAVIS, MILTON C., Wigwam theatre, Kingston.
FRITTS, MRS. GUY O., Dixie theatre, Marshall.
GREEVER, C. B., Gem theatre, Frederick.
JOHNSTON, JOHN C., Orpheum theatre, Haskell.
MYERS, LEROY J., Lyric theatre, Dustin.
OBER, FRANK, Boyton theatre, Boyton.
Pierce, J., Erle theatre, Antlers.
ROBERTS, F. G., Wewoka theatre, Wewoka.
RUNYON, C. A., Runyon theatre, Bighorn.
SETTLE, EARLE, Busby theatre, McAllister.
SLAUGHTER, W. F., Lyric theatre, Idabel.
SLEPKA, ANTON, Jewel theatre, Okemah.
SPangler, JOSEPH F., Globe theatre, Beaver.
STETTMUND, H. G., JR., Odeon theatre, Chandler.
WOOLRIDGE, M. E., Wigwam theatre, Altus.

Oregon

COOLEY, W. W., Gem theatre, Silverton.
GLOBE THEATRES CO., INC., Albany.
KOLSTAD, A. S., Liberty theatre, Hood River.
KUHN, R., Kuhn theatre, Lebanon.
POOLE, W. H., Liberty theatre, Klamath Falls.

Pennsylvania

GAUDING, HENRY W., Lincoln theatre, Pittsburgh.
Hunt, W. C., Hunt’s theatre, Philadelphia.
NAVARY, RUDOLPH, Liberty and Pleasant Hour theatres, Verona.

SCARLETIO, M. A., Art theatre, Blair St.
WALLACE, S. V., Idle Hour theatre, Cambridge Springs.

South Carolina

BISHOP, PARKER & BISHOP, Greenville.
LITTLE, T. L., Majestic theatre, Camden.

South Dakota

ANDERSON, A. B., Stratford.
BOVEE, C. S., Florence theatre, Elk Point.
FAIRFIELD, L. D., Legion theatre, Wakonda.
HAMLIN & MOREHOUSE, Black Hills theatre, Hot Springs.
Hoffman, J. J., Happy Hour theatre, Burke.
KELLOGG, M. C., Homestead theatre, Lead.
MAHAN, ED. W., Regale theatre, Salem.
PAY, M. A., Colonial theatre, Sioux Falls.
PETERSON, LEO, Iris theatre, Belle Fourche.
STIECHEN, JOHN, Aurora theatre, White Lake.
WALES, W. W., Yeomen theatre, Seneca.

Tennessee

ABRECROMBIE, MRS. J. H., Princess theatre, East Chattanooga.
ADAMS, J. H., Strand theatre, Nashville.
BALLAS, T. A., American theatre, Memphis.
BORISKY, S. H., York and Liberty theatres, Chattanooga.
BRICHTTO, J. N., Crystal theatre, Knoxville.
CARTER, MRS. L. M., Court theatre, Huntingdon.
CARTER, W. G., Princess and Liberty theatres, Greeneville.
COHEN, I. W., Monarch Theatre Supply Company, Memphis.
COLVIN & HOWARD, Lyric theatre, Rockwood.
COPeland, BILLY, Rex theatre, Clinton.
DRUMBAR, W. E., Riviera theatre, Knoxville.
ROGERS, E. R., Alcazar theatre, Chattanooga.
FOX, E., Princess theatre, Obion.
FRIEDMANN, O. H., Peafowl theatre, Nashville.
GOODMAN & FRAME, Queen theatre, Memphis.
HARMAN, W. H., Strand theatre, Kingsport.
HENDERSON, W. B., Dixie theatre, Ripley.
HENDKEL, MRS. FRANK, De Soto theatre, Memphis.
JOHNSON, E. B., Shamrock theatre, Memphis.
KAUFMAN, ABE, Kaufman Film Specials, Memphis.
KENNEDY, W. C., Gem theatre, Knoxville.
KEYS, GEO. W., Majestic theatre, Johnson City.
KIRKPATRICK, H. H., Princess theatre, Morristown.
McELRBY, CHARLES A., Memphis Enterprise, Memphis.
MAINGAULT, W. W., Rex theatre, Memphis.
EXHIBITORS

Grand Park, Gilbert K., F., Pastime Gem G., K., 37 F., Victory Majestic W., FOSTER, L., Opera Lyric F., Conroe's

Utah

ASHTON, JOHN B., Columbia and Princess theatres, Provo.
GOODWIN, S. J., Royal theatre, Layh.

Virginia

BANagher, C. E., Isis theatre, Harrisonburg.
BECRAFT, C. K., Opera House, Wytheville.
Buchanan, F. O., Columbia theatre, Bristol.
BURGESS, W. E., Victory Hall, Scottsville.
BURKE, NED., New theatre, Staunton,

West Virginia

Henson, E. G., Opera House, Charleston.
Marks, Jack, Opera House and Orpheum theatre, Charleston.
Mussen, C. S., Opera House, Shepherdstown.

Wisconsin

Ainsworth, W. L., Orpheum theatre, Fon du lac.
Alby, L. G., Strand theatre, Waterford.
Arcade Theatre, 805 Third St., Milwaukee.
Brown, B. C., Star theatre, Viroqua.

Buchholz, L. R., Rex theatre, Colby.
Burford, H. H., La Crosse Theatres Co., Rivoli, Majestic and La Crosse theatres, La Crosse.
Champion, W. R., Opera House, Hazel Green.

Duffy, Neil, Elite theatre, Appleton.

Friedrich, H. V., Majestic theatre, Sheboygan.

Goderski, Cas., Avenue theatre, Milwaukee.

Grossman, Leo L., Arcade theatre, Milwaukee.

Hickey, Jack, Jr., Grand theatre, New London.

Jenkins, G. H., Victor theatre, Minoqua.

Langacher, Clarence W., New Glarus theatre, New Glarus.

McDonald & Burt, Majestic theatre, Barron.

Mcwilliams, J. F., Grand theatre, Madison.

Olson, Sufus, Pastime theatre, Delavan.


Pfeiffer, R., Princess theatre, Chilton.

Phalen, Eugene, Allis theatre, West Allis.

Redfearn, D. W., New Diggings theatre, New Diggings.

Rhode, Jos. G., Rhode Opera House, Kenosha.

Robarge, A. L., Majestic theatre, Waunakee.

Rosser, C. L., Al, Ringling theatre, Baraboo.

Slack, Mrs. R. J., Majestic theatre, Manistique.

Suszick, A. A., Majestic theatre, Mauston.

Vincent, W. R., Grand theatre, Oconto Falls.


Wyoming

McKay, Geo. D., Big Horn theatre, Greybull.

Ray, Carl, Amuse and Atlas theatres, Cheyenne.

Canada

Gribble, Ralph R., Grand theatre, New Hamburg, Ont.

Central America

Pryer, C. D., Teatro Nueva York, Guatemala City.
National Motion Picture Day Is Launched by Industry

Companies Will Donate Free Film Service to Exhibitors Participating on August 25

The industry is to have a national Motion Picture Day on August 25. The plan sponsored by Charles C. Pettijohn took definite form at a meeting in New York attended by general managers and sales managers of several producing and distributing companies.

National Motion Picture Day is a cooperative movement to raise funds for charitable donations and for the welfare of the industry.

Exchange managers of these concerns have been instructed to canvass their territories and cooperate with exhibitors in making the undertaking a notable success. Exchanges will furnish film service gratis to theatre men who will contribute 50 per cent of their receipts on August 25 to the fund.

MONEY MAKING IDEAS Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By A. BURRUS (Manager, Lyric Theatre, Crete, Neb.)

I find that a "motion picture week" put on in co-operation with the local merchants is one of the surest ways of bringing in the people despite the warm weather.

Crete is a town of 2,400 people. I worked out my plans for the week carefully and when I discussed them with the merchants, they were more than enthusiastic in doing their part. In all my advertising, I saw to it that the merchants were given plenty of credit.

After running a two-page advertisement in the local newspaper, I had reprints of it made and distributed on all of the rural routes outside of the city. Despite the heat, I did a big business six nights and two matinees.

Many exhibitors in nearby towns wrote to me to ask me the details of my idea and adopted the same plan with marked success. (For picture see page 47.)

By MRS. W. H. HELFER (Manager, Itasca Theatre, Alice, Tex.)

I feel that every exhibitor can gain more respect and good will by giving a free show once in a while than all the advertising he can do in any other way. Suppose you give a free show for the kids at 3:00 p.m. Then follow with a free show for the women at night. Let me tell you, you will have more money than ordinarily or at least that has been my happy experience. Then in, say five or six weeks, repeat the same dose, only vary it by making the night show free to men. It works like a charm. Try it.

Exhibitors Give Same Care to Selection of Music as to Pictures

A noticeable change in the theatre man of today and the exhibitor of a few years ago is that the theatre man of today is giving virtuality the same attention to the selection of music for his program as he does to the booking of his pictures.

In making this observation, Synchronized Scenario Music Company, 84 East Jackson boulevard, Chicago, says also that exhibitors are more critical in the selection of music scores that blend with the presentation.

Hope Hampton Makes Personal Appearances

(Special to Exhibitors Herald)

NEW YORK, July 19.—Hope Hampton, star in "Love's Penalty," a First National attraction, appeared in person each night during exhibition of the picture at B. S. Moss' Broadway Theatre last week.

The star was enthusiastically received. She gave a short address, telling the audiences how she won her way into pictures via the "beauty contest" route. She also sang a number.

Church Brotherhood Opposes Censorship

(Special to Exhibitors Herald)

LOS ANGELES, July 19.—A movement to "eliminate destructive censorship and senseless laws" was inaugurated at a meeting yesterday of the Immanuel Presbyterian Brotherhood. Presbyterian brothers throughout the country with a membership of 500,000 are organizing to build a closer relationship between the church and the motion picture. Reginald Barker and other film people attended the meeting.

Motors in Berkshires

NEW YORK, July 19.—Arthur S. Kane, president of the company bearing his name, with Mrs. Kane and their son, Arthur, Jr., has left New York for a month's motor trip through the Berkshires, the Adirondacks and the Green and White mountains.
The "big exhibitor" is the subject of much, but not nearly enough, discussion.

Because the theatres of the nation are constructed and, more important, managed in emulation of his example he should be watched closely, zealously, by all who have the development of the motion picture at heart.

Grauman, Rothafel, Plunkett, Herian, Riesenfeld, to name a few, whose activities are most widely heralded, together with Balaban & Katz, Turner & Dahnken, Kunsky, Finkelstein & Rubin, Jensen & Von Herberg, Ascher Bros., the Saengers, the Allen, to include a few whose works are no less important because less industriously exploited, have it in their collective power to make of the theatre what they will.

Men who build new theatres examine the theatres of the leaders in the exhibiting business.

Management as well as construction is largely the result of such examination.

It is obvious that a good example produces good results, and as readily apparent that a bad example is equally certain of effect.

The "big exhibitors" of the past have provided examples which have standardized in remarkable degree theatre construction and management.

Satisfaction with progress made and existing conditions is general.

But the necessity for watching closely the work of the leaders does not arise solely from the merit of their work. Much of this work, as a matter of fact, is not fit for emulation. Much of it can be fittingly described only by borrowing from the lexicon of the reviewer and the producer that singularly expressive word—"hokum."

To illustrate:

The faultlessly attired orchestra leader who emerges, consistently tardy and with hair artistically awry, from behind silken drapery, taking position with pomp and ceremony to direct a standard overture which every musician in the world, and every patron, knows as he knows his alphabet—

The handsomely decorated announcement titles which detail the sterling merits of the theatre, the emulating system, the management, the pictures, ending with the information that employees are forbidden to accept money and requesting the patrons, out of respect for whose intelligence this great institution has been erected, to refrain from annoying their neighbors by conversing—

The less frequently encountered but more obnoxious screen request that couples refrain from "making love" while in the theatre—

The immovable girl attendant or attendants kept standing at attention in the lobby or foyer—

The youthful and attractively uniformed page who is instructed to perform under no circumstances the work for which he is represented as being employed—

The stock leader which indicates that the news reel is the original product of the theatre, while following subtitles carry the names of Pathe, Selznick, Fox, International, Kinograms, etc.—

The list might be extended indefinitely.

It is not extended, because such errors of judgment are not, in themselves, worthy of type.

The items listed are, and are intended to be, "hokum."

They indicate a desire to impress the public with the marvelous character of the theatre, to over-awe those who have paid to be entertained.

Circus men in days gone by referred to the American citizens who supported their attractions as "yokels."

Exhibitors, "big" or otherwise, might as well greet their patrons with the sawdust classic, "Hey, Rube," as to subject them to the type of treatment designated above.

There are two possible explanations of the practice.

It is possible that the men in charge of big theatres believe it is necessary to bolster up their offerings with "subtle stuff." If such bolstering were necessary, which it is not, it follows that the stuff should be subtle. It isn't. It is likewise possible, though less probable, that the perfectly transparent red tape with which much excellent entertainment is foiled is regarded by its sponsors as "exploitation," the wrong interpretation of the word being mistakenly taken.

Mismanagement is a word which covers the matter completely.

There is more of it than the theatre can afford to carry.

The speaking stage, fighting with its back to the wall, has cast such useless trappings adrift.

The screen theatre, victorious to a degree, is not justified in impeding its progress through assumption of an unnecessary burden.

The public, as a few moments spent in any mismanaged auditorium will disclose, does not "fall for" theatre hokum.

Patrons consistent in attendance are consistent in spite of it rather than because of it.

Exhibitors visiting leading theatres in search of ideas will do well to differentiate between the good and the bad. Though there is, fortunately, little of the latter, that little is dangerous.

It should be discarded.

The "big exhibitors" named above, and by the way no single one of them is guilty of all the offenses mentioned, can bring about the total elimination of hokum very quickly and simply.

They have shown in past endeavor that they are devoted to the development of the theatre.

It is certain that hokum will go.
Suggestions in the Stills

GORDON PLACE, assistant director of publicity and advertising for Robertson-Cole, bases the following suggestion for a prologue to "Where Lights Are Low," a forthcoming production featuring Sessue Hayakawa, upon the above still. "The stage should be set to duplicate the interior of the shop of a small Chinese merchant. A large chest covered with tea matting is placed in the center of the stage. Under dim lights a Chinese merchant rubs his hands and is about to open the chest when there is a loud knocking on the door. The startled merchant looks apprehensively at the door, then at the chest. The door is flung open and two policemen enter. Ensues a brief dialogue in which the policemen say they have information that the merchant is a smuggler of Chinese picture brides. He protests innocence, and the policemen demand that the chest be opened. Dramatic finale."

THE character given by George Arliss in "The Devil" has been imitated profitably in exploitation and presentation of that production. The still reproduced herewith, from "Disraeli," his forthcoming United Artists production, reveals the fact that similar methods may be used in presentation and exploitation of that feature. In all such endeavors care should be exercised to the end that exploitation or presentation used does not detract in any degree from the performance of the star.

EVERYBODY remembers the hut dance episode in "The Idol Dancer" which was widely used as a basis for presentation and exploitation. The above still from "The Invisible Fear," another First National attraction, shows the suitability of a similar prologue or interlude for the presentation of that production. The dance, of course, should conform in character to the latter production.

"The Kiss," Carmel Myers' Universal feature, may be adequately presented by use of a prologue or interlude fashioned directly after the above still. The costumes required are easily obtainable in any city. The dancers may be professionals or talented amateurs. It is possible that newspaper advertisements used to obtain such talent, or a contest in which the winners will be employed, will prove valuable as exploitation of the production. It should not be difficult to find proper talent in any city. The use of home talent is, for obvious reasons, preferable.
The New York Hippodrome, called the largest legitimate theatre in the world, has adopted a motion picture policy. "The Twice-Born Woman" and "Tradition," Sonora Films Co. features, are being shown twice daily in the newly equipped playhouse. Julius Singer, president of the Sonora organization, has announced an indefinite run for the attractions.

The Hippodrome seats 5,000 persons at a performance. The stage, of course, is ample for presentation purposes and lavish prologues and special numbers are being staged in connection with the films. It is said that weather influences have worked no hardship upon the engagement and that a long run is anticipated.

Thus is another accomplishment recorded for the screen.

Pictures succeed where stage productions do not. All engaged in the picture industry should grasp fully the significance of that fact.

It is in such a period as the present that the fundamental strength of an industry is demonstrated. When there is, so to speak, "plenty for all," as in the months regarded by the legitimate stage as "the season," there is little possibility of comparison. It is not an easy matter to determine which form of entertainment is most favored by the public.

The conversion of the New York Hippodrome proves beyond question that the screen is more popular than the stage.

When every person in the industry comes to realize that fact as it should be realized, not as a probability but as an established and repeatedly demonstrated fact, general strengthening of confidence will follow.

Purse strings will be loosed. Petty, mistaken economy will cease to be observed.

Progress requires the expenditure of funds.

Any misconception that retards such expenditure is a menace to advancement.

As presented by Victor Nurnberg, a young man whose accomplishments range from publicity writing to appearance in big time vaudeville, "The Twice Born Woman" and "Tradition" are keeping the New York Hippodrome open at a time when it could be kept open in no other way.
Utilizes Magazine Ad Pages

When "Always Audacious," Paramount production, was shown at the Imperial theatre, South Pittsburgh, Tenn., E. C. Ogg, manager, used magazine pages from ten publications carrying Paramount's national advertising campaign to good advantage. The illustration shows the manner in which the pages were grouped upon a three-sheet board and brought to bear upon the existing engagement of a single production.

Mr. Ogg's foresightedness in clipping the magazine pages for such a purpose is highly commendable. It reveals a disinclination to adhere arbitrarily to established custom and as pronounced a desire to perform original work.

The stunt itself needs no description. It is economically sound, and eminently practical advertising.

The spirit of the endeavor is more important.

That is the spirit of originality. It is the spirit of the pioneer, the doer, the maker of precedent.

Summer is circus time. People expect parades. They do not expect theatre parades. Citizens of Kansas City, Mo., were naturally surprised, therefore, to discover that a "circus" parade which recently made its way through Kansas City streets was not what it seemed to be.

Investigation disclosed that the parade was produced by the management of the Victory theatre, and that the event which it advertised was the opening day of "Miracles of the Jungle," the Federated Film Exchanges of America serial.

An illustration presented herewith shows the front of the Victory theatre as decorated for the opening of the serial. In addition to the cutouts shown a cage of mountain lions was placed in the lobby.

The effect of the complete campaign was the establishment of circus atmosphere about the theatre.

Consider the title of the serial, the season of the year, the advisability of opening a serial to the largest possible attendance, and the wisdom of the management in proceeding as outlined is apparent.

The benefit of that opening should be a lasting one.

Delivers Heralds In Armor

A society girl of Salt Lake City, Utah, donned a suit of armor and delivered invitations to a special presentation of Paramount's "Deception" to the governor of the state, the mayor of the city and the president of the state university. Her unique experience was so pleasing to her that she volunteered to distribute heralds advertising the picture in street cars through an entire day.

Work was begun when several thousand post cards were mailed from New York to citizens of Salt Lake City. The cards were apparently from "Mabel," who stated that she was lonesome for the addressees and included the information that she had just seen "Deception" at a New York theatre.

Newspaper advertisements subsequently used were fashioned in such manner as to make the connection obvious.
Appeal to Civic Interest
Betters Theatre Standing

How do you stand in your community?
What does the public think of your theatre?
Is it a "movie," a playhouse, or an institution?
If you don't know which, you can tell by examining your box office records for a representative period.
If the total attendance figures alternate sharply between high and low, your theatre is popularly regarded as a "movie," a place to go if there is nothing else to do.
If the fluctuations correspond with the exhibitions of features starring favorite players or especially advertised, you have a playhouse.
If the box office records over the period show little fluctuation, if the average is evenly maintained over individual weeks and the period as a whole, you have an institution.
There are not many of these.
The advantages of the institution over the other two types of theatres are too obvious to require detailed enumeration. Everybody wants that kind of a theatre. Not everybody knows how to make it. It must be made. It can be obtained in no other way.
An appeal to civic interest is the most effective instrument for use in this connection. There are many ways of making such an appeal.
The exploitation given "Dream Street," D. W. Griffith's United Artists production, in many cities, amounts to an appeal to civic interest.
The details of that exploitation are quite generally known. Accompanying illustrations are from the Winter Garden theatre, Seattle, Wash., the fifth city to be given the now standardized "Dream Street" exploitation.
The city council of Seattle passed an ordinance renaming Third Avenue between Pike and Vine Streets "Dream Street" for the period of the engagement. Merchants on that street entered into the spirit of the work and the newspapers gave excellent cooperation and much publicity.
The result was as it has been in other instances.
Civic interest was drawn to the theatre, to the picture, to the whole section of the city represented.
The theatre dominated, for the period of the run at least, civic thought in Seattle. Much of that prestige gained will be retained after the picture has become only a memory.
It is by work of this kind that the theatre is made an institution. It is graphically demonstrated to be an institution of great importance. That impression remains.
By use of such methods at any and every opportunity any exhibitor can change his "movie" or his "playhouse" into an institution in a comparatively brief time.
The task requires thought and effort.
The result is worth it.
Why not make every American theatre a civic institution?
Copy Remington Painting Style In Omaha Front

Considered on its artistic merits the front of the Rialto theatre, Omaha, Neb., during the run of Marshall Neilan’s First National attraction, “Bob Hampton of Placer,” ranks high among contemporary lobby endeavors. The illustrations presented herewith give an excellent idea of the appearance created.

Julius K. Johnson, manager of the Rialto, commissioned Gordon Bennett, theatre staff artist, to decorate the panels in the front of the theatre in his best style. The popular Remington paintings were followed in the work and the architectural advantages of the theatre were conducive to excellent results.

A band of Blackfeet Indians were in the city to aid the exploitation of the picture and went through the now standardized sequence of activities. Newspaper offices were visited, as were the more important industrial institutions, all with the usual result as measurable in newspaper publicity obtained.

The Indians also appeared in presentation of the feature at each performance.

Rialto girl ushers were dressed in Indian costumes, their appearance harmonizing effectively with the character of the front display made and picture itself.

Detroit Follows Mystery Man to LaSalle Gardens

Pedestrians of Detroit, Mich., watched with pardonable interest the mysterious operations of a strange figure which recently appeared upon the streets of that city.

The stranger, attired in linen duster, straw hat and mask, appeared without announcement and first attracted attention by marking every second square in cement sidewalks with a large figure “2.”

Idlers, and many who were not idle but inordinately curious, followed him as he made his way with such speed as was compatible with his enterprise.

Those who followed came in time to a window blanked over except for a tiny peephole. The illustration above shows the window.

The mysterious figure gazed with intense interest through the hole.

Those who followed also looked into the window.

They saw an announcement of the LaSalle Gardens Theatre, setting forth the information that “The Witching Hour,” a Paramount production, was in exhibition. This announcement explained the mystery of the figure painted on the sidewalk, 2 o’clock being the witching hour in the picture.
"Too Much Speed," Paramount production featuring Wallace Reid, gives promise of surpassing "What’s Your Hurry?" by the same company, with the same star and similar in nature, as an exploitation picture. Accompanying illustrations show phases of the campaign conducted in its behalf by Eli M. Orowitz, Paramount exploitation man, during its run at the Allen theatre, Philadelphia, Pennsylvania.

The Keystone Automobile Club sponsored a "Too Much Speed" campaign which won editorial endorsement and voluminous publicity through use of the picture title in newspaper headlines. Speed officers carried flags with the title printed upon them; the one-sheet design used for the picture was reproduced upon stickers for windshields and for mounting upon traffic semaphores, and similar uses of this design were improvised from time to time.

An automobile was purposely wrecked and towed through the streets of the city properly bannered.

The Mack Truck Company, which figured importantly in "What’s Your Hurry?" exploitation throughout the country, entered into the work and the usual float tactics were used.

The campaign extended over a month, the picture engagement coming during the last week of that period.

The remarkable exploitation record of the earlier Reid racing picture has been held by many to be the greatest established by any individual production. Its treatment in practically every large city was uniformly thorough.

"Too Much Speed," a production of marked similarity, should build upon the precedent then established an even more gratifying record.
FLOATS of various types have become properly popular with advertising men in recent weeks. Every attempt to interest potential patrons by taking advertising to them that has been made has resulted favorably. The float is excellent warm-weather advertising. Across the top of this and the opposite page have been arranged illustrations showing the type of work being done. The above illustration shows the street car used by the Grand theatre, Grand Falls, Mont., when Paramount's "Deception" was in exhibition. A. Mike Vogel, Paramount exploitation representative, was responsible for the enterprise, which was augmented by many window displays and a considerable amount of standardized advertising.

THE above illustration indicates the volume of business done by the Star theatre, Portland, Ore., during a second run engagement of "The Kid," Charlie Chaplin's First National feature.

THE title of Thomas Meighan's Paramount production, "The Easy Road," is admirably suited to float exploitation purposes. The simple manner in which this work was conducted during the showing of the picture at the Colonial theatre, Seattle, Wash., is shown in the photograph reproduced above.

FRONT of the Astor theatre, New York, as maintained during the run of the Metro production, "The Four Horsemen of the Apocalypse."
F RANK LACEY, Majestic theatre, Portland, Ore., whose excellent lobby display for Goldwyn's "Wet Gold" was reproduced recently, used a 24-sheeted street car for further exploitation of that production.

COLORED lights added to the effectiveness of the florist's window arranged by Rick Ricketson, Paramount exploitation representative, and George Carpenter, manager of the Empress theatre, Salt Lake City, Utah, when "Sacred and Profane Love" was in engagement.

GREAT is the power of pictures. Those reproduced above and below show two phases of E. L. Hyman's prologue for "The Woman God Changed," Cosmopolitan-Paramount production, at the Mark Strand theatre, Brooklyn, N. Y. Presentation exhibitors require no information other than that conveyed by the illustrations for the production of a similar and altogether suitable prologue for the feature.

A. BURRUS, manager of the Lyric theatre, Crete, Neb., effected a co-operative endeavor with merchants of that city which resulted in patronage on the scale shown in the above illustration for two shows each night for a week and two matinees. The population of Crete is 2,400. Hot weather and one rainy night was experienced. Read Mr. Burrus' "Money-Making Idea" on page 38 of this issue for details.

"T"OO MUCH SPEED," Paramount production, was exploited by means of a truck tie-up during its run at Richmond, Va., as shown in the above illustration.
DIGEST of PICTURES of the WEEK

Is the coming season to witness the passing of "hokum" in pictures? Is the "commercial" motion picture we have known for the past five or six years, with its obvious plot and artificiality, to be consigned to limbo?

Will M. Ritchey, production manager of the Rockett Film Corporation, Los Angeles, says "there will be a few made this year and there are several on the shelves of the various studios yet to be released, but they will have but brief vogue and their fade-out will be rapid."

Mr. Ritchey is of the opinion that the creative epoch of cinema evolution has damped and there never will be a return of the old hokum of the obvious and the artificial. That we are to have pictures that both educate and entertain—that are built with a purpose.

Let us hope that Mr. Ritchey speaks truly. He adds further:

"That parrot cry, 'Give the people what they want,' is born of a fallacy. We are going to give the people what they should have, and they will quickly respond by liking it and thus be lifted to higher ideals.

"The motion picture is an educational quite as much as an entertainment medium and one of its functions is therefore to create a demand for better things.

"Educating the picture-going public, to like better pictures is a selling proposition pure and simple. Show them the better line of goods and they will buy for the American people like the best the market affords in any line, but before you can make them buy a better thing, you've got to create it.

"You have often heard producers say: 'We're not going to spend money educating the public,' but after ten years of experience in all departments of motion picture production I am convinced that the future greatness of the cinema lies in its educational function and an avalanche of gold awaits those producers who will pioneer in giving the public the kind of pictures they should have in order that they may learn to like them.

"The moving picture must do its part by building pictures from stories that tell the tale of human life, and human nature, the highest type of which may be found in the Bible—like the stories of Joseph and David and scores of others. And in the great classics of literature."

Hurrah, for the season of 1921-22! We shall see what we shall see.

"LURING LIPS" (Universal) presents Edith Roberts in a well-produced story of a young wife's devotion and her successful efforts to clear her husband's name. King Baggot directed and Miss Roberts is given excellent support by Darrell Foss, William Welch, Carleton King and Ramsey Wallace.

"THE MYSTERY ROAD" (Paramount) another English-produced feature starring David Powell. It is a mildly interesting story of the love affairs of a young Englishman, adapted from E. Phillips Oppenheim's novel of the same name. Lacking in big moments.

"MAKING THE GRADE" (First National) directed by Fred J. Butler and starring David Butler, is an adapted Saturday Evening Post story "Sophie Semenoft." Star acts with considerable assurance, but the story is an odd mixture of comedy and drama, with Siberia and its atrocities playing a big part. Story, direction and playing below the average.

"WHERE MEN ARE MEN" (Vitagraph) is a first-rate story of the West, presented in the correct atmosphere with plenty of suspense and effective climaxes. William Duncan directed and also stars in this five-part feature. Edith Johnson and a capable cast appear in support.

"LIVE WIRES" (Fox) is a mediocre, mechanical story of small town life with Johnnie Walker and Edna Murphy, new Fox stars, in the leading roles. Both players show possibilities, but this is a poor vehicle for their initial appearance. With stronger stories they should prove popular.

"THE INNER CHAMBER" (Vitagraph) is an adaptation of Charles Caldwell Dobie's novel "The Blood Red Dawn." It makes a splendid vehicle for Alice Joyce, and director Edward Jose has surrounded her with a particularly strong cast. It is the story of a poor girl's struggle to make a living and should appeal to most audiences.

"A HEART TO LET" (Realart) starring Justine Johnstone is a rather conventional tale of the South, with the former "Follies" beauty impersonating an aged aunt to deceive a young man boarder. The story lacks dramatic action. Harrison Ford appears in support.
WHERE MEN ARE MEN
(VITAGRAPH)

First-rate story of the West, with realistic and appropriate settings, plenty of action, effective suspense and a smashing climax. Gives star fine opportunity to display his abilities as director and actor. Should satisfy any audience.

“Where Men Are Men” is one of the best Western stories the reviewer has seen in many a day. It is a straightforward, honest-to-goodness drama, played in a forceful, convincing manner, with every player in it in character and doing his level best. The men are dressed as rough Westerners dress, and the atmosphere of the entire picture is correct in every detail.

Director Duncan has surrounded himself with a good cast, including Edith Johnson, as “the Princess”; George Kunkle, as the Sheriff; Gertrude Astor, George Stanley and others. The photography is unusually good.

The story centers around Vic Foster, the role played by Duncan, known as a “bad man” and quick on the trigger. He finds his partner murdered and he determines to track the criminal down. At Sliding Rock his claim papers and money are stolen by “Dutch” Monahan, who runs the dance hall, and the Sheriff is told by “Dutch” that Vic murdered his own partner. He befriends a singer known as “the Princess” and flees to the mountains. A friend offers him $30,000 for his mine and he sells it. He accepts an invitation to go to San Francisco to visit his friend’s daughter. The Sheriff traces him there, however, and he leaves hurriedly for his old claim. Here he comes upon Monahan and his men who have jumped his claim. “The Princess” learns from a letter which Vic hands her to mail that her father was Vic’s partner. She gives the letter to the Sheriff, which clears Vic’s name and discloses evidence which incriminates Monahan. A terrific hand-to-hand encounter occurs between Vic and Monahan, after which the Sheriff leads the saloonkeeper off to prison.

The love story is well handled and the subtitles are especially pleasing; they are brief and straight to the point, without an unnecessary word being used.

LOVE’S OUTCAST
(ASSOCIATED PRODUCERS)

With the many divorce scandals occupying front page space in the newspapers, “Love’s Outcast” will be found to be quite timely. It is Ben Turpin’s initial starring vehicle, and while not as full of funny situations as some of the former Sennett comedies, it nevertheless contains subtitles that are laugh provoking and the picture should please.

Ben is cast as Franklin Fairchilds, a “ladies’ man” who is being sued by his wife for divorce. The trial is in progress and the cross-eyed Romeo, as usual, is getting the worst of it from every witness. However, one fair witness favors the gay Lothario, and immediately the wife’s jealousy is aroused, she takes him home with her and drops the case.

EDITH ROBERTS IN LURING LIPS
(UNIVERSAL)

A well-produced story of wife’s successful effort to clear her husband’s reputation and fasten a crime on the man responsible. Suspense well sustained. One of the best pictures the star has appeared in. Supporting cast capable.

Sustaining interest to a surprise ending, “Luring Lips” is one of the best pictures Edith Roberts has appeared in. It was directed by King Baggot and reflects credit upon his ability.

While Miss Roberts is a convincing heroine, much of the credit for the effectiveness of the picture goes to the principals in her supporting cast. Darrell Foss, William Welch, Carleton King and Ramsey Wallace. All four are well cast and each gives a convincing performance.

The production lends itself readily to numerous forms of exploitation. A great deal of the action takes place in a bungalow built in the suburbs by the young married couple around which the story centers. This in itself suggests prologue possibilities and a number of tie-ups in advertising and exploiting.

Miss Roberts is cast as Adele Martin, whose husband, Dave, a bank clerk, is suspected of stealing $50,000 and is sentenced to the penitentiary. While he is serving time, Frederick Vincent, cashier of the bank, woos Mrs. Martin and gets her consent to elope to South America on the day Martin completes his sentence.

EXHIBITORS HERALD

July 30, 1921

DAVID BUTLER IN

MAKING THE GRADE
(FIRST NATIONAL)

An amateurish attempt at comedy-drama; direction is mediocre; plot is laughable and the acting is with considerable assurance and will probably please some. Ordinary program feature.

Billed as an adaptation of Wallace Irwin's Saturday Evening Post story "Sophie Semenoff" this Fred J. Butler production shows evidence of tampering with the original story. The principal role in the screen version is given to David Butler who, as an American soldier on duty in Russia, marries the little Russian school mistress, Sophie Semenoff, the part played by Helen Ferguson, is ordinary.

Rented Hampton, a twenty-eight-year-old youth, with many bad habits, is induced to join the army, and under the captaincy of a friend of the family. He is under the care of Sophie and fascinated by her. He finds time to make love to Sophie Semenoff, a Russian school teacher while there, and when she is about to be executed because she does not obey a certain order to marry all women to marry, Ned steps in and marries her himself. Upon his return to America with his bride, his mother and played by Helen Ferguson, and gets a job in a warehouse. Then it is learned that she is of royal blood and it is her family that proves it. All is forgiven. The happy ending.

JOHNIE WALKER AND EDNA MURPHY IN

LIVE WIRES
(FOI)

Conventional story, with many forced and impossible situations. Moves slowly at first in attempt to get over mother-son theme. Good football stuff. Directed by Edward Sedgwick and Charles Emerson Cook. Story written by Sedgwick.

A stronger story than "Live Wires" should have been selected to introduce this youthful cast. It was cut until it becomes homely, while one is led to believe that a few stunts left over from Walker's last serial with about half of the latter part to give the necessary punch. The incident of Bob jumping from the top of a passenger train to an airplane is good but the time to save the game was too far-fetched for belief.

However, with the proper story there is no reason why the attractive screen duo should not meet with success. They have personality and good looks and certainly know how to act. "Live Wires" doesn't give them a chance.

Bob Harding, so the story goes, gives up his college career when his father is

VINCENT and Mrs. Martin race to the pier, followed by Martin in one taxi and James Tierney in a second, in another. At the boat, Mrs. Martin finds a revolver and turns Vincent over to the police. The missing $30,000 is found in his grip. Martin marries Gertrude and of course, just in time.

JUSTINE JOHNSTONE IN

A HEART TO LET
(REAL ART)

Adapted E. Philipps Oppenheim story, directed by David Powell, with entire English cast, is mildly interesting tale of an Englishman's love affairs. Story will not impress, nor acting add to renown of anyone concerned.

A well-known director recently said: "If a picture is a success the director steps forward and takes all the credit, but if it falls flat, the assistant director has to take the blame." Well, here is one for the assistant director.

The Oppenheim novel may have contained enough strong situations to hold one's interest, but as screen material it doesn't measure up to the average. Perhaps this is the fault of no one individual, so we are inclined to blame the author, for certainly if the story contained possibilities it would have received good treatment at the hands of Mary O'Connor and Margaret Turnbull, who adapted the scenario from the author's own novel.

There are numerous pretty scenes in France, the Rhone Valley presenting a picturesque background for some action. However, it is padded considerably and the story's one redeeming feature, the acting for the most part is rather stilted.

The story is of Sir Gerald Dombey, who follows every turn of the road on pleasure bent. He has three affairs of the heart in as many weeks. Leaving Vera Lee at home by the sea, he travels to Nice, where he courts Lady Susan Carleton. En route he has befriended a young lady on the way to a fashionable hotel in Nice, dressing her in expensive gowns. At a large cafe he again meets Vera, who introduces herself. He tells her story, in the course of which Sir Gerald goes to call on Vera and finds Luigi is conducting a gambling resort. He plays and loses, and when Vera apprises Lady Carleton's he finds his friend Sir Christopher West has usurped his place in the affections of Lady Susan. He is about to protest, but when the little French girl comes to him and he finds happiness in her embraces and love.

The cast includes: M. Mary Glynn, Ruby Miller, Arthur Callen, Par- doe Woodman, M. Louis Gilbert, Percy Standing, Nadja Ostrovskia and Ralph Forrest. Directed by Jack Crean. Score supplied by David Butler, with Miss Sophie Semenoff a minor part. Set in France, the setting is well kept. The story is a pleasing one for the light class.
Fox Adds Two Films To Its Special Group

Company Reports Interest in Plan for Publishing Several Features

Two pictures have been added to the group of specials which Fox Film Corporation will publish direct to exhibitors. The titles of these are "A Virgin Paradise" and "Thunderclap."  

EXHIBITORS HERALD last week published the titles of the other features of the group. They are "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "Shame," "Perjury," "Footfalls" and Zane Grey's "The Last Trail."  

Fox reports that since announcing the plan for publishing these specials the direct telegraph wires running into the home office at the Fox studio in West 55th street, New York, have been so overburdened with congratulatory messages and inquiries that a relief operator has been pressed into service.

"Over the Hill" will be published early in September to theatres "in a position to give the picture an adequate run." Ralph Proctor, in charge of the special feature department, announces that these pictures will not be sold in a group, but will be marketed individually.

Nilsson Returning Soon

Word has been received in America that Anna Q. Nilsson, who is visiting her parents in Sweden, will return to this country shortly to resume her film activities. It is understood that Miss Nilsson has had several offers from Swedish firms to appear in pictures for them, but thus far she has declined.

B. M. ROSSASY'S THEATRICAL ENTERPRISES

VITAGRAPH, INC.,
1600 BROADWAY,
NEW YORK, N. Y.

Gentlemen:

It may interest you to know that in spite of the hot weather depression prevailing in the moving picture business, we decided to try a production on its merits only and selected the VITAGRAPH special production "THE HEART OF MARYLAND."  

We ran this picture at the Manor Theatre, Woodhaven, N. Y. on Thursday and Friday, June 23rd and 24th, two of the hottest days of the season, and did a capacity business at both matinée and evening performances, and actually had to turn hundreds of people away.

In putting this production over, we received the co-operation and assistance of the Publicity Department of VITAGRAPH, INC.

The price of exploitation cost us no more than $25.00; full descriptive particulars of the exploitation can be found in all the trade papers.

We can highly recommend this production to all Exhibitors as a great "hot weather" stimulant for business. To obtain the best results, we would also recommend that Exhibitors booking this picture treat themselves of the exploitation possibilities provided with this photoplay.

We cannot refrain from expressing our appreciation of the splendid service rendered us by your concern, and we take great pleasure in recommending the same to all Exhibitors who are desirous of exploiting your production.

Very truly yours,

B. M. ROSSASSY'S THEATRICAL ENTERPRISES

(Advertisement)
Universal Has Nine Productions
On September-October Schedule
R. H. Cochrane Issues Statement in Connection
With Announcement of Pictures on
Early Fall Program

Universal Film Manufacturing Company announces nine pictures on its September and October publication schedule.

Simultaneous with this announcement comes a statement from Vice-President R. H. Cochrane which analyzes the so-called "fall promises" of the various producing companies.

Six stars appear in the special attractions for September and October. They are: Frank Mayo, Gladys Walton, Hoot Gibson, Marie Prevost, Miss du Pont, and Herbert Rawlinson. The following pictures are included in the publication schedule beginning on September 4:

*The Shark Master,* with Frank Mayo.
*High Heels,* a Gladys Walton picture.
*Action,* Hoot Gibson's first feature length film.
*Touch Me Not,* introducing Marie Prevost as a Universal star.
*The Rage of Paris,* with Miss du Pont.
*The Reverend Modder,* another Frank Mayo picture.
*The Ark Angel,* Gladys Walton's second.
*The Sheriff of Cainebar,* with Hoot Gibson.
*The Black Bag,* a Herbert Rawlinson vehicle.

In his statement Mr. Cochrane seeks to compare "this year's fall plans and promises with those of last year.

Exhibitors Are Doubious

"The numbers of letters that have been sent to Mr. Laemmle recently by exhibitors complaining of the hollowness of the promises of many companies, judged by the way the promises have been kept, have made a deep impression on me," says Mr. Cochrane. "Many of these letters show fear that there will not be sufficient product next year for them to book. "This is a legitimate deduction from many fall statements. If this is so, Mr. Laemmle faces the prospect which he has successfully faced before in his fifteen years of struggle for the independent exhibitor and the independent producer. Universal is planning 362 pictures for next year."

Reverting to Normal

Mr. Cochrane continues with the declaration that there has been a reckless orgy of avaricious extravagance; that real values have been distorted, but that things are returning to "normalcy and recognition of merit." He states that the public no longer is going to spend money for crippled entertainment.

"The methods employed by many companies," he continues, "called for policies that were like crowding abnormal steam pressure into a delicate engine and the pressure has been so great that the cylinders have warped under the strain.

"Read the announcements and interpret them into plain, unvarnished facts; analyze their statements according to common business rules and you'll find that they summarize curtailment of quality, lessening of production and practical admission of inflated values."

Retract Their Statements

"Certain products, exploited under trade mark names are retracting their advertised points and are being stripped of the very elements that the trade mark stood for.

"You cannot successfully do business with the public by telling them one day that the big star is the only thing worth their patronage, and the next day telling them that the famous author is the all-important factor, and then switch to the statement that the director is the big thing. A trade mark that tries to cover advertised points as variable as a weather vane soon loses value and the public once disillusioned is disillusioned for all time."

Display Daring in New Tarzan Serial
Actress Refuses to Permit the Use of Double Exposures

Among the most daring of actors appearing in serial pictures is Louise Lorraine, according to Adventures of Tarzan Serial Sales Corporation, which will market "Adventures of Tarzan," the new chapter play starring Elmo Lincoln.

Officials of the company state that in making many of the scenes in the first episode, the actress worked fearlessly with Numa, the lion, Tantor, the elephant, and Regent, the leopard. Despite the danger, they say, Miss Lorraine would not permit the use of double exposures.

This new Tarzan serial is being produced by Great Western Producing Company under the direction of Robert F. Hill. After completion of this picture it is understood that Miss Lorraine will be elevated to stardom.

Paramount Reorganizes
Distribution in Mexico

Announcement is made by E. E. Steuer, assistant treasurer and in charge of the foreign department of Famous Players-Lasky Corporation, of the reorganization of the Paramount distributing organization in Mexico. The new organization is known as Famous Players-Lasky, S. A., and already has begun distribution. John L. Day, South American representative of Famous Players-Lasky, was chosen president of the new organization and Miguel T. Gonzales, secretary-treasurer. The latter also will serve as managing director of the new company.

Practically all bookings are made on a percentage basis, all advertising being done by the distributor. If one is able to obtain a Sunday premiere for a good picture he is certain of success. Where one print is used, and at the present time Mexico is a one-print territory, as many as five or six houses run a picture on the first day's release.
Elaborate Publicity for "School Days" Screen Version of Edwards Stage Play Nearing Completion

Harry Rapf, who is producing "School Days" for Warner Brothers, announces an unusual exploitation campaign on behalf of this picture which is nearing completion under the direction of William Nigh. Wesley Barry has the stellar role.

A special exploitation representative will handle the publicity on this picture in all the key cities. Gus Edwards, whose stage play formed the basis of the script for the picture, is staging a revival of his act as a prologue. All of his kiddies will appear in his singing and dancing specialty.

Exploitation of "School Days" will be under the supervision of Paul Gray, whose picture will be published early in September. Two companies are under consideration as the distribution medium.

Warner Brothers, announce also that "Why Girls Leave Home," starring Anna Q. Nilsson, which Rapf produced, will be published in early fall.

"The Idle Class" Is Chaplin's Next for First National Issue

(Special to Exhibitors Herald)

LOS ANGELES, July 19.—Charlie Chaplin has chosen "The Idle Class" as the title under which his next picture will be published by Associated First National. The working title, "Vanity Fair," is not being used owing to the distribution of other pictures of the same name.

The Chaplin offices say this new picture is a departure from anything the comedian has done. In it the star presents a dual role. In his new character, Chaplin discloses the familiar wardrobe for which he is famous.

The story for this short length production was written by the comedian. His leading partner, Purvis Arliss, is said to have her biggest part in this picture. More than 30,000 feet of film were exposed and five months were required in making the picture.

Johnny Hines Completes First Multiple Reel Film

Johnny Hines' first feature length production, "Burn 'em Up Barnes," has been completed, according to Charles C. Burr, producer and managing executive of Affiliated Distributors, Inc., which will publish the picture. The film is an adaptation of a Ray Schrock story under the direction of George A. Berling.

In the cast are Edmund Breese, George Fawcett, Betty Carpenter, J. Barney Sherry, Julia Swayne Gordon, Dorothy Leeds, Matthew Betz and others. Ralph Spence wrote the titles and Hal Young did the camera work.

Joins Houdini Company

Jane Jennings has been signed to play the role of a mother in a new Houdini production now being made under the direction of Burton King.

Sholem Buys Olympic

PARIS, ILL.—Sam Sholem announces that he has purchased the Olympic theatre at Arcola. A. E. Metcalf is in charge of the house.

Director William Nigh and Wesley Barry, the boy star, between scenes in Warner Bros' screen version of the Gus Edwards' stage play "Schooldays," which Mr. Nigh adapted.

Fox Launches Second News Contest Following Great Success of First

The Fox News cameramen's recent contest for a gold badge was so productive of fine results in the opinion of William Fox, that he has announced a contest for the season of 1921-22.

The contest just closed was won by Blaine Walker, a Los Angeles staff man, for his splendid pictures of the Grand Canyon of the Colorado river, some of which were taken from an airplane in an exciting journey, the camera faithfully recording a hazardous encounter with an air pocket.

Offers Gold Badge

With a view to further encouraging the Fox News men in all parts of the world, President Fox will award for the coming season the following prizes to cameramen:

A gold badge is to be awarded as grand prize for the season, from June 15, 1921, to May 1, 1922. Instead of being presented for some particular news picture, the badge will be contested for upon a point basis—determined on the three bonus plan now governing Fox cameramen. On this plan a $5 bonus is given weekly for the best thrill picture of the week, and similar bonuses for the picture showing the most enterprise and the picture displaying the finest photography.

Win on Point System

Three points will be credited to the winners of the thrill bonuses, and two points for each of the others. For the best thrill record of the season, a handsome gold trophy in the form of a statuette of appropriate design will be awarded. For the best animal picture—tame or wild—a bronze tablet appropriately inscribed will be given; and for the best baby picture, a silver cup.

The only condition governing the contest for the special prizes is that the picture must be originally thought out by the cameraman himself—must not be an assignment or the suggestion of the news editor.

Like prizes will be awarded in case of a tie.

Additions for Increasing Production Are Finished, Says Realart Executive

Returning from an extended tour of Realart branch offices, Dario L. Faralla, assistant treasurer of the company, spoke of the completion of the increased production facilities at the company's West Coast studios.

"The third stage and the new dressing rooms have been completed," said Mr. Faralla, "and still further improvements are expected to start shortly. The plant as it now stands is adequate for present needs, but owing to the steady increase in the demand for Realart pictures, we are going right ahead planning for the needs of the future."

Mr. Faralla inspected several special aids for increased efficiency which were recently installed by Studio Manager Frank E. Garbutt. These include a precision machine shop for the quick repair of camera and other intricate equipment, a new portable power wagon, and an ice-making plant to insure an even temperature for the various laboratory processes.

Gibson, Artist, Appears In Pathe Review Series

Charles Dana Gibson, whose paintings of the American girl have made him internationally known, makes his screen "debut" in Pathe Review No. 314, which will be published on July 31. The Review is presenting a series under the title "The Masters of American Art." The first of the series gives views of Mr. Gibson.
Mabel Normand (left) star of Mack Sennett’s “Molly O” an Associated Producers production and (right) a group of those who participated in the big scenes, at luncheon. Ben Turpin, who was working on a new two reel comedy, “butted in” in the background. Over 1,000 extras appear in the picture.

Sennett Completes “Molly O” for Early Autumn Publication by A. P.

All camera work on “Molly O,” the Mack Sennett feature length comedy which is heralded as a “greater than ‘Mickey’ picture,” has been completed. Mabel Normand, star of the picture, will take a brief rest in Europe, returning in time to take up her work on the third of her starring vehicles for Sennett.

“Molly O,” will be distributed by Associated Producers late in August or early in September.

Commenting on the big expenditures for mammoth sets, salaries for the special cast, and other items, Mr. Sennett said:

Expects New Record

“But I am satisfied with the gamble. It isn’t so much what a picture costs that counts. It’s, what is it worth to the public? ‘Mickey’ still holds the record for receipts among all screen comedy productions ever made. It has earned more money to the box offices of the picture theatres of the world than has any other picture creation of comedy quality.

“I am as certain as I am that two plus two are four that ‘Molly O’ will beat that record, because everything that ‘Mickey’ was ‘Molly O’ is—and more. While Miss Normand is a more finished artist with the loss of not one sparkle or her wit, vivacity and impish merriment as they were first revealed in ‘Mickey.’”

Mulhall in Cast

In the special cast supporting Miss Normand are such prominent players as Jack Mulhall, who plays opposite the star; Lowell Sherman, the principal heavy; Jacqueline Logan is Molly’s rival; Albert Hackett has the role of Molly’s brother; Ben Deely plays the role of a gentleman crook with Lowell Sherman; Eugene Besserer portrays the part of an Italian mother; Anna Hernandez is Molly’s mother; George Nichols is the father, as he was in “Mickey,” and Eddie Gribbon, an unwelcome suitor.

F. Richard Jones directed the picture.

Take Florida Scenes

During the filming of the comedy the company was taken to Pensacola, Fl., to get the blimp and airplane scenes which give the picture a smashing climax.

Another big feature in the picture is the grand ball scene in which many extras, expert dancers and players participate. Several days were spent in completing this scene. A big fire was staged, not for the mere sake of spectacle, according to Mr. Sennett, but because it was essentially a part of the story.

Author Reviews Film as Newspaper Critic

Courtney Ryley Cooper, author, recently was placed in an unique position as critic on the “Denver Post” of having to review the screen version of his own story.

The picture was Universal’s “Desperate Trails,” which stars Harry Carey. In his review the author said he would have to confess that the picture was great. He said:

“Swell. Trains, ‘n’ holdups, ‘n’ sheriffs, ‘n’ prisons, ‘n’ everything like that in it. Taking it by and large, it’s one of the best pictures, if not the best picture, that was ever pictured.”

Increase Advertising

For Paramount Week

Campaign Planned Calls for Expenditure Double That of Last Year

Jerome Beauty, supervisor of Paramount’s advertising and publicity department, announces that an advertising campaign twice as large as the one conducted last year has been launched for Paramount Week, September 4 to 11.

Double Expenditure

Both the expenditure of money for advertising and accessories which are furnished free to exhibitors participating in the week and the amount of newspaper space will be doubled, it is said.

The first stroke of the campaign was the sending of two-color broadsides announcing the week to exhibitors of the country. To each broadside was attached a return postcard bearing this message: “Book me solid for Paramount Week.”

Carry Full, Page Ad

In the issue of August 20 a full page advertisement will be carried in The Saturday Evening Post. This will be increased to two pages in the September 3 issue. More than 1,100 daily newspapers will be utilized for advertising the week. The minimum space used in each will be 500 lines. In the larger dailies full page displays will be used.

The accessories, given free to exhibitors, consist of a banner reading: “Come In—It’s Paramount Week,” a 1 sheet in two colors. A calendar cut for newspaper advertising; a postcard cut for programs, and a rotogravure herald with pictures of Paramount stars.

King Ownership Changes

ESTHERVILLE, IA — J. E. O’Rourke of Algona is the new owner of the King theatre, which has been opened under the management of Louis Perkins.
Exhibitors Herald

July 30, 1921

**Exhibition Little Known in Far East, Says Universal Man**

The Far East has not yet adopted American methods of presentation, according to J. B. Morton, manager of the Universal branch at Manila, Philippine Islands. Mr. Morton has been visiting at the New York office of the producing company, and in personal talks with George B. Kann, manager of the export department. "Exhibition, except in a small way, is practically unknown," he says. "The Philippine exhibitor uses a ballyhoo outside his theatre, and once in a while a street ballyhoo of some kind. Serials and Westerns are very popular, the average native not being up to the deeper photoplays which are popular in the States."

Mr. Morton said that business in general in the Islands was good, and that the next few years would see a material increase.

**Selznick Opens Three Offices in Australia**

(*Special to Exhibitors Herald*)

NEW YORK, July 19.—Selznick Pictures Corporation announces the opening of three new and fully equipped offices in Australia, one at Perth, West Australia; another at Adelaide, South Australia, and the third at Brisbane, Queensland.

This gives the company five distributing branches so located as to cover the important foreign field. The Australian territory was organized under the supervision of E. C. Steuler. Managing the new branches are Randall M. Smith at Perth, A. Perray at Adelaide, and Charles Munro at Brisbane. S. D. Bott is in charge of distribution at Sydney, with H. J. Beacham second in command.

**New Aesop’s Film Fable Will Be Issued July 31**

"The Country Mouse and the City Mouse," is the new animated cartoon of the series of Aesop Film Fables, created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The short subject feature has been scheduled for publication by Pathé during the week of July 31. The current fable illustrates the skill of the cartoonist that Aesop, although he lived 2,600 years ago, had a conception of the perils of the big city, and used them to advantage in his words of wisdom to King Croesus.

**Sonora Finds State Right Demand for Two Features**

Sonora Films Corporation has received many requests from state right buyers to handle its two features, "Tradition" and "The Twice Born Woman," which are playing at the New York Hippodrome. "Tradition" is an oriental drama, the New York press comment on the picture was laudatory.

**Rivoli Organist Has Four Original Pieces Published**

Prof. Firmin Swinnen, organist at the Rivoli theatre, New York, has just composed four original compositions which are to be published next month by J. Fischer and brother. Next week he will attend the annual convention of the National Association of Organists at Philadelphia, beginning on Monday, July 25.

**Brunet Goes Via Air from Paris To London for Visit with Kipling**

Arranges Special Showing of "Without Benefit of Clergy" for Author and Other Notables In Great Britain

Paul Brunet, president of Pathé Exchange, Inc., recently went from Paris to London by airplane for a visit with Rudyard Kipling at the latter's estate, Bateman's.

While at Bateman's Mr. Brunet conferred with Lord Beaverbrook on the international motion picture situation and also arranged a special showing of "Without Benefit of Clergy," the picturization of the Kipling story, for the author and other notables in England.

**Continues With Pathe**

With Mr. Brunet, when he visited the Kipling estate, was Randolph Lewis, who was designated by the Pathe head to personally supervise for Mr. Kipling the production of "Without Benefit of Clergy." Mr. Lewis also made the London trip from Paris by aeroplane. On his arrival in Paris from America, he immediately conferred with Mr. Brunet, who had been for some weeks arranging the details of a transaction whereby the American stockholders and present American management of Pathe Exchange, Inc., have taken over control of Pathe Exchange, Inc., from Pathe Cinema, Ltd., of Paris.

Since the success of Mr. Kipling's first venture into motion pictures he has received many offers from concerns to devote his attention to productions for them, it is said. However, Mr. Brunet received the assurance of Mr. Kipling that he was profoundly appreciative of the manner in which "Without Benefit of Clergy" was produced, and that his friendly relations with Pathe would be fully maintained.

Within a few days Mr. Brunet will start for the United States, to prepare, he said, for what should be an even greater year for Pathe than was the past motion picture season. He is entirely optimistic over present conditions.

Mr. Lewis will work with Mr. Kipling on the third picture to be produced by Pathe from the noted author's own scripts.

**Lucas Leaves Exchange To Manage House Chain**

Robert Lucas, whose resignation as Chicago manager for R-C Pictures Corporation was effective on July 16, has assumed full charge of Harry Gramp's circuit of theatres in Illinois. He will be located permanently in Chicago.

**The Heart of Maryland**

(Vitagraph)

A BEAUTIFUL STORY OF THE CIVIL WAR PERIOD.

Maryland Calvert .................. Catherine Calvert
Alan Kendrick ....................... Crane Wilbur
Tom Boone .......................... Walter Richmond
Lloyd Calvert ....................... William Collier, Jr.
Hilton Thorpe ....................... Felix Xemba

This is one of the most beautiful subjects from a standpoint of photography that has ever been done; and it is one of the sanest and sincerest productions of a tender romance with the stirring days of the War Between the States for a background.

The screen version of David Belasco's play is an admirable contribution to motion pictures for which the major credit must go to Tom Terris, who directed the production.

Catherine Calvert is an ideal choice for the role of Maryland, possessing beauty, poise and that indefinable quality of womanly womanliness. Crane Wilbur is superb and his host of admirers will welcome him in the part of Alan Kendrick. Every member of the large and capable cast has been chosen for his peculiar fitness to the role he portrays and the result is eminent satisfaction.

Without dragging the audience through the harrowing tragedy of those dark days the picture is at all times tense and dramatic. It shows the conflict that comes when a house is divided against itself, when the call of country separated father and son, and divides the affection of strong men. The story is too long for any synopsis to do it justice, but it is so well known that every one will want to see the beautiful production that has immortalized it on the screen.
LETTERS From Readers

Communications on topics of current interest. Writers are requested to confine themselves to 200 words. Unsigned letters will not be considered.

Sees Demand for Variety

CUMBERLAND, WIS.—To the Editor: In your valued publication, I for one exhibitor would like to see a department devoted to special stunt exhibitors could use. The "What the Picture Did for Me" and "What the Picture Did" for me, stories which would give an idea of the type of pictures, especially the popular and melodrama pictures, which would be a valuable aid to the small town exhibitor, if not all exhibitors. I would like to see something similar to "What the Picture Did for Me." I sincerely trust such a department will find favor with you. I for one would find the idea of much value, and would like suggestions as ideas given in detail. People see picture-tired to quite a degree. The bore lacks the life, same people in their entertainment. — M. W. Zimmerman, Cumberland Opera House, Cumberland, Wis.

Helpful advice of this nature will be incorporated in the departments "Exhibitors Advertising" and "Money-Making Ideas." —The Editor.

Terre Haute Not Tarrytown

TERRE HAUTE, IND.—To the Editor: In Exhibitors Herald of July 16, page 31, where you give the official list of exhibitors of the first and known version of the M. P. T. O. A., at Minneapolis, you made a mistake which we would like to have you correct. In Indiana exhibitors present, you have B. Van Borssum, Crescent, Savoy and Majestic theatres, Tarrytown. Please make this Terre Haute, Ind.—B. Van Borssum Photoplay theatres, Terre Haute, Ind.

A Defense of "Main Street"

LIVE OAK, FLA.—To the Editor: I notice in your "What the Picture Did for Me" section recently that made me very tired. In commenting on "The Devil's Passkey," an exhibitor stated that while a good picture, it was "too deep" for "small town patronage," and that it went "over their heads." LISTEN! The people who go to make up the average small town and who are picture show patrons are far ahead of city people from the standpoint of refinement, education and intelligence and are more critical and expert judges of pictures than any class of people on earth. They not only read and keep posted on pictures but they travel considerably, visit all the best theatres, at the largest cities and are competent judges.

The man who wrote that comment has insulted the intelligence of his people deliberating "rule" himself and doesn't know any better and is to be pitied. And speaking of "rules," the biggest of this species come out of New York or other big cities. They never learn anything until they locate and stay for a few years in a small town from two to ten thousand.

Work has commenced on my new theatre. It will be ready for occupancy by December 1. There will be 700 seats on the first floor and 200 in the balcony, the latter being divided between white and colored. The stage will be sufficiently large to accommodate any ordinary road show and everything will be absolutely modern. It will represent an investment of $40,000. It will be a credit to the town and we all are proud of it. Send down a Hiram representative to be with us at the opening.—Lov Buxton, manager, Marion theatre, Live Oak, Fla.

Strong for Paramount

BAKER, MONT.—To the Editor: I notice in your magazine of July 16 on page 64 an article written by D. F. Thornburg, Nebraska City, Neb. I consider this a reflection on Mr. Thornburg's ability more than I do on Famous Players pictures. I personally am a great admirer of Famous Players pictures and every picture that we have run, we have made money on and my patrons have been thoroughly pleased. If he lost this amount of money, it must have been through his own ability for improper display in advertising on these pictures. Famous Players is my best bet, and during my career our business relations have been perfectly satisfactory, and every little adjustment has been more than I expected. I could not exist without Famous Players pictures. I consider that they have the best program on the market today.

I note that Mr. Thornburg signs his theatre as Paramount theatre. If I had such a feeling as this against Famous Players, I would discontinue using the name Paramount. Let the exhibitor be square with his exchanges and we will all have less trouble.—Edwin Lake, manager, Lake theatre, Baker, Mont.

Manages Vaudeville Team

Bert Adler, whose work as special representatives for Allan Dwan, Whitman Bennett, Irvin Willat and other producers, has made him a familiar figure in film circles, has entered the legitimate theatrical field as personal manager of Pauchon and Marco, who will play the Keith summer houses. The new activity will in no way interfere with Adler's representation and exploitation work in the film business and he has engaged Abe Berry, formerly of Mayflower Photoplay Corporation, to assist him in the latter department.

Teacher—"Henry, if you had three apples and some one gave you five more, what would you have?"

Henry—"I guess I'd have a pain in my stomach."—"Topics of the Day" Films.

Teacher—Johnny, stand up and tell us how many sexes there are.

Johnny—"Two.

Teacher—What are they?

Johnny—"Male, female, and sex.

"The Pathfinders."

Teacher—Tommy, what is a groundhog?

Tommy—"Please, ma'am, it's a sausage." —Boys' Magazine.

"Madame," said Dusty Rhodes, politely, "could you entertain a proposition?"

"I could," answered the firm lady, pointing to the rug over the desk line. "Either beat it or beat it."—Waterbury Republican.

WIPIE—"When you walk, why do you make such noise, John?" Hubby—I've got my heavy underwear on."—N. Y. Univ. Medley.

398 Double Exposures in Paramount Picture

"Peter Ibbetson," Paramount's production of Du Maurier's novel, is said to establish a record for double exposures in a single feature. In this picture there are 398 double exposures, which represent one of the most difficult tasks in photography.

All three forms of double exposures are used to tell the dream story of Peter and Mimsy—the split stage, the transparent exposures and the split screen. Of these the first is the simplest. One-half of the film in the camera is masked with a black velvet screen while the other half is exposed. The film is then rewound and the mask is changed to cover the exposed half of the film and the scene is shot over again.

In the second method, where the characters appear as ghosts or transparent figures in a scene, a different process is used. The scene in which the characters are to appear is photographed in the usual manner. The film is rewound and the character who is to be double-exposed is put in front of a black velvet curtain in the studio, and after the distance and height of the camera is measured, the film is exposed again. When the picture is shown on the screen of the theatre, the figure appears as a ghost walking through the wood.

The third method is made by the use of a dissolve machine which is fastened to the camera in front of the iris. With this, almost any part of the film can be exposed. It is in this manner that scenes which show characters telling of their childhood, in which the new picture begins in the corner of the film and gradually fades into the picture, are made.
"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1921

You are especially invited to contribute regularly to this department.

It is a co-operative service of THE BENEFIT EXHIBITORS.

TELL US WHAT THE PICTURE DID FOR YOU and read in THE HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values.

Address "What The Picture Did For Me," EXHIBITORS HERALD, 417 S. Dearborn St. Chicago.

Associated Exhibitors

The Devil, with Geo. Arliss.—Played two days to fine business, and one of the days it rained. If I had explored this picture I would have held them out—A. W. Saulsbury, Amuseu theatre, Ridgeley, Md.—Neighborhood patronage.

The Riddle: Woman, with Geraldine Farrar.—Riddle is right in many ways. No reason for recommendation that I can recall. Geraldine has lost out here—S. Wallace, Idle Hour theatre, Cambridge, Pa.—Transient patronage.

Associated Producers

Home Talent, a Mack Sennett production.—Lay off of this. Lavish settings, but failed to produce the laughs expected of a comedy.—D. E. Fitton, Lyric theatre, Harrison, Ark.—General patronage.

The Forbidden Thing, an Allan Dwan production.—Good for my class of patrons, as all Associated Productions have been so far. The weakest one for me was A Small Town Idol.—G. W. Eaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

Lying Lips, a Thomas H. Ince production.—Fine picture. Will make no mistake in booking this.—D. E. Fitton, Lyric theatre, Harrison, Ark.—General patronage.

First National

Not Guilty, a Sidney A. Franklin production.—Sidney A. Franklin made a real picture and incidentally Richard Dix proves to be one of the screen's best actors. Watch him. I'd call this 100 per cent good. Drew well.—C. M. Thall, California Theatre, Turlock, Cal.—General patronage.

Gypsy Blood, with Pola Negri.—Fine acting picture for people that like such plays, but not my patrons. Associated First National must look out a little for the small exhibitor and not all for New York and Chicago and the big fellows. Too heavy for me.—Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Mama's Affair, with Constance Talmadge.—Very poor. Not up to her standards. The story was bad. It seemed that they didn't know exactly what to do. Attendance good. But they showed no pep. When people leave your house look out for complaints.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Unseen Forces, with a special cast.—Something different. Therefore pleased majority. However, it looks like propaganda.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Nineteen and Phyllis, with Charles Ray.—Excellent. Did fine in spite of bad weather. Charles is quite a favorite here.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Passion, with Pola Negri.—Did not please many. Not the kind of picture for a small town. A picture for the classes and not the masses.—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

Forty-five Minutes From Broadway, with Charles Ray.—Very disappointing. Not in it with Paris Green and Homer Comes Home.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

The Kid, with Charles Chaplin.—Went over big to price of 50c. A great hit.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Go and Get It, a Marshall Neilan production.—Good picture that will please all classes. Just the right ingredients to make it satisfy. Book it and boost it and they will like it.—H. T. Hodge, Gem theatre, Abilene, Tex.—Neighborhood patronage.

The Romance of Tarzan, with Elmo Lincoln.—A 100 per cent production. Pleased everyone. The best drawing card I have had.—W. F. Adams, Red Star theatre, Ellendale, Del.—Neighborhood patronage.

Go and Get It, a Marshall Neilan production.—Played two days to nice business. It is a positive box office attraction. Will please any class audience.—J. W. Brown, Grand Opera House, Cambridge, Md.—Neighborhood patronage.

What Women Love, with Annette Kellerman.—A good puller and they were well pleased. Good business.—G. F. Rediske, Star theatre, Reygate, Mont.—Small town patronage.

The Splendid Hazard, an Allan Dwan production.—Starts nowhere, goes every¬where, gets nowhere. No continuity. Wallis's work good, and cast capable, but why waste good acting on such a picture? Had a small crowd. Glad of it on this picture.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

THE FIGHTING SHEPHERDESS, with Anita Stewart; THE KID, with Charlie Chaplin, and THE HOODLUM, with Mary Pickford.—We worked hard to make our theatre the centre of afternoon and evening attractions for the Fourth of July holidays and were successful. We are above the center of town and the band stand, where the crowd held forth.

We strung a line of closely set Japanese lanterns with electric lights in them across the street. These were seen for a long distance. We also suspended American flags, and had decorated lobby and front with red, white and blue bunting. Suspended below the lights on the Fourth a large banner announcing The KID.

We put on these three specials one after another, having advertised them weeks in advance. The first one we played July 2 and 3, the others on the 4th and 5th, respectively, having continuous performance from five o'clock until eleven. All went over big. Frightful slump in business before and after. We took advantage of the crowd while we had them in town. We charged 50 and 25 cents for THE KID.

This proves that on holidays our people want motion pictures and will pay the raised price.

THE PASSION FLOWER, with Norma Talmadge.—Costume subjects are colorful, but the general public prefer something else. Well done in every respect, but why can't Norma get stories like in the old Triangle days?—C. M. Thall, California theatre, Turlock, Cal.

Twin Beds, with Mr. and Mrs. Carter DeHaven.—Another stage success gone aflaivering. Would have made a good three-reeler.—E. A. Baradel, Palace the—

The Plays

My Patrons

Like Best

1. Way Down East.
2. The Love Flower.
3. Earthbound.
4. The Great Redeemer.
5. Go and Get It.
6. Madame X.
7. Lying Lips.
8. The Last of the Mohicans.
12. Isobel.

E. F. Ekman,
Rialto Theatre,
Midland, Texas
One of the tense moments from "Ace of Hearts" a Gouverneur Morris story adapted to the screen for Goldwyn.

atre, McGehee, Ark.—Small town patronage.

The Thunderbolt, with Katherine MacDonald.—The first appearance of this star produced quite a sensation to small crowd after the Fourth and gave universal satisfaction. Played up fact that Thomas Meighan was in leading male role. I consider this one of the best plays of the year.—Philip Rand, Rex theatre, Salmon, Idaho.

In the Heart of a Fool, an Allan Dwan production.—Picture was wonderful. It did not draw on account of the heat. All who saw it were more than pleased.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

The Turning Point, with Katherine MacDonald.—A good program picture.—John Stetson, Aurora theatre, White Lake, South Dakota.—Neighborhood patronage.

Harriet and the Piper, with Anita Stewart.—A satisfactory picture. Rather quiet in places, but Anita gets them in anyway. Fair crowd, considering rainy weather.—G. F. Rediske, Star theatre, Reygate, Mont.—Small town patronage.

The Branded Woman, with Norma Talmadge.—Good as usual. Acting fine. Does not drag. It holds interest from beginning till end. We do more business on the Talmadges than any picture we get, excepting supers, which we advertise more.—W. E. Elkin, Temple theatre, Aberdeen, Minn.—Neighborhood patronage.

The Splendid Hazard, an Allan Dwan production.—If your patrons care for a picture with the leading character a crazy man they will enjoy this. My patrons prefer the story and characters with some semblance of sanity.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

In Search of a Sinner, with Constance Talmadge.—A coarse and suggestive subject, beneath what we expect of this star and First National. Rich material for reformers to put over censorship.—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

Love, Honor and Behave, a Mack Sennett production.—Lives up to the Sennett standard. All were well pleased.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

The Perfect Woman, with Constance Talmadge.—Star gave her usual performance in this one, and while business was very poor both nights. I must admit that offering was an average one and should have gotten better box office support. However, hot weather has got us and we will have to take our medicine.—W. H. Bremer, New Cozy theatre, Winchester, Ind.—General patronage.

Back to God's Country, with Neil Shipman.—A good picture. Pleased 80 per cent.—W. Williamson, Parade theatre, Merryville, La.—Neighborhood patronage.

A Midnight Romance, with Anita Stewart.—Fair picture. Did not do much on this one.—S. Barranco, American theatre, Orlando, Fla.—Neighborhood patronage.

The River's End, a Marshall Neilan production.—I guess the picture is O. K., but it drew no business for me. Didn't take in enough in two days to pay for picture and ran it at no advance at that.—H. A. Wishard, Wishard theatre, Bloomfield, Ia.—Home patronage.

Back to God's Country, with Neil Shipman.—Gave this picture as a school benefit. Everybody delighted, especially the children, with the animals.—W. H. Harman, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.

In Old Kentucky, with Anita Stewart.—If you want to do a real business book this one. They like this kind.—Chancellor Bros., Dreamland theatre, Arcanum, O.—Neighborhood patronage.

Burglar by Proxy, with Jack Pickford.—This picture is old and full of impossibilities, but the star is well liked here, so the plot doesn't seem to make any difference.—S. I. Goodwin, Royal theatre, Lehi, Utah.

The Inferior Sex, with Mildred Harris.—Just fair. Acting good but story rather druggy.—W. C. Cleaton, Gem theatre, Highbee, Mo.

Back to God's Country, with Neil Shipman.—Very good. My patrons like the Carwood pictures, and this one proved a good puller.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

Daddy Long Legs, with Mary Pickford.—Although this production is not new, I did a good business and many stated it was the best little picture Mary ever appeared in. I consider this a couple of years old, don't be afraid to play it. Raise admission and they will come.—G. G. Bandt, Rex theatre, Hutchinson, Minn.—Small town patronage.

In Old Kentucky, with Anita Stewart.—Played this two days with rain on every performance, but business was fairly good, and everyone was delighted with the picture.—A. N. Miles, Eminence theatre, Eminence, Ky.

Tarzan of the Apes and The Romance of Tarzan, with Elmo Lincoln.—Biggest movie-making picture to do a real towns experience.—Suckstorf Bros., Orpheum theatre, Wildrose, N. D.—General patronage.

Fox

Straight From the Shoulder, with Buck Jones.—A splendid Western. Not a lot of gun play, which makes so many Westerns objectionable.—James A. York, Auditorium theatre, Monroeville, Ala.—Neighborhood patronage.

A Ridin' Romeo, with Tom Mix.—Something different than most Mix pictures. It's so fast and exciting it keeps one busy to see it all. Very good.—Wm. Haight, Orpheum theatre, Livingston, Mont.—Neighborhood patronage.

Dynamite Allen, with George Walsh.—This pleased my boys here. This is one with Sunshine comedy on Saturday.—W. T. Biggs, Unique theatre, Anita, Ia.—Neighborhood patronage.

The Mountain Woman, with Pearl White.—They have put Pearl in serials, where she made herself. Eight out of ten of my patrons asked if it was a complete picture. Good picture, but no drawing power. Harry Myers does good acting in this one.—Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

The Blushing Bride, with Eileen Percy.—Just an average program picture. Light comedy.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Bare Knuckles, with William Russell.—My patrons classify this as an average picture. About six or a number walked out.—E. A. Baradel, Palace theatre, McGehee, Ark.

The Land of Jazz, with Eileen Percy.—One of the poorest excuses for a picture ever handed to an exhibitor. A 4-X lemon.—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

The Big Punch, with Buck Jones.—This is a very good picture, and I played it to a very good house on Sunday.—Spalding Bros., Gem theatre, Taylorsville, III.—Neighborhood patronage.

A Ridin' Romeo, with Tom Mix.—Mix always makes a good picture, and this picture, hence it is a box office winner.—J. Carlsson, Monroe theatre, Key West, Fla.—Neighborhood patronage.

His Greatest Sacrifice, with William
Farnum.—The star goes over good here, and plays capacity, A fair program picture. Fine business.—F. P. Bratten, Empire theatre, Pocomoke, Md.—Neighborhood patronage.

Flame of Youth, with Shirley Mason.—A very good picture, although some parts dark. Miss Mason did some good acting, but the director must have lost his mind, as he put up a very poor finale on this one. A very good program picture.—Wm. B. Stubbs, Liberty theatre, Erick, Okla.—Small town patronage.

The White Moll, with Pearl White.—Just fair. Pleased some. Do not raise admission. Will not justify it.—C. A. Foster, Texas theatre, Carthage, Tex.—Small town patronage.

The Challenge of the Law, with William Russell.—A good picture. I find Russell pictures are always good. Always a good plot. A little deeper than some plays.—A. J. Steggall, Opera House, Fayette, Ia.—Neighborhood patronage.

If I Were King, with William Farnum. Wonderful picture. Book it and raise the price.—R. E. Johnson, Franklin theatre, Piggott, Ark.—Small town patronage.

Get Your Man, with Buck Jones.—One of the best I have ever seen with Buck Jones. Full of interest and excitement. Keeps you guessing every minute.—Wm. Haight, Orpheum theatre, Livingston, Mont.—Neighborhood patronage.

The Plunger, with George Walsh.—Good picture, full of action.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Rainbow Trail, with William Farnum.—Proved as good a drawing card as Riders of the Purple Sage, and patrons liked it better. However, press reports seem to be to the contrary.—Mrs. Sudie I. Haney, Liberty theatre, Dear Miones, N. M.—Small town patronage.


Just Pals, with Buck Jones.—An excellent program picture.—A. J. Steggall, Opera House, Fayette, Ia.

Straight From the Shoulder, with Buck Jones.—A splendid picture. Very interesting. Kind keeps you guessing. I think it is his best picture.—Wm. Haight, Orpheum theatre, Livingston, Mont.—Neighborhood patronage.

Goldwyn

Going Some, a Rex Beach production.—Ran it the Fourth of July and made a little money, which is very unusual for the fourth. Some of the most favorite comics days are used.—Mrs. W. H. Helter, Iatisca theatre, Alice, Tex.—Small town patronage.

Stop Thief, with Tom Moore.—Drew a good crowd. Tom always brings them in, but this picture looks like his best.—Ing. Saunders, Cheney theatre, Cheney, Kan.—Neighborhood patronage.

Double Dyed Deceiver, with Jack Pickford. An unorthodox picture. Did not draw for me.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Stop Thief, with Tom Moore.—You cannot go wrong on this one. Tom Moore is a good drawing star.—L. B. Greenhaw, Strand theatre, Leslie, Ark.—Small town patronage.

Dangerous Hours, with a special cast. A good picture depicting the dangers of Bolshevism. Pleased a fair house.—A. N. Freuen, Rex theatre, Scooby, Mont.—Small town patronage.

The Racing Strain, with Mae Marsh.—Mrs. Marsh made her best work in this picture, and it goes over big. Production good, with plenty of action and beautiful sets.—New Cozy theatre, Winchester, Ind.

The Woman and the Puppet, with Geraldine Farrar.—No good. Stay away from it.—C. S. Ford, Pastime theatre, Redick, Ia.—Small town patronage.

Out of the Storm, with a special cast. A dandy good picture, and photography extra good. Many comments. Pleased.—Jno. I. Saunders, Cheney theatre, Cheney, Kan.—Neighborhood patronage.

Lord and Lady Agy, with Tom Moore.—Just an ordinary program picture. Admission 10-25c.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Girl From Outside, with a special cast. Very good picture. Seemed to please everyone. Ordinary business.—Clifton Pierce, Liberty theatre, Brigham, Utah.—Neighborhood patronage.

Hodkinson

The Dwelling Place of Light, a Benj. B. Hampton production.—Excellent feature. Advertised Benj. B. Hampton, the producer, and business was big.—Peek, Nolan & Peek, Empress theatre, The Dalles, Or.—Small town patronage.

East Lynne, a Hugo Ballin production.—Good picture, but did not get us the business.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Partners of the Tide, an Irvin Willatt production.—Very good sea picture. Pleased patrons.—Charles Kuchan, Idyl-hour theatre, Canton, Ill.—General patronage.

Metro

The Greater Claim, with Alice Lake.—Played two days. Fair business, and they sure were hot nights. A wonderful production, and star is Metro's best bet.—L. W. Insley, Arcade theatre, Salisbury, Md.—Neighborhood patronage.

The Marriage of William Ashe, with May Allison.—A very interesting and enter-tertaining picture. Seemed to sustain interest throughout the entire picture. There was no favorable or unfavorable comment from patrons, which makes me think it an average offering. Showed Keaton in One Week in conjunction with this and he made a hit.—Will H. Brewer, New Corner theatre, Winchester, Ind.—General patronage.

The Great Redeemer, with a special cast.—Wonderful! A picture everyone should see. A very good picture.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

The Star Rover, with a special cast.—Interesting, but does not leave a good taste in mouth of any one. A good story for "hop heads" to see.—Giaca Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Great Redeemer, with a special cast.—Good picture and will stand boosting. A story that should appeal to all classes who are looking for something uplifting.—H. T. Hodge, Gen theatre, Abiline, Tex.—Neighborhood patronage.

Nothing But the Truth, with Taylor Holmes.—Pleased. 50 per cent only.—C. T. Metcal, Opera House, Greenfield, Ill.—Small town patronage.

Without Limit, with a special cast.—Played two days to a good business. A fine picture.—C. S. Wells, Opera House, Elkton, Md.—Neighborhood patronage.

The Marriage of William Ashe, with May Allison.—Give us more like Fair and Warner. May was not made for drama, but comedy. She is out of her element here.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

The Red Lantern, with Nazimova.—Here's a great big different picture that is expensively made and a pleasure to look at, and satisfied better than any of the Nazimovas. Regardless of knocks.—Raymond Piper, Piper's Opera House, Virginia City, Nev.

Paramount

The Witching Hour, with Elliott Dexter.—Drew well. Made no mistake in selecting this for a holiday attraction. Star highly intelligent and Mary Alden does everything well. A credit to the screen.—C. M. Thall, Cali- fornia theatre, Turlock, Cal.—Neighborhood patronage.

Brewster's Millions, with Roscoe Arbuckle.—Played two days to good busi-
Ten Plays
My Patrons Liked Best

1. In Old Kentucky.
2. Go and Get It.
3. Checkers.
4. 45 Minutes from Broadway.
5. Society Secrets.
6. Peaceful Valley.
7. All Souls Eve.
8. Sage Brusher.
10. Desert Gold.

F. J. Reming, Mgr.,
Star Theatre,
Brackettville, Texas.

ness. Did not think much of picture, but title is good and draws them.-Kent R. Ferrell, Aaco theatre, Aberdeen, Md.—Good neighborhood patronage.

Sacred and Profane Love, with Elsie Ferguson.—Elsie Ferguson at her best. Good in every respect. Good business.—J. Carbonell, Key West, Fla.—General patronage.

Held by the Enemy, with a special cast.—Great cast. Good photography, but creates no enthusiasm. Class it a good program picture.—Giocoma Bros., Central theatre, Tombstone, Ariz.—General patronage.

Thou Art the Man, with Robert Warwick.—Sixty-one people only saw this play. Warwick does not draw for us. Play was said to be good. I failed to attend.—Philip Rand, Rex theatre, Salmon, Idaho.

The Right to Love, with Mae Murray.—Played two days to one good business. One of the best I ever played. Positive box office attraction.—E. G. Ryan, Ryan theatre, Georgetown, Del.—Neighborhood patronage.

Appearances, with David Powell.—Did not please. Another affliction from England. They may lick the Germans on the field, but not on the film. Powell looks bad in bad company. The female lady shows her molars to express emotion. Cut 'em out, Mr. Zukor.—C. M. Thall, California theatre, Turlock, Cal.—General patronage.

The Grim Game, with a special cast.—Lots of thrills in it and pleased all those present.—Britton & Lundgren, Melba theatre, Alexis, Ill.—Neighborhood patronage.

In Mizzoura, with Robert Warwick.—Good for warm weather. Drawing card in small town.—Adams & Angleton, Novelty theatre, Lorigan, Okla.—Neighborhood patronage.

Something to Think About, a Cecil B. DeMille production.—Played two days to good business. Best one we have had in some time. Patrons well pleased.—F. H. Bartlett, Globe theatre, Berlin, Md.—Neighborhood patronage.

Turning the Tables, with Dorothy Gish.—Star good, but she had nothing to work with. Simply druggy and poor.—O. I. Sheely, Casino theatre, Clinton, S. C.—Neighborhood patronage.

Mary's Ankle, with Douglas McLean and Doris May.—Both stars very popular here. Not quite as good as 23½ Hours Leave or What's Your Husband Doing? but a real good picture. Lots of laughs.—C. R. Miller, Electric theatre, East Vaughn, N. M.—General patronage.

Sadie Love, with Billie Burke.—A good star in a poor picture. Why Paramount will use such a vehicle for a good star is beyond me. We fail to understand. Patrons thought the picture silly.—T. H. Smith, Princess theatre, Colchester, Ill.—Neighborhood patronage.

Male and Female, a Cecil B. DeMille production.—All that it is advertised to be. A-1 production. Advertise it to the limit.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

A Lady in Love, with Ethel Clayton.—Nice little society picture. Ethel Clayton certainly takes well in this community. Pleased patrons.—N. J. Key, Morgan Star theatre, Hay Springs, Nebr.—Small town patronage.

Beau Revel, with Florence Vidor.—Generally pleased. Well acted and produced.—B. J. Moore, Rex theatre, North Bend, Ohio. Life is too sordid anyway. We need more mirth.—C. M. Thall, Turlock, Calif.—General patronage.

All-of-a-Sudden Peggy, with Marguerite Clark.—Fairly pleasing but rather light, although people seemed to like it.—W. C. Cleten, Gem theatre, Higbee, Mo.

The Dark Mirror, with Dorothy Dal-ton.—This star as a rule always. I never saw her in a poor one. There is just enough mystery in this one to make it intensely interesting.—Mrs. W. H. Hel- fer, Itasca theatre, Alice, Texas.—Small town patronage.

Turning the Tables, with Dorothy Gish.—Pleased all, as there is enough comedy to keep audience in good humor for most of the picture. Fatty's burke in The Hayseed with it and went over fine. Regular admission.—Britton & Lundgren, Melba theatre, Alexis, Ill.—General patronage.

Shark Monroe, with William S. Hart.—Excellent picture, good money getter.—J. Carbonell, Key West, Fla.—Neighborhood patronage.

The Right to Love, with Mae Murray.—Played two good business. One of the best I have played. Positive box office attraction.—E. G. Ryan, Ryan theatre, Georgetown, Del.—Neighborhood patronage.

Something to Think About, a Cecil B. DeMille production.—Played two days to good business. Best one we have had in some time. Patrons well pleased.—F. H. Bartlett, Globe theatre, Berlin, Md.—Neighborhood patronage.

The Old Fashioned Boy, with Charles Ray.—Died a terrible death.—A. P. Bot- mur, Orpheum theatre, Akron, O.

Hawthorne of the U. S. A., with Wallace Reid.—Reid always pleases.—Alvin S. Frank, Jewel theatre, Lafayette, Colo—Neighborhood patronage.

The Toll Gate, with William S. Hart.—Just fair. Nothing out of the ordinary.—L. M. Todd, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Stepping Out, with Enid Bennett.—Boys, this is some picture. The name sure doesn't mean a thing. An excellent lesson to cold and indifferent young lads inclined to think their wives automatic pieces of machinery.—Mrs. W. H. Helfer, Itasca theatre, Alice, Texas.—Small town patronage.

Baby Peggy Jean, Universal-Century comedy and musical. Well acted and a hit with the class. "Dress simply, eat lots of ice cream and don't worry" says Peggy but her dark companion seems to be worrying about some- thing.

Pathé

The World and His Wife, with Alma Rubens.—Fine picture with fine lesson. It ends splendidly and sends them home talking—Good acting support.—Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

The World and His Wife, with Alma Rubens.—High class. Well acted. Title and advertising material, which will not appreciate this picture.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

Realart

The March Hare, with Bebe Daniels.—Just as good as any of Bebe's pictures. Plenty of comedy and people can't help but like it. In some scenes it drew big laughs. Played to fair business in hot theatre.—Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Two Weeks With Pay, with Bebe Daniels.—Fine picture. Star well liked. Realart, a very good program.—Charles Kucban, Idylhour theatre, Canton, Ill.—General patronage.

The Little Clown, with Mary Miles Minter.—Good. A picture that will please everybody. And they'll ask for more.—D. E. Fitton, Lyric theatre, Harrison, Ark.—General patronage.

Two Weeks With Pay, with Bebe Daniels.—Absolutely the very cleverest and most entertaining picture we have shown in some time. Bebe Daniels is some fine little actress, and gets them. The cast was excellent. Special mention must be made of Jack Mulhall, George Periolat, and Walter Hiers. These three certainly made contributions which went a long way toward making the picture a success.—Will H. Bremer, New Cozy theatre, Winchester, Ind.—General patronage.

The Land of Hope, with Alice Brady.—Was afraid of this one from the time it was booked until the first private screening. Surprising! Alice Brady never had a chance in the pictures until she was given this one. You may find it a tough one to sell, but they'll all like it after they once come in. Details wonderful. Entertainmen value good. It's a different
drama. Sell Brady to the limit. You won't go wrong.—Harold F. Wendi, Rivoli theatre, Toledo, Ohio.—Downtown patronage.

Anne of Green Gables with Mary Miles Minter.—Clear, wholesome drama. Refreshing, light, but entertaining. Makes good regular program picture, and Mary Miles Minter is fine.—Giacomo, Crystal theatre, Tombstone, Ariz.—General patronage.

The Deep Purple, with a special cast.—Played to fair business, and it was a very good picture.—J. W. Bauer, Willow theatre, Havre de Grace, Md.—General patronage.

Food for Scandal, with Wanda Hawley.—A very clever play photop, with an excellent star. Everyone likes Wanda Hawley. Therefore the picture went over well and it did fair business.—D. Small, Opera House, Bridguryle, Del.—Neighborhood patronage.

Miss Hobbs, with Wanda Hawley.—If I had known this was such a dandy, laughable comedy-drama I certainly would have worked hard to tell everybody by word of mouth how good it would be. Just the kind of clean society, laughable play that we all cannot help but enjoy. The settings and seashore scenery were gorgeous and beautiful. Fine for hot weather and good for any theatre. Boost it strongly.—Philip Rand, Rex theatre, Salmon, Idaho.

Robertson-Cole

The Stealers, with a special cast.—A wonderful picture. Did good business on regular nights.—P. C. Flaherty, 111. theatre, Danville, Ill.—Neighborhood patronage.

If Women Only Knew, with a special cast.—Failed to please, although it might be classed as a fair picture.—Custer Cardland, Victoria theatre, Frankfort, Mich.

Kismet, with Otis Skinner.—Pleased about 50%. Looked long and meaningless to the average small town audience. Personally, like it.—J. E. Higgins, Majestic theatre, Cullom, Ill.—Neighborhood patronage.

The Stealers, with a special cast.—Too much religion. People do not come to theatres to be preached at. Well produced, but should be distributed through the churches.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

Selznick

Poor Dear Margaret Kirby, with Elaine Hammerstein.—Here is a star that always draws for me, and her pictures are all good. Never had a poor one. This one was extra good.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

The Last Door, with Eugene O'Brien.—A good program picture, ends poorly, people did not like the ending. O'Brien fails to draw.—Wm. Haight, Orpheum theatre, Livingston, Mont.—Neighborhood patronage.

Worlds Apart, with Eugene O'Brien.—Fair program picture.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

The Poor Sipp, with Owen Moore.—Brought this back after showing it in January and outdraw with William Farnum in his latest release three to one. If your patrons like comedies don't pass this up.

It sure will please.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

Gilded Lies, with Eugene O'Brien.—Not much to this one. Went over because of the star, who is a favorite here.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

Out of the Snows, with a special cast.—Good picture. My patrons like northern pictures.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Bucking the Tiger, with Conway Tearle.—A very good picture. Plenty of action. Snow scenes good for any theatre.—Wm. Haight, Orpheum theatre, Livingston, Mont.—Neighborhood patronage.

Pleasure Seekers, with Elaine Hammerstein.—A fine picture. Better than some specials.—John Steichen, Aurora theatre, White Lake, So. Dak.—Neighborhood patronage.

Backing the Tiger, with Conway Tearle.—Very poor continuity and weak story. Beautiful snow scenes only salvation.—E. A. Baradel, Palace theatre, McGehee, Ark.

The Road of Ambition, with Conway Tearle.—He is a new star, but it drew fair crowd. Very good production.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

The Girl from Nowhere, with Elaine Hammerstein.—A fine picture, Snow scenes and a pleasing story. Wouldn't do as a special, but good for any theatre.—Wm. Haight, Orpheum theatre, Livingston, Mont.—Neighborhood patronage.

Ghosts of Yesterday, with Norma Talmadge.—Good. Patrons liked this one and drew good patronage. She goes good here in anything.—O. I. Sheely, Casino theatre, Clinton, S. C.—Neighborhood patronage.

Universal

Reputation, with Priscilla Dean.—A big production from every angle and should be a tremendous success in any theatre if exploited as it is well deserving of.—B. P. McCormick, Liberty theatre, Florence, Colo.

Human Stuff, with Harry Carey.—Very good picture. Pleased about 60% of patrons.—L. B. Greenhaw, Strand theatre, Leslie, Ark.—Small town patronage.

Wolves of the North, with Eva Novak.—Fine feature. Could be exploited as a special.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Wolves of the North, with Eva Novak.—Good picture. Beautiful northern
R. C. COLE  President of R-C Pictures Corporation who has assumed active charge of the division of films, although connected with the Robertson-Cole studios and distribution for the past two and a half years. This is the first time he has consented to the use of his photograph in a trade publication.

scenery. Star not popular, nor is she very good in this.—Charles Kuchan. Idylhour theatre, Canton, Ill.—General patronage.

Society Secrets, with Eva Novak.—Fine. Clever acting, especially the old folks.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Sundown Slim, with Harry Carey.—No good. Stay away from this one.—L. B. Greenhaw, Strand theatre, Leslie, Ark.—Small town patronage.

Once a Plumber, with Eddie Lyons and Lee Moran.—Best comedy-drama in five acts ever run. Don’t fail to book it. Makes you forget the blues.—Adams & Angleton, Novelty theatre, Lorgan, Okla.—Neighborhood patronage.

The Freeze Out, with Harry Carey.—Just fair. Carey does not draw for us as good as of old. His pictures are too tame for him.—Spalding Bros., Gem theatre, Taylorville, Ill.—Neighborhood patronage.

State Rights

Way Down East (Griﬃth), with a special cast.—Bigger business second day. Audiences were enthusiastic. Never thought anything could top The Birth of a Nation for business, but here you are. I made D. W. money when I worked for him, so turn about is fair play.—C. M. Thall, California theatre, Turlock, Calif.—General patronage.

Outlawed (Richard Kipling), with Bill Latham.—They told me it was the best western run for sometime. Some fine scenes in this one. You’ll ﬁnd this a dandy. Put a good comedy with it and you got a real show.—Wm. Thacher, Royal theatre, Salina, Kans.

The Mask (Export & Import), with a special cast.—Did not do much business, but was no fault of the picture. A dandy picture.—J. A. Wright, Wright’s Auditorium, Seaﬁeld, Del.

God’s Gold (Pinnacle), with Neil Hart.—This is a very good picture. Does not show up very good in spots, but is a good program picture.—Spalding Bros., Gem theatre, Taylorville, Ill.—Neighborhood patronage.

The Forbidden Woman (Equity), with Clara Kimball Young.—Nothing extra. Will just barely get by. Pleased about 50%.—R. E. Johnson, Franklin theatre, Piggott, Ark.—Small town patronage.

Outlawed (Richard Kipling), with a special cast.—Fair. Just an average pro-
gram picture.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

When Dawn Came (Producers Security Corp.), with a special cast.—One of the best, with a story that is bound to touch the heart of all and give them nobler and higher aims. Morali this would stop so much censor talk.—H. T. Hodge, Gem theatre, Abilene, Tex.—Neighborhood patronage.

The Hundredth Chance (Stoll), with a special cast.—Keep away from this. Too draggy for American people to enjoy.—P. G. Held, Sterling theatre, Fairmont, Neb.—General patronage.

God’s Good Man (Stoll), with a special cast.—A religious picture. Too much draggy stuff in Stoll’s. They don’t seem to have a bit of snap or any comedy situations. Too serious.—William Haight, Orpheum theatre, Livingston, Mont.—Neighborhood patronage.

The Struggle (Canyon), with Franklyn Farnum.—There is a lot of snap and punch to these subjects and a Saturday night audience seemed to be very pleased with the picture. Imperfect photography crops out all through the picture. But our Saturday audiences are not so critical and the box ofﬁce showed considerable improvement.—Harry M. Palmer, Liberty theatre, Washington, Ind.

The Mask (Export & Import), with a special cast.—This was a dandy. Book this one. Boost it and you won’t be ashamed of your patrons when you see them the next day.—King Lassiter, Dixie theatre, Gallatin, Tenn.—Neighborhood patronage.

The Struggle (Canyon), with Franklyn Farnum.—Not much to it. Westerns don’t go very well here.—John Steichen, Aurora theatre, White Lake, S. Dak.—Neighborhood patronage.


The Star Reporter (Arrow), with Billie Rhodes.—Fastest picture I ever put on. Drew fair account of heat. Under normal conditions will pack any house.—D. S. Novak, Opera House, Hoopeston, Ill.—General patronage.

The Lure of Crooning Water (Stoll), with a special cast.—See remarks on Mr. Wu. Just as dull and just as badly acted. Only one more Stoll to run and no more favors to salesmen.—C. M. Thall, California theatre, Turlock, Calif.—General patronage.

Up in Mary’s Attic (Fine Arts), with a special cast.—This is a positive box ofﬁce attraction, and I made money on it. A perfectly clean picture. Don’t notice the paper on it.—Wm. H. Jopp, Hillsboro theatre, Wye Mills, Md.—Neighborhood patronage.

West of the Rio Grande (Bert Lubin), with Allene Ray.—Just a picture for ordinary every-day business. It’s western and has action. Poor business.—Wm. Haight, Orpheum theatre, Livingston, Mont.—Neighborhood patronage.

The Lure of Crooning Waters (Stoll), with Ivy Duke.—Just as all other Stoll pictures. A too draggy show. The only advice is to keep away.—P. G. Held, Sterling theatre, Fairmont, Neb.—General patronage.

West of the Rio Grande (Lubin), with Allene Ray.—Just played to packed houses. Allene Ray well liked in Houston. This is the second Allene Ray picture we have played and they both proved money getters. We are waiting for her next production.—E. M. McDavitt, Key theatre, Houston, Tex.
Honeymoon Ranch (Bert Lubin), with a special cast.—A good western that proved satisfactory and will do good business.—D. S. Smith, Opera House, Homestead—General patronage.

God's Gold (Finnie), with Neal Hart.—Better than some specials. This is something different for Hart. Lost money is on this one.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Mr. Wu (Stoll), with a special cast.—Fair business. The Chinamen looked like Englishmen. Back to the blooming island, Stoll, you're in over your head in this country. Some day, you'll be as a favor to a saloon.—C. M. Thall, California theatre, Turlock, Calif.—General patronage.

You Find It Everywhere (Howell Sales Co.), with Herbert Rawlinson.—Just for fun, a good story. Good photography.—Wm. Haight, Orpheum theatre, Livingston, Mont.—Neighbor- hood patronage.

The Tavern Knight (Stoll), with a special cast.—Too much costume. Not enough proper action, and altogether a picture that will go over the heads of a small town audience. Not a handntul for the second night's show.—W. F. Hay- cock, Star theatre, Callaway, Nebr.—Neighborhood patronage.

Outlawed (Richard Kipling), with Bill Patton.—Very good western. Plenty of action. Pleased my patrons, as they like westerns.—Charles Tuschan, Idylhour theatre, Canton, Ill.—General patronage.

The Son of Tarzan (National), with a special cast.—Poor. Nothing to it. Naked people and imitation apes don't go. Lay off of it, brother exhibitors. On the 13th episode. Business fell off one half. It has ruined my best day, Saturday.—H. T. Hodge, Gem theatre, Abilene, Tex.—Neighbourhood patronage.

The Avenging Arrow (Pathé), with Ruth Roland.—O. K. The kids are wild about this one and it holds up fine.—Luna theatre, Brooklyn, N. Y.—Neighbourhood patronage.

The Diamond Queen (Universal) with Eileen Sedgwick.—On the 15th episode. Held up fine all the way. Patrons liked it fine, and it draws in hot weather.—Thomas Dewing, Centerville Opera House, Centerville, Md.—Neighborhood patronage.

Short Subjects

Holy Smoke (Educational), with a special cast.—A crackjacket, clean, wholesome comedy. It is the kind that the people want.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighbourhood patronage.

Bride and Broom (Sunlite), with a special cast.—Not much to this one. Got one or two laughs. Comedy too tame, and nothing to it. I am off of them.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Trouble (Warner Brothers), with Al St. John.—Great. We have run four, all that has been made to date, and they will certainly make you want more. Everybody knows St. John as "Fatty" Arbuckle's best comedies featured St. John. You are missing a good bet if you pass these two-reelers.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

Get Out and Get Under (Pathe), with Harold Lloyd.—Deepest comedy that Lloyd ever made, to my knowledge. Keep it out of your house.—Anton Slepka, jewel theatre, Okemah, Okla.—General patronage.

Camping Out (Paramount), with Roscoe Arbuckle.—A really good comedy. One of the tew that is not too rank. One who has been to Catalina would naturally recognize the scenes. —W. H. Hef- leter, Itasca theatre, Alice, Tex.—Small town patronage.

The Midnight Riders (Universal), with Jack Perrin.—This is a dandy two- reeler. Some action. Went big. Find Perrin getting better right along. Keep it up.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Wet and Warmer (First National), with a special cast.—An absolute knock- out. Run four of these two-reel comedies, and they are great. It is too bad that Lethman does not make at least one a month. If you want to make your au- dience laugh, get this one.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

A Head Waiter's Heart (Alladin), with Bud Duncan.—This is the third one. Nothing to them. They are the poorest ever put on the screen. I am off of them.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Farmyard Follies (Fox), with a special cast.—One of the good ones. Many new stunts.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

A Bunch of Kisses (Universal).—A good comedy. Went big. Some good houses in this one.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

USE THIS BLANK

Box Office Reports Tell the Whole Story.

Join in This Co-operative Service Report Regularly on Pictures You Exhibit

And Read in The Herald Every Week What Pictures Are Doing for Other Exhibitors

Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.


Mr. Hammons then turned to the sales angle, and for a few minutes discussed his ideas of the broad scope of service that he thought the sales organization ought to adopt as an ideal.

"It is not enough merely to sign up contracts for our pictures," said Mr. Hammons. "The trouble with most businesses is that they have gotten into a rut. When we merely tell an exhibitor a picture is so much, ask him to sign on the dotted line and take his check, we, too, are getting into a rut. Let's get out of it. Let's be of service to the exhibitor, the man who buys our product. Show him how he can make use of our short pictures to better advantage. Give him a good exploitation idea now and then. Tell him how he can hook his various pictures up to best advantage. Let us look to his interests, too."

J. W. O'Mahoney Speaks

Following the president's address, the ensuing year's advertising and publicity campaign was outlined by J. W. O'Mahoney, director of advertising and publicity.

"In the last year," said Mr. O'Mahoney, "Educational, with a high quality product, has taken a step ahead of the rest of the industry in trying to provide posters and other helps to the exhibitor that would be more acceptable to the public."

"Now Mr. Hammons has authorized the expenditure of large sums of money on a campaign to help the exhibitor who shows our pictures to sell his entertainment to the public. Beginning on September 2, we will talk to the public through the medium of the Saturday Evening Post, telling the millions of readers of this magazine that wherever they can see the Educational trade mark exhibited on the posters shown by a theatre they may be sure that here they can find a diversified program; that there is a theatre that does not think only of one picture, but gives serious consideration to every subject shown, to the end that everyone may go away pleased. Whether it is a comedy they want, or a scenic, or a short dramatic play, they can be found in any five-reel subject, we will tell these millions that their best guide is the 'sign of quality,' the Educational trade mark.

"We believe that the exhibitor will be quick to realize that here we are doing something for his benefit as much as for our own."

Ginsberg Gives Observations

On Tuesday morning Henry Ginsberg, manager of the domestic sales department, addressed the meeting. Mr. Ginsberg told briefly his observations on a recent tour of the whole country and discussed product, prices and sales plans for the year.

"During the year of our existence," said Mr. Ginsberg, "gross returns on the most expensive of our product have doubled. The producer is getting better royalties as a result of our distribution system. The result, of course, is a product that is steadily improving in quality. While the exhibitor is paying more now for many of our subjects than he was before we took them over, he is receiving in return the improved drawing power of the product."

A general discussion of sales problems followed Mr. Ginsberg's talk. Mr. Carl Anderson, in the half day allotted for discussion of general business problems, presented expositions on bonding of employees, efficiency record systems, physical handling of films and accessories, and talked generally on exchange life.

Distribution from the home office to the branches was discussed by Mr. Anderson at some length with an explanation of the efficiency methods he has brought about to expedite the handling of film and other material being shipped to the exchanges.

Producers Meet Managers

Accounting and the matter of reports from the exchanges to the home office were also touched upon, and a general discussion of these subjects by the delegates to the convention followed. Representatives of several of the largest producing companies making Educational pictures were introduced to the convention and made short addresses on Wednesday afternoon. Among them were Al and Charles Christie of the Christie Film Company, and Capt. G. McL. Baines, producer of First National Kinograms, Educational's semi-weekly news reel. A convention dinner began at 6 o'clock, and following this the delegates to the convention spent the evening at the theatre.

Henry Walthall Lead in Curwood-Vitatraph Film

With the completion of the cast for "Flower of the North," production has begun on this Vitagraph special based on the novel of the same name by James Oliver Curwood. Henry B. Walthall will have the leading male role of Philip, and Pauline Starke will appear opposite Mr. Walthall as Jeanne.

Others in the cast are Emmett King, Harry Northrup, Joe Rickson, Jack Curtis, Walter Rogers, William McCall and Vincente Howard. David Smith is in charge of the production.
Michigan Exhibitor Gets Best Of Heat Wave With Invention

W. D. ASCOUGH, manager of the Miles-Regent, Detroit, has found his way around the dearth of business accompanying the prolonged hot spell, and, according to his statement, is now enjoying sufficient patronage to make business profitable.

Mr. Ascough used the city water mains and two cutouts of polar bears to accomplish his object. He invited the mayor of the city to come to his theatre to attend a special performance and enjoy the cool interior.

"I saw the business receding day by day and saw something besides press matter had to be resorted to," said Mr. Ascough. "I took a long piece of galvanized sheet iron, making it in a trough-like shape, then placed it over the intake fan room, connecting it up with the city water main. I then had a constant flow of cool water which was taken up by the cooling system and it proved to be a great success."

"In addition to this a big announcement was placed over the theatre door to tell the public that the interior was twenty degrees cooler than outside. A cutout of two big polar bears, with the wording, 'We have come to stay,' proved very effective. Still another sign reads: 'The Regent is as cool as the ocean breezes.'"

"With this completed the mayor was invited to attend a special performance and witness the new cooling device which had been just installed. It was one of the hottest nights and Mayor Cousens on leaving the theatre remarked that the Regent was certainly cool enough to attract attention. After this notice came out in one of Detroit's dailies, business began to show a marked increase and from then on the password was to get the Regent habit and see a first-run picture."

"The Regent theatre is located in the center of Detroit and is without doubt one of the finest equipped theatres in the country as well as having a large seating capacity. Henry Ford and his associates often attend the playhouse. Mr. Ford has frequently commented on the even temperature maintained in the theatre and gave this as one of the reasons for his attendance."

Mr. Ascough said that it was his candid opinion that many of the theatres throughout the country were simply sick due to neglect; that in many instances the managers were only looking for pay day. He said he believed that all branches of publicity and exploitation should be familiar to the manager. He decried the fact that some managers rely solely on the publicity end of the game while another puts his faith in the feature and still another puts his confidence in the orchestra and directs his attention primarily towards this feature.

"The successful manager today," said Mr. Ascough in this connection, "is the one who has endless consideration for the welfare of the public and never allows the patron to leave the theatre dissatisfied."

"Give them every consideration; if necessary give them tickets for another performance. This may at times seem far-fetched, but it will not be long until you are rewarded for your efforts.

"The patrons who attend your theatre will soon realize that they can depend upon a square deal."

"When a depression like the present one is sweeping over the country and hundreds of theatres are taking refuge in closing for want of more actual business, remember you can bolster up your business often by reaching out and thinking up new devices."

"Do not grow despondent just because we have a few hot days and business is somewhat retarded. Keep in mind a cool theatre in summer and a warm theatre in winter, every consideration for your patrons, good wholesome entertainment and in the long run you will be amply rewarded for your efforts."
Launch Campaign of Education

Organists Plan to Raise Standards of Playing Through the Medium of Examinations and Publicity Work.

With a membership of thirty of the leading organists in New York and vicinity, the Society of Theatre Organists has launched a campaign of education among exhibitors, the musical profession and the public. The society had its inception in New York recently and its announced purpose is to solve the problems facing the profession.

The society will carry on its work socially through the advantages of meeting together regularly and by raising the standards of playing through the medium of examinations and publicity work.

* * *

It is the belief of those behind the project that the raising of standards will not only benefit the managers through the greater efficiency of the organists, but that the latter will receive better recognition and more favorable conditions.

According to the executives of the new organization, the body is not to be confused with the general idea of trade union. Its aims are far above this, it is declared. While it will ask a square deal for the theatre organist, it will also be fair with the employer, demanding greater skill on the part of its members so that their claims for adequate recognition will be based upon service rendered.

Candidates for membership will be required to pass an examination in organ playing, sight reading, improvising and picture playing.

* * *

There will be a department in an organ magazine devoted to the society and later an entire magazine devoted to the interests of theatre organists is contemplated. A charter will be granted in a few weeks.


**TYPHOOON FAN COMPANY**

IN RECORD BUSINESS

The Typhoon Fan Company, New York, manufacturers of the Typhoon Cooling System, have experienced no falling off in the volume of business so far this year, according to officials of the company. In fact, they declare, the past two months have exceeded those of previous years by a considerable margin, the increase in business having been made possible through the fact that the Typhoon Cooling System is easily adaptable to either old or new theatres, while, at the same time, the apparatus can be installed in practically any location, either outside or inside the theatre.

The majority of installations are made on the roof, as from this position the Typhoons are able to obtain cooler and purer air and force it in large volume into the theatre through openings in the roof and ceiling.

Other Locations Used

Where the construction of the theatre does not permit of the installation on the roof there are many other locations that can be used, such as the attic space, rooms over the auditorium or on the outside walls.

One of the more recent of the many installations already made in Brooklyn, N. Y., is in the Livonia theatre, owned by the Willona Amusement Company. This installation consists of a 10-foot Typhoon Twin Set and a 10-foot Tandem Set. Some idea of the size and general construction of the roof equipment can be had by glancing at the accompanying illustration.

The two Typhoons shown have a span of 56 feet and are driven by a motor of 20 horsepower at a speed of 150 revolutions per minute. The frame work shown is made of angle iron and when covered with sheet metal will completely house the entire apparatus. The 10-foot Typhoon Tandem Set is also located on the roof directly over the proscenium.

**Affords Even Temperature**

This set will also be operated by a 20-horsepower motor driving the huge Typhoons at 150 revolutions per minute. No matter how hot or sultry the weather may be outside, the interior of this house will be cool and comfortable, as there will be a complete change of atmosphere at least once every minute, it is claimed, and there will be no danger from draught, as the air will pass over the audience at low velocity.

During the winter months, either one or both of these Typhoon Sets can be reversed and used for exhausting the air instead of blowing the air in, as is done during the summer.

**May Open Branch Offices**

Nathan Hirsh, president of Aywon Film Corporation, has returned from a business and pleasure trip abroad. Upon his return Melvin Hirsh, general manager, announced that it is probable the company will open branch offices in suitable key cities.

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**"A VACANT SEAT FOR EVERY LIGHT THAT SHINES"**

Hansen Indicators replace part or all ushers. Gives better service at less cost and locates the vacant seats. It will make you a decided profit.

Inquire, HANSEN VACANT SEAT INDICATOR CO.
536 Central Building, Seattle, Washington
Theatre Projects

Chicago—A $400,000 theatre to seat 2,000 will be erected in Blackstone avenue, near 55th street, by a syndicate with which W. F. Young is associated.

Hoboken, N. J.—Louis F. Blumenthal will build a $550,000 theatre at Jackson and Orient avenues in the Greenville section of Jersey City.

Elizabeth, N. J.—Work has commenced on the new theatre at 43 Broad street. It will have a seating capacity of 2,500.

Asheville, N. C.—Ideal Amusement and Investment Company has been formed to erect a $160,000 theatre.

Sante Fe, N. M.—El Onate has been decided upon as the name of the new theatre which will be opened here in August under the management of John B. McManus.

Oshkosh, Wis.—Roy Cummings disposal of his share in Cummings Amusement Company to Saxe Brothers of Milwaukee has led to the report that a new theatre will be erected here.

Dinuba, Cal.—J. F. Williams will erect an $85,000 theatre here to seat 1,400.

Columbia, Mo.—A $50,000 theatre will be erected on the site of the Old Trails garage by Will E. Smith, T. K. Catron and associates.

Wheeling, W. Va.—The new Plaza theatre in Market street, between 11th and 12th, will be opened within the next month. Paul Leach will manage it.

Remodeling

Bridgeton, N. J.—The Criterion theatre here is to be remodeled this summer.

Port Huron, Mich.—Manager Sipe has closed the Majestic theatre to make several changes on the interior of the house.

Wheeling, W. Va.—The interior of the Liberty theatre has been redecorated.

Baltimore, Md.—New seats and lighting fixtures will be installed in the New theatre. The house also will be renovated.

Pittsburgh, Pa.—Litt Brothers of Philadelphia have leased the Duquesne theatre. An expenditure of $200,000 will be made in remodeling the house.

Baltimore, Md.—The Fremont theatre has been closed for the summer to permit alterations. Manager Charles E. Nolte says the house will be enlarged.

Projectors

Arcola, Ill.—A new Simplex projector has been installed in the Arcola theatre by Charles E. Martin.

Ownership Changes

Marshfield, Wis.—John Adler of the Adler has purchased the Trio theatre.

The Box Office Value of a Good Organ

Nothing gives your theatre quite the high class character that a wonderful, colorful organ does. Even a master film loses much in its showing if the musical background is not in keeping with its high class quality.

The equivalent of a symphony orchestra, possessing the volume and grandeur of a great group of instruments, there is no “let-down” in the musical progress of the program when the change from orchestra is made—if your organist has a Skinner at his disposal.

Discerning owners of theatres, who are satisfied with only the best, have installed Skinner Organs. They have paid more, because they realized that they were worth more and would bring in returns in satisfaction and profits which always justify such an increased expenditure.

Skinner Organs place at the command of your organist everything from the most delicate dulcet tones of the flute to the resounding, deep laboring volume of a full orchestra, with a thousand wonderful, colorful qualities of tone between.

Satisfy your audience and your organist with a Skinner

SKINNER ORGAN COMPANY
BOSTON, MASS.
Organ Architects and Builders
Churches Auditoriums Theatres Residences

EXHIBITORS HERALD---
THE MOST INTERESTING PAPER IN THE FIELD
GUARANTEES MAXIMUM ADVERTISING RESULTS

EXHIBITORS HERALD AT NEW ORLEANS
EXHIBITORS HERALD AT CHICAGO

MINUSA
Gold Fibre Screens
Exhibitors are quick to emphasize that their theatre is equipped with a Minusa,—knowing that neither explanation nor argument is necessary.

Samples and literature upon request

World's Largest Producers of Motion Picture Screens.

TYPHOOONS COOL & VENTILATE
TYPHOON FAN COMPANY
345 WEST 39 ST.
NEW YORK CITY
64 W. RANDOLPH ST., CHICAGO, ILL.

July 30, 1921
Globe Film Service of Baltimore and Washington, D. C., will move into their new quarters at 11 and 13 S. Gay Street, Baltimore. Harry Mishkind will welcome his large clientele at the above address. One of the really big exploitation features of the season has been acquired by Globe Service. It is a five-reel subject, "Every Woman’s Problem," featuring "Mrs. Wallace Reid," ready for immediate release in Maryland, Delaware, Virginia and District of Columbia. * * *

The Colonial theatre at Radford, Va., under the able management of Harry Sem-bler, will be remodeled this summer and the seating capacity enlarged. Mr. Sembler, who was formerly an exhibitor at Portsmouth, Va., plans to install an elaborate ventilating system in the Colonial.

WALTER R. ROBERTS, who owns the Dreamland at East Radford, Va., is contracting with a local firm of architects to thoroughly renovate his house this summer.

J. O. Tibbs has sold his half interest in the Wilmot theatre at Christiansburg, Va., to his partner, W. S. Saynow of this city. Raymond Lawrence, who has been chief projectionist at the Wilmot, will manage and book this house in which an additional machine will be installed.

F. O. WEBER has taken over the interest that was owned by Mrs. Gene Carrco in the Park theatre at Roanoke, Va., and will have complete charge of the booking and business end of this successful theatre.

Storm clouds were hanging low over Staunton, Va., the other night and we won-der whether the New or Beverley theatres secured the contract on a certain popular brand of pictures.

Claud E. Baugher of Harrisonburg, Va., is building a 400-seat house to open about Aug. 1 and which it is said will cost $15,000. Two latest types Simplex and Gold Fibre screen will be installed.

"Gold Rooster" AINSWORTH, the salesman who once made George Kline attractions in Pittsburgh famous, is now holding down the manager’s chair in Pathe's Washing-ton, D. C., office. The following big live are traveling out of this office: H. C. Wales, J. L. Whittle, H. E. Hunter, Fred Steele and A. W. Carrick.

WALTER DECKER, who manages the Empire and City opera house at Frederick, Md., has just finished negotiating for an extension of an eight-year lease on the opera house.

That little fellow, LOUIS REICHERT, seems to be up to his old Pacific coast tricks of obtaining the good will of the exhibitor. We didn’t get far into the territory served by Realart’s Washington, D. C., branch be-

fore we sensed the fact that Realart was enjoying a substantial portion of each town’s program and that Mr. Reichert en-
joyed the confidence of the various exhibi-
tors. Louis is not one of the swivel chair managers, even if he does weigh only 150 pounds, as he is constantly out in the ter-
ritory and that means business.

C. C. WALLACE, the former branch man-
ger of Famous Players at Indianapolis, has been transferred to the Washington, D. C., branch, succeeding Manager L. Rosen-
thal, who has resigned. * * *

The Reliance Film Exchange, managed by LEO G. GARKE, announces the purchase of the new Ann Little serial, "The Blue Fox," in fifteen episodes, which will be re-
leased Aug. 15 in Maryland and Virginia.

JULES LEVY is now managing the Wash-
ington Film Exchange and the Universal Features at Washington, D. C. Jules pines for Toledo and the bright lights of Detroit and he is wondering if he will ever learn to like Baltimore. Manager Levy had the misfortune or good luck to smash his old Columbia in a collision with another car on the road near the other night. It is said Jules contemplates buying a Pierce-Arrow.

The new Republic theatre is now open and is said to be one of the finest colored theatres in the United States. This house was built by the Globe Amusement Com-
pany of Washington, D. C. JOSEPH MAZ-
over, president, WALTER PINCHBACK is house manager.

DAVE S. BROWN, who operates the Liberty and American theatres in Washington, D. C., does not believe in double feature pro-
grams. Dave booked a percentage picture the other day, but did not notice the rider that was attached to the contract.

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Hobart Bosworth Productions
INCORPORATED

Thomas H. Ince Studios
CULVER CITY, CALIFORNIA

To Be Released Soon:

"The Sea Lion"
"Renunciation"
Amendments Weaken Illinois Deposit Bill
Measure Effective on July 1 Following Signature by Governor

The advance deposit measure, as amended by the state senate, has been signed by Governor Small. It became effective on July 1.

The amendments, according to members of the Illinois Exhibitors' Alliance, materially weaken the law. One of the principal faults, exhibitors say, is that the law does not require deposit money to be kept in trust in a bank in the county in which the depositor does business.

In the law as amended no amount is stipulated as a fine for its violation. Amendment No. 2 provides that "the money so advanced shall be deposited at interest with a bank or trust company authorized by law to do business in trust for the use of the parties to such contract or agreement."

The law also requires that a copy of the contract for the rental or use of property shall be deposited with the money advanced.

Leserman Finds Optimism Among Exhibitors of State

I. Leserman, Chicago manager for Universal, who has just returned from a trip through the state, announces that he found the exhibitors very optimistic. He says that the prevailing opinion was that business would return by fall and would assume a normal status by September 15.

Mr. Leserman stated that he closed some good contracts while on his trip, which took him to Dundee, Elgin, Aurora, Laon, Sandwich, Somonock, Leeland, Mendota, La Salle, Peru, Raman, Utica and Marseilles.

Moore Buys Interest In Indiana Exchange

Merrill M. Moore, former owner of the Paramount theatre, Kokomo, Ind., has purchased Mrs. Anna Lawton's interest in Crescent Film Company at Indianapolis. J. C. Mack retains half interest in the exchange.

Mr. Moore associated himself with the industry in the fall of 1906 in Chicago. He has been connected with various branches of the business since that date.

A. J. Krug Dies After Appendicitis Operation

A. J. Krug, well known Chicago exhibitor, died last week following an operation for appendicitis. Mr. Krug, who operated the Windsor Park theatre, always had been active in exhibitor organization, at one time being president of the Chicago local of the Motion Picture Theatre Owners. His funeral was held on Friday.

City Officials Arrest Little Ben Alexander

Little Ben Alexander, who made such a hit in Griffith's "Hearts of the World," is visiting in Chicago this week and appearing at the Rialto theatre, in a little sketch written especially for him. Notwithstanding he is accompanied by his mother and a tutor, the city authorities arrested him under the factory inspection laws, and a fine of $25 was imposed.

Joyce Film Announced

Chicagans will have an opportunity to see Peggy Joyce on the screen soon. The McVicker's theatre has booked "The Woman and the Law" a Fox picture in which Miss Joyce has a prominent part. Mariam Cooper is the star of the picture.

Hopp Signs First Contract

Joe Hopp has signed contract No. 1 for the Paramount all star production, "The Affairs of Anatol." Mr. Hopp will play the feature at the Fort Armstrong theatre in Rock Island in September.

J. Silha Vacationing

J. Silha, president of the Chicago local of the Illinois Exhibitors Alliance, with his family is spending several weeks visiting relatives at Benton Harbor, Mich.

Universal Salesmen Compete in Contest

Herman Stern Organizes Two Teams in Drive for Business

Herman Stern, district manager of the Chicago territory for Universal, has organized the Chicago sales force into two opposing teams in the $7,000 prize contest for the office bringing in the greatest amount of business from the period July 5 to August 5.

Each team has ten men under a captain, as follows:

- Carl Leserman, Capt.; Alexander Funk, Sampson, Hellman, St. Clair, Fox, Laemmle, Hyland, George.
- Lipton Astrachan; Captain; Schlanger, Nelsen, L. Leserman, Smith, Jones, Armbrad, Deck, Hill Eisenberg.

At the close of the first week the Astrachan team was two points ahead of the Carl Leserman team. The points are based on $1,000 worth of business obtained by a team. At the end of the contest the two teams will be given a dinner at the Blackstone hotel.

Celebrated Has Panacea For "Sick" Box Office

Celebrated Players Film Corporation, Chicago franchise holder of Federated Film Exchanges of America, is carrying out a widespread mail campaign to combat the hot weather slump with booking of Hallroom Boys' comedies. The entire exhibitor mailing list has been bombarded with two letters entitled, "Hot Weather Thoughts" and "A Remedy for a Sick Box Office," showing how the heated spell could be turned into a period of profit instead of deficit.

Lubin at Rothacker Plant on Trip East

Bert Lubin, president of Western Pictures Corporation, stopped over at the Rothacker Chicago laboratory on route to New York. With him were Director R. H. Townley and Cameraman Holbrook. They had just completed the production at San Antonio of "Partners of the Sunset," the first of a series of six pictures of Western atmosphere starring Allene Ray.

Rothacker Executive Goes to Coast Plant

F. W. Kraemer, assistant Rothacker Film Company comptroller, was given a farewell dinner before his departure for the Coast. He expects to be in Los Angeles several months. He will be of further assistance to Joseph Aller in installing a cost system for the Rothacker-Aller Laboratories.
They tell us that Joe Lyon of the Fox exchange brought back a couple of bottles of "cough syrup" from the wilds of Kalama-zoo, his recent summer sojourn, which suddenly took to travel and are gone. Never mind. Joe, that contract you landed the other day should bring "smiles." C'mon, let bygones be as you were!

H. R. Phillips of the Robert-on-Cole branch has finally agreed to appear at the Cowboy's rodeo to be staged in Grant Park. He will grab the duvets while big "Bill" Brimmer, manager of the local Vitagraph exchange, will pull a series of thrills from the saddle of "The Black Beauty."

J. S. Jossey of the Arrow Film Corporation, who has been hovering about the Windy City for the past fortnight, pulled out for New York City Saturday, July 9. He seemed all lit up with joyous smiles. More than likely the warm reception tendered to his company's star, Jack Hoxie, was the cause. That warble, "Kiss Your Little Patient, Good-night Nurse," was the last we heard of him as the monarch of the rails steamed eastward toward Old Broadway, with the genial Jossey.

Another motorists of filmland arises to murmur that he is driving a 'Du-Jay' Sounds to us like Phil Solomon of the Vitagraph is sipping "Dodge" with a decided French accent. That's a nice thing about most of the "stuff" from Detroit. They respond to any name you might want to give them.

William Brimmer, manager of the local Vitagraph exchange has all the exhibitors hosed up with curiosity as to who is who in their new forthcoming serial, "Breaking Through." What's the matter Bill? Is it a regular Sam Lloyd puzzle—is it?

Joe Trinz and party of four are leaving for Saratoga, N. Y., July 23 in his big motor to attend the race season. 'Tis said Merman Hellman and party will meet them there, going by rail at a later date. That 9 1/2 shot that Maury cashed last week seems to be responsible for his trip eastward. Watch yer step, Maury—have heard that that "Pittsburgh Phil" was known to have hoofed it home from the track innumerable times, besides New Yawk is some hike these sultry days.

O. J. Woosden, city sales representative for Select, left for a month's summing at Bridgman, Mich. With golf, swims, fishing and various sundry warm weather diversions he should return to us with a regular Hawaiian complexion.

H. Stern, division manager of Universal is to stage a party for the personnel of the local branch, Saturday, July 23. The party will leave here by motor cars to Cedar Lake, Indiana, to enjoy a real southern fried chicken dinner. Of course, plenty of smokes and all that sort of stuff.

Paul De Quo, formerly with the Educational exchange, has joined interests with Jack Gill. They have organized the Eureka Film Service and are offering the exhibitors heretofore ample opportunity to have their audiences see themselves in the movies. Better see the boys, understand the Maplewood theatre put it over big.

What's this we hear, that Manager Burke, well-known southsider, was giving the Detroit oilcan a spin through Jackson Park the other morr, about five o'clock, when off to the starboard side of his cruiser, he sped Harry Mitchell, golf club in hand, bare-footed, closely followed by "Jock" Greenwood, busily seeking a couple of golf balls they had failed to put the requisite amount of direction on.

Frank Zambreno, president of the Unity Photoplays, left for the East July 17 for an extended trip, passing part of the time at Atlantic City listening to what the wild waves have to murmur along the Joisy coast.

No wonder Art Lowy has one of those calaret tans. He averages about a dozen hours a week about the Illinois-Indiana exchange, the rest of the time up north in Wisconsin at his summer home, where the sun seems much closer than breezy-aidd Chi. Forgive this boost lads. It may turn cooler, one cannot always be wrong.

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**CLASSIFIED**

Five Cents per Word Payable in Advance. Minimum Charge, $1.00

WANTED to buy complete theatre equipment; all makes moving picture machines; slidea projectors; chairs; compressors; motors; fans, etc. Write us before selling. State best cash price in first letter. Monarch Theatre Supply Company, 724 South Walash avenue, Chicago, Ill.

FOR SALE—At a bargain, Wurlitzer Style O, Motion Picture Orchestra, 1929 model. Good as new. C. F. Allen, Wavelry, Ill.

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**Excelsior Film Co.**

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LOUSTALOT AND VICTORIA

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**Remember the Kiddles!**

For the short juvenile subject your program needs write or wire—

Jack MacCullough Studios

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Or ask YOUR nearest EXCHANGE

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**National Film Co.**

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ECLIPSE AND GAUMONT

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We are always in the market for Big Productions

Office: Paseo de Marti 87, Havana, Cuba

CABLE: "CEGETEO"
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Herald

The Punch of "The Miracle Man"
The Zip of "The Gold Diggers"

Louise Glaum
In
"Greater Than Love"

A. J. Parker
Read Jr.
Production

Associated Producers Inc.
Home Offices: 729 Seventh Ave., New York City
CARL LÄEMMLE PRESENTS
THE FAMOUS LITTLE BEAUTY

Mary Philbin in
DANGER AHEAD

DIRECTED BY ROLLIN STURGEON
STORY BY SARA WARE BASSETT

UNIVERSAL SPECIAL ATTRACTION

EDITH ROBERTS

Directed by
KING BAGGOT

in

"LURING LIPS"

UNIVERSAL SPECIAL ATTRACTION
AESOP'S FABLES are quoted more than any literature the world has ever seen, with the one exception of the Bible.

They are a part of everyday speech. They have been advertised for 2600 years.

"Look before you leap"; "a rolling stone gathers no moss"; "a wolf in sheep's clothing," and a thousand other like sayings date back to wise and funny old Aesop.

Paul Terry has brought them down to date. He has made them into really extraordinary animated cartoons.

The person who won't laugh at them, learn from them and be fascinated by them is hopeless.

Try them on any audience. They'll go big.
Good Pictures Make

And here are just a few of the Paramount pictures which will make the season of 1921-22 the greatest season you ever had. You don’t have to worry about business when you show these.

September


Gloria Swanson in Elinor Glyn’s “THE GREAT MOMENT,” destined to be, without any question, one of the half-dozen greatest productions of the present generation. Directed by Sam Wood. Scenario by Monte M. Katterjohn.


“Dangerous Lies,” a Paul Powell Production with DAVID POWELL. By E. Phillips Oppenheim. Scenario by Mary O’Connor. A big society drama.

“The Golem,” the stupendous sensation which has broken all records at the Criterion Theatre, New York, in the hottest summer on record.


October

Elsie Ferguson in “FOOTLIGHTS,” a John S. Robertson production, by Rita Weiman, Miss Ferguson’s greatest, and a guaranteed knockout. Photoplay by Josephine Lovett.

Thomas Meighan in “CAPPY RICKS,” from Peter B. Kyne’s lovable Saturday Evening Post stories; rich in human interest and heart appeal. Photoplay by Albert Shelby Le Vino, from the novel by Mr. Kyne and the play by Edward E. Rose. Directed by Tom Forman.


Roscoe (Fatty) Arbuckle in “GASOLINE GUS,” from the Saturday Evening Post stories by George Pattullo. Directed by James Cruze. Scenario by Walter Woods. The millions who have read these stories know how ideal they are as vehicles for “Fatty.”

George Fitzmaurice’s production “EXPERIENCE,” with Richard Barthelmess. By George V. Hobart. Photoplay by Waldemar Young. The play that broke records in New York, Chicago, Boston, Philadelphia and almost all other big cities.

Paramount Pictures
Good Seasons!


Coming

“Peter Pan,” J. M. BARRIE’S masterpiece. Produced under the author’s personal supervision by John D. Robertson.

Wallace Reid, Gloria Swanson and Elliot Dexter in “RAINBOW’S END” (tentative title), by Lorna Moon, directed by Sam Wood. A spectacular drama.

Elsie Ferguson and Wallace Reid in “THE LOVE DREAM,” a George Fitzmaurice production of the great Du Maurier play, “PETER IBBETSON.”

Cecil B. DeMille’s production “FOOLS’ PARADISE,” by Jeanie Macpherson, suggested by Leonard Merrick’s story “The Laurels and the Lady.” With Dorothy Dalton and a great cast, including Mildred Harris, Conrad Nagel and Theodore Kosloff.


“Beside the Bonnie Briar Bush,” Donald Crisp’s production of Ian MacLaren’s famous novel. Filmed on the original locations with Mr. Crisp in the leading role.

George Melford’s production “THE SHEIK,” from the famous novel by E. M. Hull. With Agnes Ayres and Rudolph Valentino.

Thomas Meighan in “A PRINCE THERE WAS,” George M. Cohan’s great comedy success, by Darragh Aldrich.

Wallace Reid in “THE CHAMPION,” from the season’s Broadway success by Thomas Louden and E. A. Thomas.

Gloria Swanson in Elinor Glyn’s “BEYOND THE ROCKS,” directed by Sam Wood.

Betty Compson in J. M. Barrie’s “THE LITTLE MINISTER,” directed by Penrhyn Stanlaws.

Paramount Pictures
The new season! Exhibitors will need as never before, the best pictures procurable in order to attract and hold profitable patronage. Recognizing this fact, and desiring to strengthen in every way the exhibitors, Mr. William Fox has decided to cancel the profitable arrangements already concluded for the theatrical road tours of his New York sensation.

Queen of Sheba

and to release that magnificent photo-spectacle success direct to the exhibitors of the United States and Canada.

In view of the response to his announcement of the twelve special super-features to be released in 1921-1922, Mr. Fox has felt himself justified in adopting the above policy.
Of the twelve special super-features for 1921-1922, following are announced for immediate booking. Applications will be considered in the order of their receipt.

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
  IN KING ARTHUR’S COURT
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
ZANE GREY’S
THE LAST TRAIL
QUEEN OF SHEBA

Exhibitors are advised to make inquiries by telephone, wire, or by personal contact.

Address
SPECIAL FEATURE DEPARTMENT
FOX FILM CORPORATION
West 55th Street, New York City
Telephone, Circle 6800
Today, more than ever before—

Sept. 11-17th

Fox pictures produce profits—profits for the producer and profits for the exhibitor.

That is why Fox Film Corporation is today, and has been from the start, THE GREATEST INDEPENDENT in the field.

Today, more than ever before, you must make money. Today, more than ever before, your best bet is a Fox picture.

YOUR BEST BET OF ALL IS FOX WEEK,
SEPTEMBER 11th TO SEPTEMBER 17th—

Seven solid days for showing Fox pictures—seven solid days of showmen's pictures—to showmen's results—PROFITS! Early season profits have a longer time to accumulate interest.
your best bet is a Fox picture

is Fox Week

Fox exchanges are equipped to help you put over these seven days to profitable business. Seize this opportunity to get your new season started to capacity houses.

Get in touch with your Fox exchange immediately, and reserve the pictures you want for these seven days of unusual profits.

Don't forget the dates that will bring patrons flocking into your theatre—

SEPTEMBER 11th to SEPTEMBER 17th—
FOX WEEK!
NATIONAL EXCHANGES, INC.
offers
Summer Box Office Builders
Louis Burston presents
Francis Ford and Ella Hall in
The Serial—Plus
"THE GREAT REWARD"
In fifteen Smashing Episodes

Drasena Productions presents
"Everybody's Picture"
"WELCOME CHILDREN"
An Unusual Feature Comedy—Drama
Directed by Harry C. Matthews
Booked by Marcus Loew Theatres,
New York

The Wonder Reel
A Feature in Itself
Played by all Leading Theatres

Issued Weekly
Five Kinetoscope Reviews were featured on
one program, at
Capitol Theatre,
New York.

September Release
M.P. & Co. of America presents
"HEDDA NOVA"
"Shadows of the West"
A Thrilling Drama
Directed by Paul Hurst

National Exchanges, Inc.
398 Fifth Avenue, New York City
You will laugh with, love with
and sympathize with this charming
girl in her flight through the romantic
period of life.

It is one of those
tables of happy
entertainment
that form the
genuine back-
bone of every theatre. It is a
friend and patron maker.
Some took the butterfly girl seriously, and she even became serious herself.

Big eyes and a baby stare, and a feeling that was almost too serious for a BUTTERFLY.

Some she caught smiling. The come-hither glance was her specialty. Her smile was for present company but her eyes were on the other girl's fellow.

Sometimes she liked to show how much she knew about business. It was thrilling to see how a man responded when he saw that you knew all about his affairs—even the telephone numbers on his desk.

But once in a while something happens to the BUTTERFLY. This one was touched by the poverty, and the quaint soul beauty of poor children. So the butterfly stuff proved only the froth—she was really a wonderful girl.

PLAYGOERS PICTURES, INC. PRESENTS MARJORIE DAW IN THE BUTTERFLY GIRL WITH KING BAGGOTT AND FRITZI BRUNETTE DISTRIBUTED THROUGH PATHÉ EXCHANGE, INC.
THE STORY

MAURY BRADY was a shrewd and resourceful girl, living in New York's lower East Side with her lovable old uncle, "Nunc" Brady, who made his living by the gentle art of cracking safes. Sometimes she played at shoplifting.

Maury goes "shopping" and is arrested by the store detective. Mrs. Creighton Hardage, wife of a millionaire, becomes interested and saves her from the police. Maury makes her home with Mrs. Hardage.

Capt. Ward Ransom, home from overseas, visits the Hardages. Rhoda Hardage is deeply interested in him. She is piqued by the attention Ransom shows Maury. Crawkins learns from Gimp of Maury's new home, and manages to get into the house. Maury takes up her work on the "fair price committee." Under new influences Maury decides to go straight and lead an honest life.

While Mrs. Hardage was working to uncover profiteering, she did not know her husband had got control of food supplies and was the greatest profiteering crook in the country. Hardage tried to force his attentions on Maury. Maury repulsed him with her finger nails. She realized she was at a crisis—that she loved Capt. Ransom, but must tell him of her dishonest career. She told the story and Ransom forgave the past, saying he loved her. Crawkins, mad with jealousy, went to Ransom's home and told him Maury was a thief, and was laughed at. Ransom sent word to her he would not see her again. Maury decided to return to her old life—to rob the Hardages. She was surprised while rummaging the safe. She got the wallet, however, which contained Hardage's papers, connecting him with the profiteering ring. Ransom had been invited to become Hardage's partner. Maury loved him and determined to save him from an unholy business alliance. She went to Ransom's home and told him the contents of the papers.

With these in her possession, Maury forced Hardage to reduce food prices through his own organization. Maury and Capt. Ransom were married and Ransom established "Nunc" in a cottage near the sea.
"The Journey's End" makes a hit on Broadway

The first dramatic photoplay ever made without a single subtitle

with

Wyndham Standing
Mabel Ballin
George Bancroft

THE YEAR'S MOST
BALLIN'S MASTERPIECE
JOURNEY'S END

What the New York Newspapers Say

**New York American:**
JOURNEY'S END" at Capitol, picture of rare beauty. Lack of
least pleasing innovation—story well carried without them—
cast—Mabel Ballin charming to look at.

**New York Sun:**
HERE is a novelty feature at the Capitol this week. It is a
photoplay called "Journey's End," adapted from the story
"Maria," and the tale is unfolded without sub-titles.

**New York Times:**
UGO BALLIN'S second production "Journey's End" is at
the Capitol this week. It calls for attention first as a photo-
play without sub-titles.

**New York Commercial:**
JOURNEY'S END" at Capitol. A motion picture that is intelli-
gent, dramatic and colorful and whose throbbing little story is
rilled swiftly and with perfect continuity without the aid of a
sub-title.

**New York Tribune:**
"THE JOURNEY'S END," the perfect picture without titles
He has established localities and time without a single sub-title
or without one's feeling the lack of them. Mr. Ballin is a director
with imagination and he had made a beautiful picture.

Mabel Ballin as the Girl is exquisitely beautiful, and she gives a
performance which is full of appeal.

George Bancroft as the Ironworker gives a gorgeous performance

**New York Herald:**
CINEMA without titles is a screen novelty. Hugo Ballin's
"The Journey's End" well told in pictures only.

Hugo Ballin made an interesting experiment at the Capitol yester-
day afternoon in "The Journey's End." The picture succeeded one
another without the sub-titles to explain the story. Yet the departure
was an entire success. It is no more difficult to understand "The
Journey's End" than it is the ordinary picture play.

**New York Telegraph:**
WHEN we reviewed Hugo Ballin's "The Journey's End" at a
private showing a few weeks ago we believed it to be one of the
finest photoplays seen in some time. We are still of the same
opinion, if not more so. As the featured attraction of the Capitol
bill this week it affords unusually fine entertainment.

The picture is one that will long be remembered by all who are
fortunate enough to see it.

**New York Journal:**
THIS picture is the first serious drama created without a single
sub-title, representing a striking novelty in the art of moving
pictures, and when this is coupled with the fact that viewed from an
artistic standpoint, the picture presents several scenes that are
charming to the eye, one realizes why the Capitol Theatre Manage-
ment was anxious to book the film.

The cast is a splendid one. Mabel Ballin in the leading feminine
role leaves nothing to be desired.

UNUSUAL PHOTOPLAY
Mr. and Mrs. Owen Moore

AT HOME~

to Millions of Tremendously Interested Theatregoers in Two Recent

SELZNICK PICTURES

"THE CHICKEN IN THE CASE" and "A DIVORCE OF CONVENIENCE"

Exhibitors everywhere will be quick to cash in on the avalanche of publicity which has attended the marriage of Mr. Moore and Kathryn Perry.

Show your patrons these two splendid courtship pictures.

*Play return engagements.*
Fighting—against tremendous odds for business success

Fighting—

for the happiness of those he loved

LEWIS J. SELZNICK
presents

CONWAY TEARLE

IN

ALBERT PAYSON TERHUNE’S

"The Fighter"

DIRECTED BY HENRY KOLKER
Here are some striking quotations from the reviews of the leading motion picture critics of the United States. The list might be prolonged indefinitely, for never has a photodrama been greeted with such a unanimous chorus of superlative praise. These bonafide reviews are a guarantee of the Four Horsemen's supremacy.

"The Greatest Film"  
"Unprecedented Success"  
"Never been quite equalled"  
"Best Play since Shakespeare"  
"Surpasses Them All"  
"Perfect"  
"Superlative"  
"Words can't do justice"  
"Really Great"  
"Wonder Work"

The Evening Mail

"The Four Horsemen" belongs in the class of pictures worth the title great."

The Evening Telegram

"Holds the onlooker tense and absorbed... Those who become acquainted with the story for the first time on the film will be impressed by the greatness of the theme and the power of its presentation."

The Detroit News

"For sheer realism 'The Four Horsemen' of the Apocalypse have been excelled... you cannot afford to miss."

The New York Times

"To find a play that is equally broad in scope and epochal in its implications one must go back to the Elizabethans — for example to Shakespeare's 'Antony and Cleopatra'" — John Corbin.

The Sun

"As a work of super-picture art it has never been surpassed."
OF THE APOCALYPSE

OLLAR MASTER PICTURE

A REX INGRAM PRODUCTION
Adapted from VICENTE BLASCO IBÁÑEZ' great book of the same name by JUNE MATHIS
Photographed by JOHN F. SEITZ

Chicago Daily Tribune:
"Go and see 'The Four Horsemen of the Apocalypse' . . . It is worth your time and money."

The Pittsburgh Post:
"The picture deserves all that has been said about it in advance . . . Nothing in the way of filming has quite equalled 'The Four Horsemen.'"

The Boston Herald:
"The piece takes its place with 'The Birth of a Nation,' 'Way Down East,' and other great motion picture masterpieces . . . In the opinion of many it surpasses them all."

The Chicago Daily News:
"Many pictures you can afford to miss, but not 'The Four Horsemen of the Apocalypse.'"

The Boston Traveler:
"An unusual picture . . . It is difficult of description because of the somewhat limited list of adjectives in an abridged dictionary . . . has not detail been neglected to form a perfect ensemble, and it is this care that has resulted in a film masterpiece."

The Pittsburgh Leader:
"The Four Horsemen of the Apocalypse' is a really great picture . . . one which stands out in sharp contrast to the everyday claptrap for which too many producers seem to think the American public is clamoring."

The Boston Daily Globe:
"The Four Horsemen of the Apocalypse' is a wonderful picturization of one of the most thrilling and symbolic episodes of history . . . The story has been handled with such fidelity and truth that one finds it difficult to separate the real from the sentimental."

The Pittsburgh Sunday Sun:
"The Four Horsemen of the Apocalypse' is a wonderful picture . . . One cannot do the picture justice in words . . . US.

The Pittsburgh Daily Post:
"In the realism of its characters and the quality of its atmosphere, 'The Four Horsemen' reflects superlative credit on its makers . . . The feature bears the stamp of authority which grows out of the fact that it represents expert work . . ."

THE METRO PICTURES CORPORATION
The Test of Good Pictures!

THE final test—the test of good pictures is—Will they bring in the crowds and send the people away satisfied? Not how much money was spent to produce the picture or who the star is, but whether or not the public will like the picture. That's what counts.

Russell, Coverdale and Russell are making only one type of picture, and that is the kind that send away your patrons with a smile on their face—a smile that shows that they feel they have gotten more than their money's worth.

We have some mighty big production plans up our sleeve and will soon send forth an announcement that will shock the film world. We have at the present in production, some of the best money making features on the market. That's not just talk, but a statement based on facts.

Our organization includes four of America's most capable and prominent directors, and the task of each of these directors is to keep Russell productions up to the standard we have started out to make.

In Los Angeles, we have one of the finest and best equipped studios producing photoplays.

Our first pictures, a twenty-six, two reel series of semi-western features starring Frank Braidwood, were so satisfactory that we can already announce to the trade that the entire U. S. rights have been sold.

We have just started to work on the Russell-Simpson super-features made from the works of Fredric Remington—direction of John P. McCarthy.

Get in touch with us immediately for more details.

RUSSELL-COVERDALE-RUSSELL

EXECUTIVE OFFICES:
8 S. DEARBORN ST.
CHICAGO, ILL.

STUDIOS:
600 SUNSET BLVD.
LOS ANGELES, CALIF.
"Adventures of Tarzan"

The Wild Animal Serial Supreme

starring

ELMO LINCOLN
(‘the Original Tarzan’)

and

LOUISE LORRAINE

in

15 Electrifying Episodes

Directed by Robert F. Hill
From the concluding chapters of "The Return of Tarzan," by Edgar Rice Burroughs.

Produced by Great Western Producing Company for Weiss Brothers' Numa Pictures Corporation.

Attention-State Righters!

We are breaking all records for territorial sales with 'Adventures of Tarzan'!

The star, the author, the 6,000,000 (six million) copies sold of the book, the wild animals, the hair-raising climaxes—everything makes this serial the greatest state right attraction ever produced.

Act Now and be Independent for Life

FOR STATE RIGHTS
apply now to

ADVENTURES OF TARZAN
SERIAL-SALES-CORP.
Suite 908, 1540 Broadway, New York, Bryant 3011

"The Tarzan of Tarzans"
Watch for This One!
A Powerful Picture!
A Startling New Angle!

AN EXCEPTIONAL CAST
Barbara Castleton          Lewis Stone
Adele Farrington           Winter Hall
Richard Headrick           William Desmond

Louis B. Mayer’s
Presentation of

The John M. Stahl Production
“THE CHILD THOU GAVEST ME”

Story by Perry N. Vecroff
Directed by John M. Stahl

A FIRST NATIONAL ATTRACTION
PERSONS who have delved deeply into the subject of legalized motion picture censorship will not be surprised in the personnel of the New York motion picture censorship commission appointed last week by Governor Miller.

Only those who have listened credulously to the high sounding aims and ideals of the proponents of censorship in New York state will find grounds for surprise in the appointments.

The following is the list of appointees together with the conspicuous identification of each member:

GEORGE H. COBB, for some time Republican leader in New York state senate.

MRS. ELLI T. HOSMER, a delegate last year to the Republican National convention.

JOSEPH LEVENS, Republican leader, First Assembly district, New York county.

In looking into the grounds for the individual appointments one need not peer beyond the fact that each of the members of the New York censorship commission is an active political worker in the ranks of Governor Miller’s party. Realizing this fact the reason for the appointments is very plain.

* * *

If, however, one feels that the authorities in New York have not looked upon the censorship innovation simply as a means of supplying new patronage and has been under the impression that the censorship law was not to be merely a political thing but rather an altruistic measure for the advancement of the social and moral welfare of the people, he will search in vain for the qualifications that would set these three persons up as particularly equipped by training and experience to undertake the job at hand.

As might be expected the record of these three persons qualifies them as likely recipients of political patronage at the disposal of the bosses of their party. If we consider this as the true explanation of the appointments—which it is—there is no reason for further speculation. With this fact in mind it is to be seen readily just why they were appointed.

While there were no good grounds for so believing it was confidently expected in various quarters that Governor Miller would have pursued a different course. While it is a fact that neither New York state, as great as it is, nor all the states combined can furnish three persons adequately qualified for the position of censors over the most popular form of entertainment of millions of people because of the obvious fact that the requirements of the position transcend the limitations of human knowledge and intelligence, it is to be regretted that out of the thousands of citizens of New York state whose names are identified with the best in art, literature and social welfare that Governor Miller allowed himself to follow the course of expediency and appoint three politicians to rule over the destiny of motion pictures in his state.

* * *

The type of censorship that will be handed down by Governor Miller’s co-workers may prove tolerably satisfactory and again it may follow the obnoxious lines of various of its political predecessors. Although unqualified by experience to act as art mentors for the state of New York the appointees appear to be gifted with reasonable intelligence and common sense; hence they may discharge their duties in a manner that will bring no disaster to the industry or the public.

But regardless of the practical outcome of the appointments, whether much good or much evil results, the record will show that again censorship has been pounced upon as a means of providing jobs for political loyalists and under such auspices many things may be expected and not all of them offer any promise of good for the state or the people.
The Universal company is conspicuously in the news of the week by means of the singularly enterprising undertaking of inviting the heads of the various censor boards throughout the United States and Canada to go to Universal City as guests of the company to advise on the editing of "Foolish Wives." Further, it is the aim of Messrs. Laemmle, Cochrane and Berman to accomplish in Los Angeles a general conference of producers and censors with a view to a better understanding of the obvious problems that are being confronted, particularly by the producer who frequently finds himself utterly at sea to understand the operations of the censor mind.

The censors' pilgrimage to the shrine of production cannot but yield much good. To their great surprise—in many cases, at least—they will find that producers are not lying awake nights endeavoring to think up things that are censorable. On the contrary they will find that a very determined effort is being made to keep pictures within the limits set down by the most fastidious censor. It is a worthy enterprise and fortunately the interest that already has been manifested by the general press, aside from whatever help the mission may contribute on the editing of "Foolish Wives," affords Universal full recompense for the effort and expense.

The recent deal in which the Famous Players-Lasky corporation, through a subsidiary company, disposed of several of its St. Louis theatres affords a rather interesting sidelight upon the 1921 status of the production and exhibition problem.

The intelligence apparently has not dawned upon various persons in the trade that the problem today has assumed an entirely foreign aspect over that of a year ago. At this time Famous Players disposed of various theatres which it purchased only a little more than a year ago. It is to be noted that the release of these theatres was not compelled or instigated by any outside influence. It was a voluntary course dictated by the lessons of experience.

The strike of the studio workers in Los Angeles may delay pictures now in production that are needed for Fall distribution, but it is an event that is not without satisfactory aspects. The present is a good time to drive home the fact that production costs must be adjusted downward and that no one engaged in the production end of the industry is exempt from the operation of the adjustment. The mechanical costs of production have increased beyond reason or justification and they must be forced back to levels that are consistent with existing conditions.

Re-Takes

J. K. M.

Hurrah!

Summer's one-half over.

"Bill" Weaver, our exploitation man, is on his vacation. Don't know where. Probably Jackson Park, feeding the chipmunks. Safe and sane is Bill's motto.

We'll have the laugh on "Bill" next week.

The woods of Wisconsin are calling us. So Broadway—"'Tis a toss up! Heads—Wis. Tails—N. Y.

J. B., Walthall, Jocredly, charlie mcdonald and the rest of the white-light bounds wanta buy.

Then we pick up a resort booklet which warns us to bring along our woolen socks, flannel shirt, and overcoat to the lake region and are undecided.

Lytell Is a Favorite

Didja notice where Bert Lytell won a popular contest recently? In Dept. Bert got 38,637 votes. Charlie Ray was second, with 8,000 votes. This all happened in China. About 400,000,000 people didn't vote.

Salad Set for Sale

Speaking of contests, we are just informed James Sayles, advertising manager of Cosmopolitan productions, won a first prize at a golf tournament held at Blind Brook, N. Y. The prize was a silver salad set and "J.L." doesn't eat salad.

Looks Like It

Is the visit of Princess Fatima, sultana of Kabul, to this country a tie-up with a certain well-known brand of cigarettes, or what?

Found an Outlet

California raisin growers were making money so fast they didn't know what to do with it. Somebody suggested they form a motion picture company and make super-productions. Now they're trying to raise four crops a year to keep pace with the balance at the bank.

Bum Facts

A Chautauqua speaker in Kentucky the other day, referring to Chicago's motion picture censor board said it was composed entirely of mothers. We know at least four members of this board, one a minister, another a teacher, an artist and a college man, who are not mothers. Where do these so-called reformers get their stuff?

Here's a bit of dirt. Priscilla Dean, in order to take a scene for "Conflict," her forthcoming Universal feature, had to swallow in mud up to her neck.

Tale of Some Shirts

House Peters, star of "The Man from Lost River," a Goldwyn picture, went into a Los Angeles shop to buy some shirts. The clerk who applied the tape, naively remarked, when he was through: "You're the exact measurements of Jack Dempsey, Mr. Peters." How many shirts did I order?" inquired House. "Three. "Make it six, will you?"
Advertising Brings Surprising Results
Horizon Pictures Deluged by Responses to its Trade Paper Campaign

Trade paper advertising is more effective than ever. Buyers are insisting upon good product, the managers of which have owners have sufficient confidence to conduct an energetic campaign. Trade paper advertising is the one tonic which overcomes the ills of depression.

These are a few of the observations of Franklyn E. Bracker, president of Horizon Pictures Inc., who has been conducting a carefully planned midsummer advertising campaign.

Replies from Every Section

Mr. Bracker figured upon a ten-weeks' campaign culminating in the middle of August. He believed that continual hammering for a ten-weeks' period would be necessary to bring results.

He now admits that despite his strong belief, trade paper advertising, he underestimated its effectiveness.

At the end of six weeks, he finds his campaign successful beyond his expectations.

In one day at the end of six weeks, he received more inquiries than he expected over a period of ten weeks.

On that day, he received inquiries from Boston, Kansas City, Indianapolis, Atlanta, Dallas, Milwaukee, Chicago, Los Angeles and several other cities.

Horizon Pictures Fall Revival

His experience has convinced Mr. Bracker that the state rights market is experiencing a great revival; that the so-called depression has been due to summer heat, and that Fall is to see the entire motion picture industry enjoying the prosperity which it had for the past several years.

Zone Organization to Meet in Atlantic City
On August 22, 23, 24
(Special to Exhibitors Herald)

PHILADELPHIA, PA., July 26.—The board of managers of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware has launched an intensive campaign to assure the success in this territory of "Independence Month" in September.

Twenty-two exchanges are cooperating with the organization in the dissemination of propaganda to impress upon the exhibitors "the vital necessity of supporting the independent producers and distributors."

The following companies are aiding the campaign: R-C Pictures, Vitagraph, Universal, Selznick, F. B. Warren, Associated Exhibitors, Hodkinson, Equity-Masterpiece, B & B Film, Comet, Revere, DeLuxe, Screenart, Twentieth Century, Consolidated, Capital, Superior, B, & B Film Distributors, Red Seal and Square Deal.

Plan to Offer Wage Reduction Proposal
(From Staff Correspondent)

ST. LOUIS, MO., July 26.—St. Louis exhibitors are planning to offer a wage reduction proposal to operators and other theatre helpers when their contracts expire on October 1. With living costs on the down grade it is believed that the operators will consider such a proposition.

Pirtle Arrested on Sunday Show Charge
(Special to Exhibitors Herald)

NEW YORK, July 26.—Samuel L. Rothfeld of the Balaban and Katz theatre has been booked "Where Lights Are Low," the new Sessue Hayakawa picture produced by R-C Pictures, for the week of July 31.

Which Is the Best Trade Paper?

F. H. Gatcomb, manager of Armstrong's theatre, Vanceboro, Maine, has the following to say on this question:

"I consider 'What the Picture Did for Me' department in EXHIBITORS HERALD a great help. I am running pictures in a small town, but I realize that I could not get along without EXHIBITORS HERALD. It is the best trade paper."

Mr. Gatcomb's comment came in an unsolicited letter under date of July 20. Each week the HERALD receives many of these unsolicited endorsements from exhibitors in every state in the union, a few of which are reproduced each week under the heading of "What Exhibitors are Saying About Exhibitors Herald."

They are vivid illustrations of why the HERALD leads the field in bona fide exhibitor circulation.

"Picture Week" Stimulates Attendance in Philadelphia

Undertaking Sponsored by Mastbaum Benefits All Theatres—Advertising Not Confined to Stanley Houses

(Special to Exhibitors Herald)

PHILADELPHIA, PA., July 26.—"Go to Movie Week," the first ever held in this city, closed last Saturday night. Conceived by President John E. Mastbaum, of the Stanley Company, as a panacea for dull business, the results of the undertaking are gratifying both to its sponsor and to the independent exhibitors of the city who benefited through increased attendance.

Week Advertised Widely in Advance

A comprehensive advertising campaign preceded "Go to Movie Week," which was conducted in theatres throughout the city from July 18 to 23. All advertising conducted in the columns of the newspapers, on the Stanley screens, on billboards and on street cars urged the people to go to a motion picture theatre during the week and to invite their friends to go.

All the exhibitors of the city benefited through the Stanley advertising, as no specific theatre was mentioned in the broadsides, throwaways, etc.

Arrange Special Programs

At the Stanley houses special programs were arranged and advertised prominently in programs prior to the event. The result of this comprehensive campaign was evident when the theatres opened on Monday. An increased attendance was noted immediately and continued throughout the week.

When the campaign closed on Saturday night theatres which might otherwise have reported below normal business showed increased box office receipts.

Notes Renewed Interest

So successful was the enterprise in Philadelphia that Mr. Mastbaum recommends a duplication of it throughout the country. He is confident that the renewed interest in pictures during the hot weather will be lasting.

Independence Month Campaign Launched

(Special to Exhibitors Herald)

PHILADELPHIA, PA., July 26.—The Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware has launched an intensive campaign to assure the success in this territory of "Independence Month" in September.

Twenty-two exchanges are cooperating with the organization in the dissemination of propaganda to impress upon the exhibitors "the vital necessity of supporting the independent producers and distributors."

The following companies are aiding the campaign: R-C Pictures, Vitagraph, Universal, Selznick, F. B. Warren, Associated Exhibitors, Hodkinson, Equity-Masterpiece, B & B Film, Comet, Revere, DeLuxe, Screenart, Twentieth Century, Consolidated, Capital, Superior, B, & B Film Distributors, Red Seal and Square Deal.

Name Theatre "Chicago"

At the request of Mayor William Hale Thompson the new Balaban & Katz theatre in North State street will be known as the Chicago theatre.
Laemmle Calls Conference of Censors and Producers

Several Boards Already Have Signified Their Intention to Attend Meeting on August 15

A conference of representatives of a number of censorship boards and producers has been called by Carl Laemmle, president of Universal Film Manufacturing Company, for August 15.

Mr. Laemmle believes that such a conference will contribute toward the ultimate solution of the censorship situation. In announcing the plan the producer says that “it is high time to stop fighting and to agree among ourselves on a program to which we can all subscribe.”

Censorates of Pennsylvania, Ohio, Maryland, Kansas, Chicago, New York, Detroit, Kansas City, Toronto, Vancouver and Montreal have been requested to send representatives to the conference which will be held at the Beverley Hills hotel, near Universal City. The National Board of Review also will be represented.

All expenses of the trip are to be paid by Mr. Laemmle.

Among those who have accepted the invitation are Dr. George Heller, chairman of the Maryland board; Harry L. Knapp, Pennsylvania chairman, and J. A. Beier, executive clerk of the same board; Mrs. C. J. Miller, Kansas chairman, and Mrs. B. L. Short of the same board; H. F. Willis of Chicago; Henry Goldman, chief censor in Kansas City; Mo.; S. I. Hamilton, chairman, and Miss Velma Hamill of the Ontario board, and Walter Hepburn, chairman, and James A. Smith of the Vancouver board.

Owing to Mr. Laemmle’s absence from the country H. M. Berman, general manager of exchanges, will act as host, Irving L’halberg, general manager at Universal City, is issuing the invitations to producers.

What Mr. Laemmle hopes to achieve by bringing the censors together at Universal City is indicated in the following invitation to the boards:

Dear Mrs. Miller:

Sometime during the latter part of July or possibly the early part of August—a more definite date to be given to you later—we expect to start the final cutting on “Foolish Wives.” This, as you may know, is the greatest effort we have ever made in our many years of picture producing. I believe it is the greatest effort any company has ever made. At any rate it is the first time that any picture has actually cost over $1,000,000 in real dollars instead of press agent dollars.

In Professor this huge undertaking I would appreciate it greatly if you would go to California, at my expense, to counsel and advise us on the final cutting. We may or may not be convinced about the requirements of the various censor boards and no amount of letter-writing and telegraphing has enabled us to impress our studio staff with the exact requirements.

I am extending this same invitation to the censorship boards of Pennsylvania, Ohio, Maryland, Chicago, Detroit, Toronto, Montreal and Vancouver, as well as to the National Board of Review of Motion Pictures, and my hope is that all will accept it in the spirit which animates me and we will plan in a get-together meeting in California at the time to be designated later.

Frankly I do not know whether “Foolish Wives” will be censorable or not. It is still in the extremely rough state, but we are now starting the preliminary cutting which will require several weeks. All of this has to be done at the coast so that if any scenes have to be retaken, such scenes can be shot immediately. It is the final cutting in which I hope to have your cooperation.

While I have mentioned but one picture in inviting you to go to Universal City, I have a much greater purpose in mind. My idea would be to call a general council meeting of all these boards and directors of boards as well as authors and others (not only in the Universal company) and thus bring about a general exchange of ideas between censors and producers. I know that we all are working under the same restrictions and loss to a minimum than to exchange ideas and suggest improvements. I hope that at the present time nearly all companies are spending money for certain things which are not censorable. This means waste, pure and simple.

Other censors and producers meetings are so totally mistaken about censorship requirements that they cut from their pictures which could just as well go in. If this resumes the cutting of pictures which tend to public interest in pictures—and I am sure that is far from your intention or desire. But I believe a complete understanding could be brought about through the meeting which I suggest.

I believe that if you see pictures in the making, see the people who actually produce them, see anything and everything which will equip you better than ever for your work, it will be better for you and for the producers. On the other hand, I believe that if the actual picture makers meet you, hear your views, listen to your reasons for certain rulings and through that you are desirous of helping, and not harming, all of our minds will meet and we will be better off in every way.

I have written to you all before, to warn you of the possibility of this meeting. If it is arranged, I am sure it will be a meeting in which all of us can meet for the welfare of the industry.

Mrs. Warren G. Harding, receiving the film review of President Harding's campaign from William A. Brady, president of N. A. M. P. I. At Mrs. Harding's Right is Jack S. Connolly, the Washington representative of the N. A. M. P. I., and Lieut. Col. Clarence O. Sherrill, military aid to the President, stands beside Mr. Brady. (The story of the presentation appeared in Exhibitors Herald, July 30 issue.)

Opera House Destroyed

(Special to Exhibitors Herald)

GREENSBURG, PA, July 26.—The Opera House at Irwin was destroyed completely by fire, the loss being estimated at $65,000.
Moeller Has Administrative Position With M. P. T. O. A. Resigns as General Manager of Exhibitors League of Michigan to Accept Similar Post With National Theatre Association

DETROIT, MICH., July 26.—A. J. Moeller, for years active in exhibitor circles of this state, has resigned as general manager of the Michigan Motion Picture Exhibitors' Association to accept a similar post with the Motion Picture Theatre Owners of America.

Announcement of Moeller's resignation, which becomes effective on September 1, has just been made at the headquarters of the state organization.

Has Been in Theatrical Field 15 Years

Mr. Moeller's new work will be that of an administrative nature, relieving President Sydney S. Cohen of the many details of organization which he has shouldered in the past.

Fifteen years of active service in the theatrical and motion picture field has qualified Moeller for the new duties which he will assume shortly. The strength and scope of the Michigan association are evidence of his ability as an organizer.

Builds Strong Organization

In the two years he has served as general manager in Michigan he has built a state organization that is second to none in the country. Through his tireless efforts he has welded together an organization in which virtually every exhibitor in the state is an active and enthusiastic member.

His record in handling legislative matters during the last session of the state lawmakers is one of achievement. Not a single piece of detrimental legislation was checked up against this record.

He has developed the state organization upon a sound business basis. He has at his finger tips information pertaining to all activities of the industry. Weekly he issued a news bulletin of interest to members. He was in close touch with all state officials and national representatives.

Gets Blackhand Letter

(From Staff Correspondent)

ST. LOUIS, MO., July 26.—Mullen Building Corporation, which is erecting a new $200,000 theatre in Main street, Belleville, Ill., has turned over to the postal authorities a mysterious letter received the past week in which a warning was issued that the theatre is about to be destroyed by fire. The letter was written in St. Louis and mailed in Belleville.

Universal Purchases Portland Playhouse

Universal Film Manufacturing Company has purchased the Portland Playhouse, which has been the home of the Columbia theatre. The purchase is for $250,000.

Will Take Over Butterfly Theatre

Milwaukee, Wis., July 26.—It is reported on the Rialto that Universal Film Manufacturing Company has taken over the Butterfly theatre in Grand avenue.

D R. W. E. SHALLENBERGER, president of Arrow Film Corporation, announces that Jack Hoxie, star of the Western pictures being produced by Ben Wilson for Arrow, will arrive in New York on July 28, completing the first half of his successful tour of independent exchanges and theatres. He will remain in New York several days as guest of Arrow Exchanges, Inc., of which E. R. Champion is general manager. In the above picture is Hoxie in his full cowboy regalia in front of Phoenix Film Corporation of Kansas City. On the left is Thomas A. Curran, Arrow representative, and standing next to him is Joe Fox of the Phoenix company.
Breaking Records During Dull Times in Farm Districts

Comprehensive Exploitation Contributes to Successful Run of Sennett Picture in Canada

It is an acknowledged fact, whether right or wrong, that all business in agricultural communities are affected sympathetically by any financial difficulties confronting the farmers.

The antithesis of this condition is found in Alberta, Canada. Circus exploitation at the Regent theatre in Calgary and at the Rialto in Edmonton brought crowds to every performance of Mack Sennett’s “A Small Town Idol,” distributed through Associated Producers, at each house.

These two houses are owned by the K. M. Leach interests. The effective exploitation, which is mirrored in the three cut-outs accompanying this article, was planned by the managers of the two theatres—J. K. Eyton, Lytell and Others

In Industry, Address Members
(Special to Exhibitors Herald)

LOS ANGELES, July 26.—Tolerance and fair play constituted the keynote of a spirited address delivered by Charles E. Eyton, general manager of Famous Players-Lasky Corporation, at a “Love feast” given by church members to motion picture people at Immanuel Presbyterian Church of Los Angeles.

More than 300 members of the Men’s Brotherhood of the church and a number of leaders and stars of the motion picture industry attended. Among those representing the motion picture world were Bert Lytell, Kathryn Williams, June Mathis and Reginald Barker.

Seeks Closer Co-operation

The purpose of the meeting was “to get together for the uplift of the motion picture by closer cooperation and a better understanding between the church and the motion picture industry.”

Advocating a police censorship for the pictures as the best solution of the problem, Eyton asserted that the idea of seeking to solve the situation by a national board of censors was impossible, as groups from different sections of the country could not satisfy the desires of different territories.

Bert Lytell Talks

Bert Lytell received great applause when he declared: “I object to the feeling in any church that the actor is outside the pale.”

He scored the action of a church conference which condemned dancing and the theatre. He urged more of a spirit of tolerance. Other speakers were the Rev. Dr. Christian E. Winbigler, Reginald Barker and Frank B. Davison.

Title Announcing That Film Was Not Made in Germany Brings Cheers

During a controversy in Los Angeles on the foreign film situation, which was featured in the newspapers, Marshall Nielson inserted in his picture, “Bob Hampton of Placer,” a title reading: “Not Made in Germany.”

At the premiere of the picture at the Kimia theatre the title is said to have brought a thunder of applause and cheering. At each performance the title brought similar demonstrations.

Los Angeles exhibitors say that since the war has a title brought such spontaneous applause.

Children’s Matinees Planned in Alabama
(Special to Exhibitors Herald)

BIRMINGHAM, Ala., July 26.—Following her return from a motion picture conference in Atlanta, Mrs. Neil R. Wallace announces that plans are being formulated for children’s matinees at which special features that will appeal to the juvenile mind will be presented.

Heads Seattle Office
(Special to Exhibitors Herald)

SEATTLE, Wash., July 26.—Harry Sigmund has been appointed manager of the local Associated Producers branch by General Manager Al Lichtman.

Constant running of this car over the tracks at Edmonton, Alberta, Canada, contributed to the record-breaking crowds which attended the showing of Mack Sennett’s “Small Town Idol,” an Associated Producers picture, at the Rialto theatre.
Urges Film Display
At Sesqui Centennial
Mastbaum Suggests That all
Branches of Industry be
Represented
(Special to Exhibitors Herald)
PHILADELPHIA, PA., July 26.—As
a means of exploiting the motion picture
industry Jules E. Mastbaum, president of
Companion of America, has
suggested that a great film exhibition be
a part of the Sesqui Centennial which
will be held here in 1926.
Mr. Mastbaum's idea is for the
industry to erect a magnificent building in
which will be displayed every detail of
the work of the company's motion pictures.
In addition all other features which have a
bearing on the photoplays would be on
exhibit.
Mr. Mastbaum is a member of the Cen-
tennial commission.

Proposes Exposition
at Portland Fair
(Special to Exhibitors Herald)
PORTLAND, ORE., July 26.—A
motion picture exposition within the
grounds of the International Fair to be
held in Portland in 1923 is the plan of
Melvin G. Winstock. The film exhibi-
tion will be in the early phase of the
motion picture. Throughout the fair it is
planned to have a steady stream of stars
in attendance. Motion pictures also will be
used extensively during the fair.

Film Exposition to
Be Held in West
(Special to Exhibitors Herald)
LOS ANGELES, July 26.—A film
exposition of great proportions is to be
held here early next year under the
auspices of the Ethical Motion Picture So-
ciety, according to Edward M. Landley,
president of the organization. Negotia-
tions are under way for a twenty-acre
tract on which to hold the exhibition.
It will be called the First American Film
Exposition.

Albany Film Club
Elects Executives
(Special to Exhibitors Herald)
ALBANY, N. Y., July 26.—The follow-
ing officials have been elected by the
F. I. L. M. Club of Albany:
President—Charles Walders, Select.
Treasurer—Arthur E. Beek, Vice-pres.
Secretary—C. R. Halligan, Universal.
The retiring president, B. M. Moran, is
vacationing in the mountains.

Walter Porges Dies
After Long Illness
After making an uphill fight for the past
eight months, Walter Porges, formerly of
Seattle, died in a New York hospital re-
cently. At the time of his death Mr. Porges,
who was but 29 years old was president of
He had been connected in an official ca-
pace with the Studio here in 1925.

Shipman Is Affected
By Heat Prostration
Heat prostration necessitated Ernest Ship-
man's absence from his offices in New York
for two weeks. The illness, while not seri-
ous, interfered with his business operations.

Strike on Coast Has Little
Effect on Production Work
Producers Report That Studio Activities Have not
Ceased Despite Walkout—Union Fighting
Proposal to Trim Wages
(Special to Exhibitors Herald)
LOS ANGELES, July 26.—Producers claim they have won the first
skirmish in their plan to reduce production costs by continuing active on
production work at the studios despite the walkout of carpenters, elec-
tricians, painters and technicians.
The strike is the result of a proposal to unions that wages of skilled
and unskilled labor be reduced on the ground that pictures must be made
"at a lower cost, or not at all." Unions have refused to consider the propo-
sal and declare that it is a fight to the finish so far as they are concerned.

Only Small Percentage Forced to Close
Although a majority of the studios are affected by the walkout only
a small percentage has been forced to close. In many cases production
activities have been shifted to location, thus eliminating the necessity of
using union help. In other instances the strikers have been replaced by
new men.

The union claims that 1,200 men and women are out. The producers have coun-
tered with the statement that hardly 50 per cent of that number are on strike.

Reductions in Other Industries
Studios hit by the strike are Famous Players-
Lasky, Realart, Brunton, Hal Roach,
Goldwyn, Fox, Metro and others. Concern-
ing the strike Samuel Goldwyn, president
of Goldwyn Pictures Corporation, said:
"Recently there has been a readjustment
of wages in the steel industry, the textile
industry and in other industries generally.
This reduction did not come in motion pic-
tures until after it had been adopted nearly
everywhere else.

Reduction Is Imperative
"A condition exists at present which
makes it absolutely imperative that pictures
be made at a lower cost. It is a question
of making them at a lower cost, or not
making them at all. There have been too
many inflated salaries in the picture busi-
ness, and no injustice is being done in the
reductions now being made." According to
Al Lichtman, general man-
ger of Associated Producers, the strike
will have no effect upon that company's
production schedule. The walkout came
just when all except one of the units was
engaged in processes that do not require the
aid of the union men.

Lichtman Closes With
Lynch, Hulsey, Saenger
(Special to Exhibitors Herald)
NEW YORK, July 26.—General Manager
Al Lichtman of Associated Producers has
approved and closed contracts with the
Hulsey interests in the Southwest, the S.
A. Lynch Circuit in the Southeast and the
Saenger chain in Louisiana and Mississippi.
The three contracts call for practically 2,000
individual theatre playing dates.
The Hulsey and Lynch agreement calls
for the entire A. P. output, while the
Saenger deal calls for the first nine publica-
tions.

Discuss Distribution
Scheme in California
(Special to Exhibitors Herald)
LOS ANGELES, July 26.—The Mo-
tion Picture Theatre Owners of Los An-
geles met recently in the Walker theatre
to discuss the distribution plan offered at
the national convention at Minneapolis.
Both Glenn S. Harper, secretary of the
local organization and a member of the
national executive committee, and H. J.
Siler of Whittier reported on the Minne-
apolis sessions. Benjamin B. Hampton
also talked.

What Exhibitors are saying about
E X H I B I T O R S  H E R A L D
"I'm closed until fall but I need the HERALD and don't want to miss a
copy. To my way of thinking, it is the best of them all. It pays for itself
ten times over in one month."—W. F. Haycock, Star theatre, Callaway, Neb.

"I have found EXHIBITORS HERALD the best all around trade paper on
the market."—Hal Biletter, manager, Strand theatre, Perry, Ga.

"I recently came here from Wellsburg, Wis. Start the HERALD at once.
I would be lost without it."—H. J. Doran, Diamond theatre, East Liverpool,
Ohio.

"Continued success to EXHIBITORS HERALD, the independent film trade
paper."—R. A. Gill, manager, Eire theatre, Hugo, Okla.
“Square Deal” Has Been Policy of Rockett Brothers

Both Men Received Their Early Business Training in Other Fields of Endeavor

EIGHT years ago the Rockett brothers, Ray R. and Al, went to California to learn to make motion pictures. Today they have their own producing company and have just finished their third picture, “Handle With Care,” which W. W. Hodkinson will distribute.

Partially accountable for their rapid advancement in the industry is perhaps their policy of a “square deal” for every one.

Both brothers received their early business training in other fields of endeavor. Ray R., as assistant to the division superintendent of the Missouri Pacific in Colorado, and Al as chief of the fuel department of the American Smelting and Refining Company.

On their arrival in California both brothers associated with the old Balboa Amusement Producing Company of Long Beach, where Ray rose to business manager. Al chose the technical route and learned production. Later the Rockett brothers went to Universal City where Ray for two years was head of the purchasing department.

At Universal, the Rockett’s sat up nights to learn production. The result was that they presently had motion picture craftsmanship mastered and were ready to make their “own.” But they had no capital. Finances were forthcoming, however, with the result that Rockett Film Corporation was organized with an authorized capital stock of $100,000.

The Rocketts then went to work and with such stars as Betty Blythe, Mahlon Hamilton, Francelia Billington produced “The Truant Husband” which was good enough to win them a Hodkinson contract for six more special comedy dramas. Their second picture was “Keeping Up With Lizzie.”

In commenting on their success in the industry Ray Rockett, president of the company, says that millions of independent capital seeking investment in pictures has been frightened away by the grab-it-all attitude of the New York market which accounts for many failures and many retirements in the industry.

Censor Rules Demand That Films Go Through Kansas City Exchanges

(KANSAS CITY, KAN., July 26.—Exhibitors of Western Kansas, despite the fact that they could get quicker delivery on films direct from Denver, must continue to get their supplies in Kansas City. Dwight Thacher Harris, chairman of the censorship board, has ruled that the board has no power to make concessions to any part of the state.

Industry On Coast To Boost California

LOS ANGELES, July 26.—All branches of the industry on the coast have pledged to cooperate with the All-Year Club of Southern California in its drive to raise $300,000 for advertising this territory to out-of-towners. A committee from Affiliated Picture Interests, Inc., has been appointed to apportion a quota of $7,500 among the various branches. On the committee are W. J. Reynolds, representing the producers; Frank E. Woods, authors; Reginald B. Barker, directors; Ralph Lewis, actors; J. H. Goldberg, exchanges; Harry Lustig, theatre owners, and Frances E. Woodward, theatre managers.

Local Theatre Closed Despite State Ruling

(McALESTER, OKLA., July 26.—The city attorney has ruled that despite the decision holding that Sunday shows are not illegal in the state the local ordinance continues effective. Hopes of many of the residents of this city were blasted by the ruling.

Historic Theatre in Brooklyn Destroyed

NEW YORK, July 26.—Brooklyn’s historic Olympic theatre in Adams street, between Myrtle and Willoughby, has been destroyed by fire. Damage was estimated at $30,000. It is believed that a cigarette caused the blaze.

Blue Law Is Repealed

(BAY CITY, MICH., July 26.—City council has voted to repeal a blue law ordinance which takes in state law provisions against Sunday operation of theatres and other businesses.

Chautauqua Speaker Urges Censor Board

(GEORGETOWN, KY., July 26.—Declaring that juvenile crime had increased 56 per cent since the advent of the motion picture, Harry J. Loose, Chicago policeman, who was on the program of the Redpath Chautauqua here, advocated the creation of a local censorship board.

In this connection Loose said: “In Chicago all motion pictures are required to pass a board of censors composed entirely of mothers.”

The value of Mr. Loose’s statements can be judged from the fact that the personnel of the Chicago censorship board is chosen through civil service examinations. There are four men and six women on the board. All of the women are not mothers.

Jazz ’n Everything At Big Barn Dance

(LOS ANGELES, July 26.—Several stars already have announced their intention to help the Assistant Directors Association in making its barn dance on July 30 the biggest affair of its kind ever held here.

Pauline Frederick will be the “hot dog” vender; Ruth Roland will be in charge of the ice cream department; Jane Novak will be the soda fountain dispenser; Wallace Reid will have his jazz band on hand. Wallace Berry will conduct an Hawaiian village with several Hula girls, and Eva Novak will serve wawani, a new concoction imported from the Orient.

Women Organize to Oppose Censorship

(DETROIT, MICH., July 26.—An organization of Detroit club women has been formed with Mrs. A. E. Stewart as president to oppose state censorship of motion pictures. Plans of the organization as announced are to have a national body of men and women extend support to worthwhile pictures and in this way improve public taste so that censorship will be unnecessary.
Miller Announces Personnel
Of New York Censor Board
Secretary of Body States There Will Be No Blue
Law Tactics Used in Regulation—May
Have Office in Metropolis
(Special to Exhibitors Herald)

NEW YORK, July 26.—Governor Miller has appointed the three
members of the censorship board which was created by enactment of the
chief executive’s pet legislative measure by the last general assembly.

Former Senator Chairman of Board

The chairman of the censorate is former Senator George H. Cobb, of
Watertown; the secretary, Joseph Levenson, of New York, and the third
member is Mrs. Eli T. Hosmer, of Buffalo. Each will draw a salary of
$7,500 a year. Cobb’s term of office will expire on December 31, 1923;
Levenson’s on December 31, 1922, and Mrs. Hosmer’s on December 31,
1924.

Although headquarters of the censorate will be in Albany it is indicated that a New
York office will be established. A tax of
$3 will be levied on each 1,000 feet of
original film reviewed, and $2 for each
copy. Conservative estimates are that en-
forcement of the law will place an addi-
tional burden of $1,000,000 annually on the
industry. The Clayton-Lusk bill provides
for an appropriation of $7,000 to put itself
in force.

Scope of Law

The law states that the commission is to
refuse to license films which are “obscene,
indecent, immoral, inhuman, sacrilegious or
of such character that their exhibition
would tend to corrupt morals and incite
crime.”

Following his appointment Levenson made
this statement:
“There will be no blue law acts. The
fact that I come from the lower East Side
is answer enough for that.”

The board will begin functioning on
August 1.

Is G. O. P. Leader

Cobb was former senator and served as
lieutenant governor under Governor Horace
White. Mrs. Hosmer has been active for
years in women’s club work and is a mem-
ber of the Citizen’s Committee of Buffalo,
which seeks regulation of motion pictures.
Levenson has been a Republican leader in
the first assembly district for twenty years.
He is a director of the Young Men’s He-
brew Association.

Blueshevist Gets Cool
Reception at Capital
(Special to Exhibitors Herald)

WASHINGTON, D. C., July 26.—Blue
law advocates are having rough sledding
at the capital. Dr. Noah W. Cooper, head
of the Methodist Central Sabbath Cru-
sade committee, has packed his grip and
left for Nashville, Tenn. Congress would
not take his appeal seriously.

F. N. Gets “Cabiria”

Associated First National has acquired
“Cabiria” for distribution. The picture was
obtained from Harry Raver, who controls
the Ambrosia production.

Don’t Over-Book!

This Warning Sent to Exhibitors of Nebraska by
STUART GOULD of State League

A comprehensive news letter outlining
the legislative achievements of the Motion
Picture Theatre Owners of Nebraska,
as well as other activities of the organi-
ation, has been forwarded to all ex-
hibitors of the state by Stuart Gould,
business representative of the organiza-
tion.

Particular attention is given the ques-
tion of dates and over-booking. In this
connection the letter states:
“We have found several things causing
trouble between exhibitors and exchanges
while conducting our work with the
graceful committee. One of the most
prolific sources of bad feeling and ulti-
mate trouble is the matter of signing up
for service and not giving dates.

* * *

“In a few weeks the exchange writes for
dates—soon gets insistent—and then de-
mands either dates or wants all other
film companies in the Board of Trade
to aid them in getting these dates.

“Don’t sign for service, regardless of
its desirability or price, if you haven’t
time to run those pictures.

“Don’t sign for service with an oral
agreement with the salesman that you
are to receive free pictures that you
are to be allowed to play it in your nearby
town; that you can give dates later; that
if you don’t take the service you can
cancel even though there is no cancella-
tion clause in the contract; that a contract
can be cancelled out in ‘one picture’ when
it is a series contract and means one
picture in each series.

“Get a signed statement of any such
agreements.

* * *

“In other words, read these contracts
carefully before signing. If you object
to signing because of a clause don’t ex-
pect to sign with that clause included and
have it disregarded by the salesman’s
home office. They will insist on their
contract. They think you signed in good
faith with all the clauses therein printed.”
Kent Analyzes Film Business
States "Yellow Streakers" and "Quitters" Are to Be Eliminated

"There is nothing so necessary in the film business at the present time as necessity. The pessimists, the yellow-streakers are going to be eliminated during the coming year without any question. This business cannot carry as many quitters as I have seen in all branches of the business during the past few months."

This is the declaration of S. R. Kent, general manager of distribution for the

S. R. KENT
Paramount executive who says this year is to force "yellow streakers" from the business.

Famous Players-Lasky Corporation, who has just returned from a business trip of nearly a month which took him all the way to Los Angeles.

In spite of the present depression, this industry today stands head and shoulders—as far as condition is concerned—above any other national industry of any consequence that I know of, and there is no other industry so fortunately situated to reap the benefits that will accrue through a sane deflation and sane re-organization in the business world," he continued.

"The motion picture business is not going to relapse from its present depression like a rubber ball. It is going to respond, however, to the kind of pictures given the public this Fall, and it is nothing but super-quality productions that will enable the box-rooms of the country to register a story of profits in the face of general conditions which may continue for some time to be unsatisfactory."

"My enthusiasm for the future is greater today than it has ever been, because no depression that exists now, or will exist in the future, can beat down the combination of better pictures, properly and equitably sold, backed up by real exploitation and effective advertising," he concluded.

Sydney S. Cohen Objects To "Motion Picture Day"
Head of M. P. T. O. A. Declares Organization Will Not Participate—Says Producers Should Raise Fund from Film Rentals

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, has issued a statement for publication declaring that his organization will take no part in the "Motion Picture Day" planned for August 25th, for the purpose of raising money to "contribute to worthy charities and humanitarian relief funds thus avoiding, as far as possible, solicitations for such purposes in motion picture theatres."

Fires Shot at National Association

In his statement, he refers caustically to the National Association of the Motion Picture Industry as sponsorsing "some new scheme to cause distrust and suspicion and always with the hope of using the screen and its owner for some petty scheme of their own."

The statement, in full, is as follows:

"The trade papers this week carry an extended announcement of what the headlines describe as 'Motion Picture Day' which is to open on August 25th. On behalf of the Motion Picture Theatre Owners of America, I want to say that all statements purporting to commit the organization exhibiting the motion picture of this scheme are wholly unauthorized as far as our organization is concerned.

"The entire promotion is, no doubt, inspired by the choice and master spirits of the National Association of the Motion Picture Industry, although no connection with that organization is either claimed or admitted. The Motion Picture Theatre Owners of America have not been consulted on this proposition either directly or indirectly."

Calls it "Petty Scheme"

"The entire exhibiting profession throughout the country is now in the throes of a very serious business depression. Could any friend of the exhibitor at this time ask him to give up 50 per cent of his receipts, small as they are? Every time that the exhibitors of the country have rallied in a great mass, as they did at Cleveland and Minneapolis, they have hardly been able to get back to their homes and their business before the picture politicians of the National Association of the Motion Picture Industry have some new scheme to cause distrust and suspicion, and always with the hope of using the screen and its owner for some petty scheme of their own."

If the producer and the distributor wish to create a 'war chest fund,' let them take any day they wish and place in the treasury of their association half of the film rentals which they collect for that day from the theatre owners of America. This would be their own money and let them create their own fund and use it for their own purposes. We do not ask them to contribute to our treasury.

Reprints "Film Rentals"

"These representatives of film companies who held the meeting in New York arranging for this matter will not hear from the public, but the exhibitor will every day in the year. The impression will be created that a colossal fund has been raised, sufficient for every demand, when as a matter of fact a very small amount, if anything, will be realized."

"The Motion Picture Theatre Owners of America are hoping for a motion picture day when the producers and distributors will meet and devise some ways and means of eliminating waste and reducing film rentals for the exhibitors."

Rothacker in London

Watterson R. Rothacker, president of Rothacker Film Manufacturing Company, who went abroad recently to forward plans for building in England, as well as to make a survey of film conditions in other foreign countries, is now in London, according to word just received from him.

U. S. Investigates Transportation Of Fight Films to New York City

(Special to Exhibitors Herald)

NEW YORK, July 26—United States District Attorney William Hayward has taken steps for a grand jury investigation of the transportation into the state of motion pictures of the Dempsey-Carpentier fight at Jersey City.

The attorney announces that the investigation will be made with a view to prosecutions for violation of the federal law enacted in 1921, dealing with interstate transportation of pictures of pugilistic encounters. Hayward also holds that the law covers snapshots as well as motion pictures.

Should subpoenas be issued, it is said, for Tex Rickard, promoter of the fight; Fred C. Quimby, of F. C. Quimby, Inc., who holds the rights on the pictures, and one other person. It has been planned to exhibit the pictures here at the Forty-fourth street theatre. The performance, however, was abandoned.
Industry Needs System of Marketing to Cut Overhead

—LEWIS J. SELZNICK

Eventually There Must Be a Combination of Some Kind Which Will Accomplish This. Declares Producer

(Special to Exhibitors Herald)

NEW YORK, July 26.—One of the vital needs of the motion picture industry today is a system of marketing its product which will cut the tremendous overhead.

This is the view of the present situation in the industry as observed by Lewis J. Selznick, president of Selznick Enterprises.

Says Great “Getting Together” Must Come

In an interview Mr. Selznick suggests a great “getting together” of the various factors of the industry. “It’s got to come,” he states emphatically. “If it doesn’t—and I’m not croaking—we may get together at a funeral.”

“One might go back to the beginning of the motion picture industry for the explanation of how the present business situation, as it applies to pictures, originated,” continued Mr. Selznick.

Have Wrong Impression

“Briefly, a lot of people who have been active in the industry seem to have gotten the idea that the motion picture goose is so full of golden eggs that it requires no care or attention. They apparently think that it will thrive forever on a diet of waste and extravagance, and that the motion picture industry is strong enough to stand for the kind of manhandling which they know perfectly well would paralyze any other industry in the world. Their only possible argument in favor of this stand is that ‘we’ve gotten away with it.’ The motion picture man who will not concede what I’ve just said doesn’t belong. I want to talk about the remedy.

“At least a score of efforts have been made to get motion picture products made by hundreds of producers, to their final market—and there’s only one market—the folks who buy tickets at the exhibitor’s box offices in some kind of sensible manner; and without duplication of expense. There have been all kinds of exhibitor and exhibitor-producer combinations. Most of them have been steps in the right direction. But most of them have failed for the simple reason that there has been too much jealousy among those interested in putting them over.

There Must Be Combination

“Eventually there must be a combination of some kind which will accomplish what these plans had in mind. It means a kind of getting together which the industry has never known before, and, despite the difficulties in its way, it’s got to come. If it doesn’t—that is not croaking—we may get together at a funeral.

Producers and distributors, each of whom maintains a separate organization to deal with identically the same market, know better than any others in the industry the need for a marketing system that will cut the industry’s tremendous overhead in this important department. They know the tremendous waste which comes from these dozen different organizations treading on each other’s heels. They know that any one of these organizations, slightly expanded to meet the new conditions, could get the same results for each producer and distributor in the field—and they are alive to the enormous sums of money which could be saved for every person concerned in the industry.

Plan is Outlined

“At Minneapolis I outlined a plan whereby this big problem of distribution would be worked out and controlled by exhibitors throughout the country. The wishes and best interests of the exhibitor appear to be the only grounds upon which there is a chance of producer-distributor cooperation. I don’t speak their little quarrels and bickerings. I still think the exhibitors are further away from the goal of ‘getting together at the funeral’ than the distributors.

“The centralized distribution plan is practicable despite all arguments to the contrary and despite all failures which have been made of plans more or less similar. The best argument that it can be drawn is the fact that it is the logical thing to do and it has to be done. I’d like to have it happen now. The idea is not a new one with me. I’ve advocated it for years, and its reception, I’ll admit, has been discouraging. Nevertheless, I’m going to keep at it in the future even more strongly than in the past.

Must Be Corrected

“Regardless of what others may think of it, I’m going to keep on working until this waste of millions of dollars annually is eliminated from the budget of the motion picture industry as a whole. I figure it’s a lot better to operate in a less bombastic way, safely and surely, than it is to be a part of a business system which is so sinfully wrong that it is constantly calling to people on the outside to come in and correct it. And remember, it just has to be corrected!”

U. P. T. L. Will Meet

On August 9 and 10

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., July 26—W. A. Steffes, president of the United Theatrical Protective League, has called a convention of the organization for August 9 and 10. Headquarters of the sessions will be at the West hotel here. Although it is understood that Mr. Steffes plans to withdraw as a candidate for re-election no possible successor has been mentioned.
Industry Flourishing
States F. B. Warren
Claims That Misstatements
Have Influenced Many
Persons

(Special to Exhibitors Herald)

LOS ANGELES, July 26.—Declaring
that the motion picture industry is in a
flourishing condition despite reports to
the contrary, F. B. Warren, president of
F. B. Warren Corporation, a nation-wide
distributor of pictures, including those of
Reginald Barker, Lois Weber and Victor
Schertzinger, this week expressed sur-
prise at the state of mind of heads of the
industry in Los Angeles.

Mr. Warren cited numerous facts and
figures to support his statement that the
film industry is in healthy condition.

"One after another," he said, "leaders
in this business out here are repeating
perhaps without intent, a series of falsi-
ties and false premises to the point where
they not only believe them personally,
but have influenced everyone with whom
they come into contact into believing them.

"The general public knows through pay-
ing the extra pennies at the box office that
the government imposes what is known as
an admission tax on theatres. During the
twelve months ending May 31, 1924, the
government received as its tax upon ad-
missions and upon the film rentals that
the theatre owners pay to the distribut-
ing companies $15,779,710 more than for
the corresponding year ending May 31,
1923.

"Instead of being in a woes-begone con-
dition, the motion picture industry of the
nation is flourishing. Not alone are there
the 16,000 theatres of the past year in
existence, but building permits show
more than 2,700 additional picture thea-
tres in various stages of construction."

Open Shop Effective
In Theatres Sept. 1,
Owners Tell Unions

(Special to Exhibitors Herald)

GRAND RAPIDS, MICH., July 26.—
Union officials have been notified by the-
atre owners through Charles H. Seaman,
general manager of Consolidated Thea-
tres, Inc., and president of the Grand
Rapids Theatre Owners and Lesses As-
ociation, that beginning on September 1
the houses in this city will be operated
on the open shop basis.

Seaman declares that the theatres have
been losing money and now that living
costs have decreased the unions should
be willing to meet the owners on an
 equitable basis. The unions have refused
to accept a reduction in wages, it is said.

It is understood here that unions in In-
dianapolis have been notified that they
must accept a 20 per cent reduction. Kala-
mazoo unions are said to have offered to
accept a reduction.

Change Arbuckle Title

"This Is So Sudden" is the title of
Roscoe (Fatty) Arbuckle's Paramount
picture which was produced under the
name of "Should a Man Marry?" James
Cruse directed the film and in it Mr.
Arbuckle poses as a wealthy young man
who becomes entangled in three or four
engagements because he stutters.

Government Agents
Probe Ticket Sales

(Special to Exhibitors Herald)

LOS ANGELES, July 26.—A sweep-
ing check-up of all amusement houses
and an investigation of the manner in
which tickets for admission are printed
is being conducted throughout California
by the internal revenue department as the
result of reports that a number of the-
ares are not conforming to the law on
the printing of the tickets.

Charges have been made that certain
proprietors have not only failed to print
prices on their tickets, but have sold them
at a price including war tax and have
then failed to make proper returns to the
government.

Plans Large Houses
For Cities of India
Natives Fond of Educational,
Travel and Animal
Pictures

A steady growth is noted in the ad-
\-vancement of the motion picture in India,
according to R. L. H. Clarke, I. C. S., a
British commissioner in that country, who
spent several days last week in Chi-
cago as a guest of Joseph L. Friedman,
president of both Celebrated Players Film
Corporation and Federated Film Exchanges
of America.

Madan Builds Houses

Mr. Clarke says that Madan theatres,
recently organized, is erecting cinema
houses throughout the country, not con-
cerning its activities to the cities. In a
majority of cases these houses will seat
between 1,000 and 1,500 patrons.

Motion pictures are a source of great
pleasure to the natives, says Mr. Clarke,
owing to the fact that they are the first
form of entertainment which many have
been privileged to see. Among the
natives the educational, travel and animal
pictures are the most popular.

Serials Are Popular

Serials, which are received enthusiastic-
tly, are exhibited four and five reels at
a time.

Although the British government cen-
sors all motion pictures, Mr. Clarke indi-
cates that only pictures of an immoral
nature are tampered with.

Mr. Clarke, with Mrs. Clarke, were en
route from India to England.

Buys Pearce Offices
At Atlanta, Georgia

(Special to Exhibitors Herald)

ATLANTA, GA., July 26.—M. Mitchell
of Quality Film Service has purchased
the Atlanta offices of Pearce Films, Inc., and
will consolidate the two branches under the
name of Federated Films of Atlanta.
Mitchell has the exclusive distribution in
this territory of the product of Federated
Film Exchanges of America.

Let's Contract for
New $40,000 House

(Special to Exhibitors Herald)

BILOXI, MISS., July 26.—The contract
for the erection of the Anderson Palace
theatre has been awarded to Gully and
Craig of Gulfport. The theatre, which will
represent an expenditure of $40,000 will
seat 900.

With Thomas Meighan, the Paramount star, acting as engineer, New York Central
Railroad officials ran their crack train of ninety years ago to Harmon, New
York, July 14. The "Dewitt Clinton" and its three coaches are to be a part of
the Pageant of Progress Exposition in Chicago, July 30 to August 14.
EXPLOITATION!
CAN BE USED AS EFFECTUALLY in Conducting P. R. L. Campaign as in Successful Operation of Theatres

Contest Will Increase Your Patronage and Will Serve to Direct Attention to Efforts On Behalf of a Free Screen

Enterprising exhibitors know the value of exploitation.
Proper use of exploitation methods has contributed in no small degree to the great advancement of the motion picture. Even when other enterprises have suffered from business depression the motion picture theatre has been operated on a profitable basis. Ingenious exploitation stunts have been responsible partly for this anomalous situation.

With exploitation contributing to the successful operation of a theatre there is no plausible reason why similar methods should not also contribute to the success of the PUBLIC RIGHTS LEAGUE.

Contests are a popular and effective form of exploitation. It is one method which will be beneficial from a box office angle as well as a contributing factor in the furtherance of your campaign for a free screen.

An essay contest based on such subjects as "censorship," "Sunday opening," "a free screen" and "individual liberty" will arouse sufficient interest to direct the attention of your entire patronage to intolerance and its ultimate effect on their freedom as well as the freedom of the screen.

Such a competitive scheme can be conducted without any undue expenditure. Blocks of tickets as prizes for the authors of the winning articles are sufficient inducement to assure many entrants.

The articles considered most worthy also should be published in your house programs and other theatre paper as propaganda for the LEAGUE. Local expressions of this nature often are the most effective form of propaganda and generally will influence those who shy at observations by people foreign to the community.

Exhibitors know the possibilities of this class of exploitation and are sufficiently well acquainted with it to conduct a highly successful contest.

Every year cities throughout the country sponsor pageants and other expositions or celebrations of like nature. Parades in which the different businesses have floats are features of these celebrations.

Every exhibitor should willingly take an active part in all such functions. Because of the theatre man's experience in planning exploitation stunts he should be able to build a distinctive and prize-winning float. Given prominence on the float should be the emblem of the PUBLIC RIGHTS LEAGUE.

Such a display is certain to attract attention, not only to the theatre, but also to the exhibitors' campaign for a free screen.

These are only two of the ways in which the PUBLIC RIGHTS LEAGUE can be exploited advantageously. No exhibitor should overlook a bet. LEAGUE propaganda should be utilized at every opportunity offered. It is the one means for quieting for all times the agitation for oppressive legislation.

As an aid to exhibitors several of the larger newspapers of the country have published announcements of the PUBLIC RIGHTS LEAGUE picture which Marshall Neilan is producing. It would be well for every exhibitor to see that such a story is carried in his local papers.

The columns of a newspaper are a valuable aid to exhibitors. Exhibitors should never overlook the opportunity to answer publicly unwarranted attacks on their business and the industry. Immediately such an assault appears in a local paper exhibitors of the community should have a reply ready to submit to the editor.

For several years now the public has had an opportunity to acquaint itself with this vital subject only from the reformer's viewpoint. The reformer has used the columns of the press to espouse his cause. It is time now for the industry to win its cause by utilizing the same methods.

Be a contributing factor in the victory which the industry will win eventually. Exploit your campaign for a free screen as you would exploit a production.
A Nation-Wide Defense

Names printed on this page have been added during the past few days to the roster of the PUBLIC RIGHTS LEAGUE, whose membership extends into virtually every state in the union.

Membership in the LEAGUE is growing. Every name added to the roster increases the effectiveness of the organization in fighting the foes of the screen.

As an exhibitor you are concerned in the freedom of the motion picture. The PUBLIC RIGHTS LEAGUE offers you a workable plan for maintaining this freedom. Now is the time for you to cast your lot with this great movement.

B
BARTLETT, F. H., Globe theatre, Berlin, Md.
BAUER, J. W., Willow theatre, Havre de Grace, Md.
BRATTEN, F. P., Empire theatre, Pocomoke, Md.
BROWN, J. W., Grand Opera House, Cambridge, Md.
BRYANT, MARC, Palace theatre, Denton, Md.

C
CAHILL, J. E., Strand theatre, Centerville, Md.
CARTER, J. Lee, Majestic theatre, Madill, Okla.
CENTREVILLE OPERA HOUSE, Centerville, Md.
CHASE, F. E., Memorial Hall, Pine Plains, N. Y.
COZINS, WILLIAM RAY, Rhinebeck Airdome, Rhinebeck, N. Y.
CURRAN, THOMAS A., Arrow Film Corporation, New York City.

D
DAVIDS, GEORGE W., Stratford, Liberty and Collingwood theatres, Poughkeepsie, N. Y.
DELLY, RICHARD J., Delphi and Edwards theatres, Chicago.
DEMAREE, O. L., Franklin Opera House, Franklin, Ind.
DEMBACH, ADAM, Grand, Wheaton, Ill.; Grand, Naperville, Ill., and Elms, Elmhurst, Ill.
DENTON, JOHN P., 5430 Kimbark avenue, Chicago.

F
FAIRMAN, W. R., Queen theatre, Bryan, Tex.
FERRELL, KENT R., Aaco theatre, Aberdeen, Md.
FUNK, R. W., 831 South Wabash, Chicago.
LESERMAN, C. M., Universal Film Manufacturing Company, Chicago.
LONGAKER & TURNER, Temple theatre, Fredericksburg, Md.

G
GEORGE, HARRY, Grange Hall, Germantown, N. Y.
GRIFFIN, ELMER L., Opera House, Kinderhook, N. Y.
GRIFFING, B. W., Lyceum theatre, Red Hook, N. Y.

H
HATTTRUP, ROY H., Empress theatre, Chewelah, Wash.
HELLMAN, MORRIS, Erie theatre, Chicago.
HERBERT, PATRICK J., Haines Hall, Dover Plains, N. Y.
HERZOG, DOROTHEA B., Associate Editor, "Movie Weekly," New York City.
HOCTOR & HERBS, Strand theatre, Philmont, N. Y.
HOUK, J. C., Jack, Los Angeles.
Hudson, W. H., Hudson theatre, Selbyville, Del.
HYLAND, W. A., 831 South Wabash, Chicago.

J
JOHNSON, NATHAN, 3142 South State, Chicago.

K
KATZMAN, O., 831 South Wabash, Chicago.
KIMBRO, MRS. W. M., Greenland theatre, Greensboro, Ga.
KOOPMAN, JOSEPH, Amenia Opera House, Amenia, N. Y.

L
LENEBON, GEORGE T., United Artists Corporation, Washington, D. C.
LEO, GEORGE, Town Hall, Staatsburg, N. Y.
McMANUS, MARK, Opera House, Smyrna, Del.
McMANARA, H. C., Valatie theatre, Valatie, N. Y.
MAFFITT, JAMES S., Perry Point theatre, Perry Point, Md.
MAYNES, GEORGE, General Manager, Swanson Circuit, Salt Lake City, Utah.

N
NICHOLSON, GEORGE, Bennett Hall, Stottville, N. Y.

R
REDAN, HARRY, Auditorium, Sugar Land, Tex.
REID, WALLACE, Actor, Los Angeles.
RICHARDS, W. J., Riverside theatre, Greensboro, Md.
RINGLER, H. R., New theatre, Bishopville, Md.
ROCHE, DAN, Exploitation Representative, Famous Players-Lasky Corporation, Chicago.
RUSSELL, L. BATES, Lyceum theatre, Chester-town, Md.

S
SAULSBURY, A. W., A-Muse-U theatre, Ridgeley, Md.
SCHURR, A. H., Grand theatre, St. Marys, O.
SCHWARTZ, GEORGE M., Opera House, Dover, Ill.
SNAPP, W. L., Realart theatre, Oaktown, Ind.
SOHN, ROY E., Electric theatre, Mountain View, Okla.
STEINHART, EUGENE, De Luxe theatre, Newark, N. J.
STEINITZ, JOSEPH M., Liberty theatre, Brad- dock, Pa.
STERN BROTHERS, Columbia theatre, Omaha, Neb.
STERN, HERMAN, District Manager, Universal, Chicago.
STUART, E. J., Best theatre, Lakeville, Conn.
STUBBS, WILLIAM B., Liberty theatre, Erick, Okla.

T
TENNIS, PETER J., Duthers theatre, Poughkeepsie, N. Y.
THOMSON, JULIUS, Star theatre, Hudson, N. Y.
TODD, BERT H., McKinley theatre, Canton, O.
W
WELLS, C. G., Opera House, Elkton, Md.
WRIGHT, J. A., Auditorium, Seaford, N. Y.
Encourage Other Exhibitors To Run League Slides

Don’t be satisfied with running slides of the PUBLIC RIGHTS LEAGUE yourself.

Encourage other exhibitors in your community to do likewise.

If each exhibitor in your community shares the responsibility in furthering this campaign the more certain will be the results achieved.

The world war was won through proper coordination of forces. The motion picture industry likewise will be victorious in its fight against the reformers through proper coordination of its forces.

No single country or personality has been able to achieve world power because he has been confronted by the power and will of the majority. The PUBLIC RIGHTS LEAGUE offers you the means of enlisting the support of the majority in your fight.

It is a simple matter to amplify your slide campaign by writing your own comment in accordance with local conditions. You either can make your own slides or you can purchase them at a nominal fee. The effort and small expense is of no consideration when compared with the business you are protecting.

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The PLEDGE

Sponsored by EXHIBITORS HERALD in the interest of the INDUSTRY and the PUBLIC

FOR THE FREEDOM OF MOTION PICTURES

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws.

Knowing that immediate action must be taken to maintain the freedom of the screen, I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE, my only obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

Sign and mail to EXHIBITORS HERALD, 417 South Dearborn Street, Chicago. You then will be enrolled as a member of the PUBLIC RIGHTS LEAGUE.

Name  
Theatre  
City

Clip Out! Sign! And Become a Member of League
Goldstone Arranges
Koplar-Famous Deal
Theatres in St. Louis Will
Change Hands About
August 15
(From Staff Correspondent)

ST. LOUIS, MO., July 26.—Max Gold-
stone of Chicago is expected in St. Louis
shortly to arrange the details of the trans-
fer of ten Famous Players-Missouri the-
atres and four air domes to Harry Kop-
lar, Sam Hamburg and Ben S. Cornwell.
The three men have agreed to purchase
the houses on August 15 for a sum said to
total $1,000,000.

The syndicate, which probably will be
known as Mound City Amusement Com-
pany, paid $16,000 on the theatres on July
15 at a conference in New York City with
Goldstein and Fred L. Cornwell, president
of the Famous Players-Missouri Corpora-
tion.

The theatres involved are: Pershing,
Shenandoah, Ardo, Lafayette, Royal, Gra-
viso, Junita, Maffitt, Grand-Florissant, Lin-
dell, Novelty, Lowell and the St. Louis,
Pershing, Shenandoah and Grand-Florissant
airdomes. Famous Players-Missouri Cor-
poration retains the Missouri, Delmonte,
Criterion and Gins theaters. The latter
is under lease to Marcus Loew. There are
persistent rumors of further deals involving
these theatres but all have been denied by
the Famous Players officials.

MONEY MAKING IDEAS
Which Have Been Used Successfully by
Exhibitors to Build Up Their Patronage

By RALPH LIEBER
(Managing Director, Circle theatre,
Indianapolis, Ind.)

Despite the unseasonable
weather, the Circle probably
has felt the reduction in re-
cceipts at the box office less
than any other theatre in the
middle west. In fact, business
is good.

There are many reasons,
first, of course, being the fact
it is our constant aim to sup-
ply entertainment such as no
other theatre, of a less pre-
tentious scope, could possibly
present.

At least once, sometimes
twice a month, an exceptional
program is given. Either an
elaborate prologue is pre-
sented, a star obtained for per-
sonal appearance, or some-
thing else of merit is added to
the program.

A permanent advertising
campaign has been conducted.
The idea of a sudden "splash"
might gain considerable busi-
ness on a particular attraction,
but it is bound to drop off the
following week.

Quite a number of perma-
nent window displays have
been obtained in the best loca-
tions in the city. The Circle
art staff decorates them with
elaborate cutouts or something
else as attractive.

Approximately 200 one-
sheets are used every week.
These are placed in windows
and on roads along all street
car lines and in as many down-
town windows as possible. We
distribute 7,000 copies of the
"Circle News," our house or-
gan, each week. A large
amount of newspaper adver-
sing space is used. This is
our best investment.

In all of our advertising we
"sell the theatre," mentioning
the comfortable atmosphere,
lighting effects, and cooling
systems. These are the most
important reasons why the
Circle is doing business re-
gardless of the heat.

Mammoth House to
Be Built in Denver
Management of Theatre Has
Obtained Sub-Franchise
In First National
(Special to Exhibitors Herald)

DENVER, COLO., July 26.—A theatre
costing in the neighborhood of $1,000,000,
which is known as the Colorado, is to be
erected here for operation by Denver-
Colorado Theatre Company, a subsidiary of
Bishop-Cass Theatre Company.

Plans call for the largest theatre between
Chicago and the West Coast. It will oc-
cupy the site of the Tabor Grand theatre.
Although the walls of this house will not
be torn away the entire interior will be
gutted and transformed into a modern the-
atre.

The company holds a sub-franchise in
Associated First National. Officers of the
organization are Oscar D. Cass, president;
Edward A. Bishop, vice-president, and Al-
van Talbot, director general.

Well Known Indiana
Theatre Man Retires

After being confined to his home twenty-
three months with paralysis, Eugene A.
Wilson, owner of the Princess theatre at
New Harmony, Ind., an exhibitor since
1908, has decided to retire from the field
and will close his house.

"If I were in business, I would not be
without Exhibitors Herald," he writes in
announcing his retirement, "I think it is a
valuable book for any or all exhibitors.

Enclosing the names of two young men
recently started in the theatre business, he
requests: "Please send a copy to them.
Your magazine would be of great benefit to
them."

Mulhauer is Handling
Short Subject Sales
(Special to Exhibitors Herald)

NEW YORK, July 26.—J. Mulhauer
has been appointed special sales repre-
sentative for the two-reel subjects depart-
ment of Associated Producers by General
Manager Al Lichtman. Mr. Mulhauer is
visiting exchanges preparing for special
sales drives on these pictures.

Spontaneous Applause
Greetings Presentation
(Special to Exhibitors Herald)

NEW YORK, July 26.—Spontaneous ap-
plause during the showing of "The Jour-
ney's End" at the Capitol theatre is taken
by its producer, Hugo Ballin, and distribu-
tor, W. W. Hodkinson, as evidence of the
reception that will be given this picture
throughout the country.

Writers' Guild Elects
(Special to Exhibitors Herald)

LOS ANGELES, July 26.—Members of
the Screen Writers' Guild opened their
handsome new home with a dinner affai,
and the election of officers. Those chosen
include Frank Woods, president; June
Mathis, vice president; Eugene W.
Presbrey, treasurer; Dwight Clark, sec-
retary; with Thomas Buchanah, Elmer
Harris, A. S. Le Vino, Jeanie Mac-
Pherson, Frederick Palmer, Elmer Rice
and Rob Wagner as an executive com-
mittee.
“They Shall Not Pass”

Fireworks are for celebrations. Elaborate phraseology is for fine writing or speaking. It is used to conceal a paucity of thought.

Examine the sentence—“They shall not pass.”

There are four words of one syllable each. The longest has five letters. The shortest has three. The others have four each.

You know the spirit that prompted those words. A grim battle against heavy odds was about to be fought. It was no time for long conferences or for careful weighing of possibilities.

It was time to fight.

The Allies fought.

They won.

* * *

“They shall not pass” is a good Summer slogan for exhibitors.

Summer is an enemy. Temperature, out-of-door attractions, vacations, carnivals, chautauquas and other counter influences are its fighting equipment.

Odds against the theatre are heavy.

It is time to fight.

It has been said that “1921 will reward fighters.” It has not been said, though it is important, that any and every year will do likewise.

Fighters do little talking.

Cowards are verbose.

It is because of this difference that much talk of depression and little of prosperity is heard.

The fighters that 1921 is rewarding are too busy fighting to talk about it.

Are you fighting? Or talking? * * *

Balaban & Katz, operating three of Chicago’s leading theatres, have engaged Lake Michigan, probably the most influential counter-attraction in the city, in battle. The Chicago Evening American, a newspaper that actually cooperates with motion picture theatres, is giving valuable assistance.

A camera man visits two or three beaches each week, photographing the thousands of bathers. The film thus obtained is exhibited at Balaban & Katz theatres. The newspaper devotes space in its news columns to the event, a reporter accompanying the camera man on his rounds.

That is one way to fight.

* * *

The Yellow Cab Company maintains 30 taxicab stands in Indianapolis, Ind. When “The Girl in the Taxi” was shown at the Circle theatre an arrangement was effected whereby cards reading “Look for the Girl in the Taxi” were placed in each cab in such manner as to be readable from within and without.

One cab was elaborately decorated with balloons and carried about the streets of the city a young woman so ornately attired as to attract wide attention.

Business was good at the Circle that week in spite of the weather.

Yellow Cabs carry 8,000 persons weekly in Indianapolis.

* * *

Eight children of Fairbury, Ill., were glad of an opportunity to “appear on the stage” at the Central theatre when Elmer Ramsey, manager, proposed that they take part in a prologue for “The Old Swimmin’ Hole.” A school room setting was produced and school songs were sung. One girl recited James Whitcomb Riley’s poem after which the picture was named.

It was the biggest exploitation stunt Mr. Ramsey had used in some time. At the conclusion of a gratifying run he stated his views on Summer exploitation simply and graphically:

“Damn the heat. Go ahead.”

* * *

Mr. Ramsey’s statement has something in common with the historic line which is placed at the top of this page.

“Damn the heat. Go ahead.”

“They shall not pass.”

Few words in each. Five letters in the longest word of each. Every word a compact, hard, meaningful symbol.

All are fighters’ words. Dempsey probably mumbled such words to himself on July 2. Carpentier doubtless used their French counterparts.

Fighting showmen use such words in Summer.

Fighting advertisers use them in their copy.

* * *

Adopt either slogan, but be sure to get the spirit that each represents.

Fight!

“1921 ______.”
Suggestions in the Stills

RUFUS WALLINGFORD and Blackie Daw are widely known fiction characters. The above still from "The Son of Wallingford," Vitagraph production, provides its own exploitation suggestion. A saxophone player and a properly rotund "Wallingford" giving ballyhoos on busy corners describing the picture and telling of its exhibition should attract great numbers to the theatre.

IN "A Wise Fool," Paramount production, the above scene occurs. A Spanish folk song, a serenade or a love song should prove an appropriate bit of presentation staged either as prologue or interlude. Such a feature, staged before and after the running of the picture, should prove effective as completing the theatre setting for the production. The required talent should be obtainable in practically any city and a simple home setting will serve.

ROY BARNES appears as above in Realart's "A Kiss in Time." A faultless attired young man might be sent about the streets of the city in which the picture is being exhibited attracting great attention through his unique appearance and frantic endeavors to deliver to (name of leading character) the "Kiss in Time" which he announces is contained in the package which he carries.
Theatre Bests Carnival In Exploitation Battle

Have you had carnival trouble?
State organizations have acted against the carnival for protection.

One exhibitor has defeated a carnival single handed.

Arthur E. Weld, manager of the Strand theatre, Cedar Rapids, Ia., is that exhibitor.

Threatened with carnival opposition Mr. Weld booked "The Little Clown," Mary Miles Minter's Real-art production, and circused it. In this case "circused" is more than ordinarily fitting.

He began his campaign of defense by advertising for side show animals. He followed through by decorating his lobby to represent a circus tent:

Illustrations presented herewith show how well he succeeded.

They show, also, the side show attractions he gathered.

A stray cat was labeled, "Egyptian Puma. Lives on its own feet." A plate of sausage was labeled, "Grecian Groundhog. Captured in the panhandle district of the torrid zone. A cage of rats was represented as "Antedeluvian Cooties. Live only on what they can get." A dog served as "Mexican Chinchilla."

A cage was marked "This is not Snooky, but you'll say it's almost human." Those who looked saw a mirror.

A wild man properly shackled was given central position and permitted to "escape," giving cause for a big publicity story in the newspapers.

The report from the theatre states, "If the carnival cut into business it certainly was not noticeable at the main ticket wagon."

The same picture was similarly treated by Grover C. Ranck, manager of the Majestic Gardens, Grand Rapids, Mich., who employed clown dancers in his lobby. The illustration shows the costumes worn by the dancers, who are shown standing in front of the theatre.

Mr. Ranck's idea is refreshingly novel and should be followed by many who seek novelty in presentation or exploitation. Though no details as to the manner of its handling are available, several economical and practical methods of procedure will occur to the thoughtful showman.

"The Little Clown" has been given widely varied and uniformly fitting exploitation since publication. It has been welcomed as a summer attraction and exploited accordingly. The two instances recorded herewith are among the most remarkable yet reported.
**Pasadena Seeks Treasure Chest**

Good ideas endure.

J. L. Johnston, recently appointed Paramount exploitation representative in the Los Angeles territory, conducted a campaign based upon a number of good ideas when "Buried Treasure" was shown at Grauman's Million Dollar theatre. That campaign was described in a recent issue of this publication.

The management of the Raymond Hotel, Pasadena, Cal., in which is located the chief theatre of that city, read of the Johnston campaign and liked it. Accordingly, when "Buried Treasure" was to be shown at the Raymond, request was made for Mr. Johnston to duplicate his work in that city.

From Los Angeles he brought singers for the work. Costumes were obtained at a local costumer's establishment and the prologue was rehearsed. Models similarly attired appeared in the window of that institution.

A treasure hunt was organized, likewise in accordance with the Los Angeles precedent. Trinkets aggregating $50 in value were placed in an old chest and buried. Maps were prepared for newspaper publication and the volume of publicity obtained through this arrangement was gratifying.

Results were also in keeping with the original stunt.

Good ideas endure.

---

**Army Head Gives Thanks for Aid**

The home office of Associated First National Pictures, Inc., has received the following letter of thanks for the work done in exploitation of "Bob Hampton of Placer" by which the interests of the Citizens Military Training Camps were likewise served:

**HEADQUARTERS SECOND CORPS AREA**

**Governor's Island, New York City,**

June 20th, 1921.

Associated First National Pictures, Inc.,
6 and 8 West 44th Street,
New York City, N. Y.

Gentlemen:

Major General Robert Lee Bullard has directed me to convey to you his sincere appreciation of the excellent cooperation which you have given to the Citizens Military Training Camp to be held at Plattsburg in August.

The publicity which has been obtained for the camp through the picture "Bob Hampton of Placer" has resulted in several hundred applications for the camp.

The commanding general further directs me to say, and this he would be pleased to have you pass on to the theaters through your house organ, "Francis," that he feels the Army can always count on the patriotism and hearty cooperation of the theater owners and managers at all times.

In the organization of the reserve forces, which will form an adequate second line defense in case of trouble, the War Department has, as you know, decided to revive the Plattsburg idea, and in each one of the nine Corps areas a Citizens' Military Training Camp will be held this summer. The publicity and good results obtained in greater New York, through the picture "Bob Hampton of Placer," convinces General Bullard that the theaters throughout the country using this picture and cooperating with the Army for the Citizens' Military Training Camp would yield good results anywhere and during the next month, if it is compatible with the policy of any theater, he would appreciate their cooperation in this publicity campaign with this picture.

In conclusion, if I may add a personal word to the general message: please accept my most sincere thanks for your hearty cooperation in this campaign for the Plattsburg Camp. As an old civilian publicity man, called to Corps Headquarters to handle this campaign, I can fully appreciate what the Associated First National Pictures, Inc., has done and is doing, and it has made a more or less arduous task a pleasant one.

(Signed) C. S. COULTER,
Captain, 19th Infantry,
Assistant Adjutant.
Stunt That "Backfired" Fills Los Angeles House

"The stunt backfired."
There is usually an element of tragedy in those words.
Not always.
The stunt planned for the exploitation of Goldwyn's "Made in Heaven" at the California theatre, Los Angeles, "backfired" successfully.

Roy Miller, publicity man for the theatre, learned that Stella Raud and Joseph Ramsey, the latter a flyers who saw service in the U. S. Signal Corps, were to be married. By such methods as are the private knowledge of publicity men he persuaded them to let the ceremony be performed in a balloon which would ascend from Lincoln Park on the Sunday afternoon that "Made in Heaven" was to open an engagement at the California.

An elaborate study was arranged in the park for the clergyman who was to officiate in performing the ceremony by wireless. Here also gathered the witnesses and the many who were drawn to the spot through the newspaper publicity obtained.

Then the stunt "backfired." It is not important whether through accident or design.
At any rate, an explosion occurred which slightly injured the bride-to-be and liberated the balloon, which came to rest eventually on a neighboring house top.

Great space was obtained in the newspapers of the city. And the report states that:
"When 'Made in Heaven' opened at the California theatre persons desiring to get in were turned away at all the Sunday performances and the business continued big for the entire week."

Progress

PROGRESS in exploitation was encouraged by the Will Rossiter Music Publishing Company when rewards ranging from $10 to $100 were offered for the best window displays in which "Kismet," the song published by that concern, was advertised in cooperation with the Robertson-Cole production featuring Otis Skinner. The Sherman-Clay Company, San Francisco, Cal.; the Kresge store in Toledo, O., and another Kresge store in Lawrence, Mass., were awarded first, second and third prizes.

Motion picture advertisers should find worth while cooperation readily forthcoming at the three places named, as well as at similar stores throughout the country.

GUESTS of three hotels in Excelsior Springs, Mo., were surprised to find new newspapers thrust under the doors of their rooms upon arising one morning recently. The newspaper was found to be the special sheet put out by Universal for "Reputation," which was opening that day at the Casino theatre. Any exhibitor in the world can use that stunt effectively. It has added merit in that it may be successfully repeated at intervals.
Exploitation Stories
Recorded by the Lens
Showing the Trend of Advertising Activity

The New York Strand quartette sang Billy Sunday hymns in a prologue staged by Joseph Plunkett, managing director, for First National's "Salvation Nell," a tenement setting being used as shown in the above illustration.

Salvation Army uniforms were obtained by E. L. Hyman, managing director of the Mark Strand theatre, Brooklyn, N. Y., for the performers appearing in his prologue for "Salvation Nell," a first National attraction. The setting used represented New York lower East Side, and at the opening members of the company entered the set in characteristic formation. "Come All Ye Faithful" was the well-known hymn used to give the proper atmosphere and the Strand quartette sang it in characteristic Salvation Army style. The special feature staged for the Fourth of July is shown below. A ribbon drop was used with red, white and blue illumination, and against this a tableau was posed while the introduction was in progress. The scrim was lowered and a Prizma flag projected thereupon, while the quartette sang "Columbia the Gem of the Ocean."

A Juvenile band touring the country was employed by Sid Grauman to give performances at Grauman's Million Dollar theatre, Los Angeles, in presentation of Paramount's "Beau Revel."

Clarence Rollins and Arthur Jones are responsible for a very interesting lobby display advertising the picture at the Capitol this evening. Wallace Reid is to appear in "The Love Special," a railroad romance of thrills galore, and a miniature electric train on a table running around a track, stopping at frequent intervals at a station labeled "Wedlock Junction," is to be seen in front of the theatre today. Arthur Jones is responsible for the lettering and painting and Clarence Rollins handled the rest of the job.—From a story in a Clearwater, Fla., newspaper describing the display shown above.
SHORT subject exploitation of the type that should be, but isn't, in general use, was conducted by Herbert H. Johnson, manager of the Luna theatre, Lafayette, Ind., when he sent about the streets of that city the "Tooner-ville Trolley" shown above. The appearance at the Luna of one of Fontaine Fox's First National comedies was the occasion of the enterprise. Three men concealed within the street car, which was made of wood and tin, propelled the vehicle. The motorman was dressed to resemble the "skipper" and the fat lady whose weight is supposed to effect seriously the balance of the car was visible through one of the windows. There cannot be too much work of this character done in behalf of the important and increasingly so short subject. Mr. Johnson's example should prove extremely valuable in its stimulative influence.

THE management of the Orpheum theatre, Roundup, Mont., thought that town too small for exploitation, but signified a desire to do something big for "Deception." Rick Ricketson, Paramount exploitation representative, came to Roundup, employed William Anderson, a local painter, and produced the lobby display and window layout shown above, the latter selected from photographs showing several of the similar windows obtained. It was the artist's endeavors, it is said, that so pleased merchants as to obtain the required consent for use of their windows. To quote the report: "Roundup saw exploitation that made them sit up and take notice and stood them up in the theatre for the two days of the showing."
Imperial Maintains Standard

Standardization has its merits.
It is easy to forget that in exploitation.
Where novelty is sought after, created by artificial methods when not forthcoming naturally, where the new and the sensational is generally accorded preference over the tried and found reliable, it is easy to regard that which has reached and consistently maintained a standard as old-fashioned, reactionary, stale.
It does not follow that that is the correct view.
As a matter of fact it is not.
The newspaper advertising done by the Imperial, California and Portola theatres, San Francisco, Cal., over a period of years has varied very slightly. In make-up, copy, tone and style there has been practically no change. Certainly no revolutionary divergence from custom has been undertaken in quest for the unusual.
A representative display is reproduced upon this page. It was used by the Imperial theatre to advertise "The Wild Goose," a Cosmopolitan-Paramount production.
If you have watched the advertising of these theatres as closely as the advertising of theatres with similar records deserves to be watched you did not need to read the display to know from whence it came. A glance told you that.
Neither do San Francisco readers need to read into the displays used by the Imperial to know what advertiser is using the space in which they appear.
That is one of the merits of standardization.
Readers interested in Imperial programs have no difficulty in learning what the program at that playhouse is at any given time. They find the display with a minimum of effort. They read it easily, also, because there is little variation in their style.

Juvenile Interest Valuable

"The boy is father of the man." Everybody knows that—if they think about it.
Not everybody thinks.
Fred S. Meyer, active managing director of the Palace theatre, Hamilton, O., thinks. He has demonstrated that fact in a hundred original showmanship accomplishments.
When he was to exhibit "While New York Sleeps," the Fox production, he laid plans which showed his appreciation of the adage with which this discussion is begun.
Hamilton newspapers have cooperated with Mr. Meyer in many exceptional enterprises. They have learned that he can be depended upon to do his part of any work undertaken. Possibly that is because he is a member of the Chamber of Commerce, the Lions Club, every civic organization of consequence, and that his partner in the business is a member of those which he cannot join because of conflicting memberships, the Rotarians, etc.
At any rate, a Hamilton newspaper cooperated with the Palace by running an essay contest in which children of Hamilton were invited to write their impressions of New York City. The usual arrangements were made for awarding of duplicate prizes in case of tie, etc., and the newspaper advertising campaign was started.
One of the advertisements used is reproduced upon this page. It is less remarkable than many which have come from this quarter, but it is important because it illustrates the story of an enterprise which no other exhibitor among the thousands who used "While New York Sleeps" thought of conducting.
Meyer thought of it.
He thought, perhaps first, of the immediate profit that might be had through the publicity obtained in news columns of the newspaper. That would have been a sufficient consideration to warrant the effort made.
He thought, possibly at first and possibly second, of the degree in which such a contest would appeal to the children of the city. He saw in it a means of making them think of the screen, of the theatre.
"The boy is father of the man."
The children who won prizes would never forget it. Those who only participated would remember the event for a long time. More than probably their interest in the theatre would become permanent.
Friends for the theatre of the future are made in that way.
Real showmen plan for the future.
Cartoon Serves Double Purpose as Advertising Medium in Hot Weather

What part of the newspaper do you read first?

Ask that question of ten persons and at least nine, if they think a moment, will reply, "The cartoons."

Oral Clokey, formerly manager of the New Allen theatre, Cleveland, O., and now manager of the Lyceum, Winnipeg, Canada, took advantage of that popular tendency when mapping out his advertising campaign for Douglas Fairbanks' United Artists production, "The Nut."

He advertised in cartoons.

The cartoon reproduced above appeared in four column width. That reproduced below was used in three columns.

Read them both, if you did not read them before you started to read this discussion.

It is probable that you did.

In that event you need not be told that both are excellent specimens of cartoon commercialization. Like Winnipeg newspaper readers, you have had that convincingly demonstrated to you.

It is interesting to know that during the week of the picture's exhibition "the Lyceum theatre was the only one that did any real business, and it came within a few dollars of topping the box office record."

The use of cartoons for advertising purposes is of comparatively recent origin. Yet examples of its application are being received with increasing frequency.

Another illustration on this page shows the cartoon drawn by cartoonist Davis of the Vancouver Sun, Vancouver, B. C., when Vitagraph's "Black Beauty" was being exhibited at the Capitol theatre of that city.

Mr. Davis saw the picture at the Capitol and drew the cartoon for his paper without influence from the management or other sources. It served none the less valuably as an advertisement because published as a straight cartoon feature.

* * *

Paramount exploitation men in two or three exchange centers have also made use of the cartoon idea, supplying mats and drawings to small town newspapers in their vicinity.

Gratifying results have been reported from every section in which this service has been introduced.

* * *

The proposition as a whole is one which cannot but engage the serious interest of progressive motion picture advertisers. There are a number of particularly interesting aspects of the subject which merit careful consideration.

For Summer such cartoons are especially valuable. Few readers care for extended reading in the heated period. Those who read but little read cartoons.

In text or advertising pages of the newspaper the result is practically the same.

Cartoons are worth while.

Hunters Club Reserves Seats for Curwood Film

Whenever Will Mack, manager of the Grand theatre of Jonesboro, Ark., books a James Oliver Curwood picture, he sets aside a block of sixty seats for the members of the Hunters' Club of Jonesboro.

"They never miss a Curwood picture," says Mr. Mack. "They are here en masse at the first showing of any of his stories, and I set aside a block of seats for them without being told to, for I know they will be here."
DIGEST of PICTURES of the WEEK

THERE is good news in the announcements made by the various companies concerning forthcoming pictures and the outlook is indeed bright for Fall. The exhibitor who has been crying poor business because of poor pictures, has but to glance through the long lists of plays, many of which have already proved their worth, to chose those best adapted to his needs.

Take for instance "The Four Horsemen of the Apocalypse" which Metro announces will go the exhibitor along with many other special features next month. This picture has had long and successful runs in most of the large cities of the country. Everywhere it has been shown it has won the highest praise and created unusual enthusiasm. The exhibitor who cannot capitalize this popularity when he books "The Four Horsemen" ought to go out of business.

Metro also announces "Turn to the Right" as a Fall production, another picture adapted from a successful stage play and one that ran for two years in New York and a solid year in Chicago. Nazimova in "Camille" holds promise of a big story done in a big way by one of the screen's most versatile actresses. "The Conquering Power," another Rex Ingram production, will be published next month, and will be followed by seven other special features starring Alice Lake, Viola Dana, Gareth Hughes, Bert Lytell and others.

Paramount presents an unusually strong line-up also. Beginning with Cecil de Mille's mammoth production, "The Affairs of Anatol," which has no less than ten stars in the cast, there is "The Great Moment," "At the End of the World," "The Golem," "Cappy Ricks," "Peter Pan" (both successful stage plays), "Rainbow's End," "Three Word Brand," with Bill Hart, "Beside the Bonfire Bush," "A Prince There Was," and "The Little Minister." These are but a few of the long list Paramount offers, picked at random.

Another big production, that is available for immediate booking, is the Fox special, "Over the Hill." This picture broke records at several New York theatres where it entered into stiff competition with the season's legitimate stage attractions and the regular motion picture houses. Fox also offers "The Queen of Sheba," one of the finest photo-spectacles ever made. The word-of-mouth advertising these pictures have had in the large cities makes for their success when shown in the smaller towns. Others on the Fox list are "A Connecticut Yankee in King Arthur's Court," the modern adaptation of Mark Twain's novel; "A Virgin Paradise," "Thunderclap," "The Last Trail" and "Footfalls."

The astute exhibitor would do well to reserve dates for Goldwyn's "The Old Nest," "Dangerous Curve Ahead," "His Back Against the Wall," "The Man from Lost River," "The Man with Two Mothers" and a dozen others that are on the way.

The Associated Producers' list is replete with good things for Fall booking. "The Cup of Life," a Thomas H. Ince production, is one of this concern's latest, but those who have not played "The Broken Doll," "Mother O' Mine," "The Ten Dollar Raise" have missed pictures with unusual appeal and drawing power.

First National has such a long and promising array of new pictures it is impossible to list them. They have several new stars to offer this Fall, among them the inimitable Buster Keaton. Hodkinson also has a splendid assortment of special features from which to choose, beginning with "The Journey's End" and "A Certain Rich Man." Then there is Universal with its Von Stroheim production, "Foolish Wives," United Artists with "Carnival," "The Three Musketeers" and "Little Lord Fauntleroy," while Selznick will present a strong group of plays including "Justice," "Conceit" and "A Man's Home," and the numerous short features, which forms a valuable part of every program.

Yes, the outlook is very bright. — J. R. M.

"THE JOURNEY'S END" (Hodkinson), directed by Hugo Ballin, is an unusual production from every angle. Its tense dramatic situations will grip an audience and the story is bound to have wide appeal. A unique feature of this picture and one which merits favorable comment is the fact that there is not a subtitle in the whole seven reels, yet it holds one's attention from beginning to end and the story is clearly told. It is a picture that warrants unusual exploitation and will impress deeply.

"HER STURDY OAK" (Realart) with Wanda Hawley is a light comedy-drama full of amusing situations that should prove a good summer attraction. Walter Hiers shares honors with the star and a competent supporting cast puts the necessary punch into the feature. It is a picture that offers unusual exploitation.

"WHO AM I?" (Selznick) is the story of a boarding school Miss who inherits a gambling establishment and attempts to pay off her father's debts. The cast includes Claire Anderson, Gertrude Astor, Niles Welch, George Periolat and Josef Swickard. The story abounds in inconsistencies and lacks suspense.

"LIFE'S DARX FUNNY" (Metro) is another Saturday Evening Post story that lends itself particularly well to screen adaptation. Viola Dana appears in the role of a little French girl, a violinist making her way by giving concerts in New York. Gareth Hughes, as an artist, renders her excellent support. It is a story of Greenwich village, a picture that will please, if it does not impress.

"THE GREAT MOMENT" (Paramount) presents Gloria Swanson as a star in her own right, in the initial effort of Elinor Glyn as a screen writer. Paramount has given the story a sumptuous production and an unusually fine cast appears in Miss Swanson's support. The performance of Milton Sills is especially pleasing. It is a picture that will cause talk, because of several daring situations, and it is one that will certainly please the women.
THE JOURNEY'S END
(HODKINSON)

A Hugo Ballin production worthy of highest praise. A full length feature, well written, well acted, and a cast of only three important principals, scores as an interesting and unique photoplay. Here is something different!

A fine example of acting of sufficiently intensive concentration so that subtitles, though conspicuous in their absence, are not necessary. The story unfolds and tells itself without them. Whether or not this is an asset it is hard to determine. It is a matter of taste. But in any event it is something new.

Hugo Ballin, who directed the photoplay "The Journey's End," has submitted a convincing example of his ability to create new picture values. It is well directed, as may be imagined from the fact that the understanding of the story depends upon the action alone, there being no descriptive nor spoken titles. The lighting is consistently good, except for a few spots, and the camera work commendable.

Mabel Ballin, in a trying role, may be thought to over-act at times, yet without the emphatic portrayal of the feelings of the girl heroine, the story would not hold together so well. The other principals are equally capable. George Bancroft is splendid as the iron worker, while Wyndham Standing is pleasing except for the touch of conceit which, together with a sort of cynical air, slightly mars his performance. The part is one calling for a sympathetic, heartfelt portrayal.

The story, adapted from the book "Ave Maria," written by a Dominican Nun, is intelligently portrayed. It depicts a condition in family affairs that one would not credit the author of imagining with so much consideration for a peculiar situation. It begins in Rome. In a convent there a girl finds herself without funds and about to be obliged to enter into the world with no experience other than she has gained within the walls of the institution. She writes an uncle in America explaining the situation and receives a reply that she is welcome to come to his home until she is able to find employment. The uncle, unhappily, is a man of little character and encumbered with a slyen, drunken wife. Leaving Rome, the girl finally arrives in a Pennsylvania town, where the uncle lives and works in an iron mill, as does also a friend, Regan, who lives with the couple.

The wife, far from pleased with the prospect of the newcomer to begin with, and less when she finds her to be beautiful in face, form and nature, immediately makes things as unpleasant as possible and before the girl begins the new life she is determined to drive her quarters. Regan goes with her. He, recognizing her innocence, and having fallen in love with her, marries her without the child-wife knowledge. The story is well acted and in its ignorance that her husband at one time was wanted for murder. Three years elapse. We find the Regents in their home, humble, but scrupulously clean. She still clings to the reading of the classics and to playing master-works upon the crude organ, her single musical instrument. The owner of the mill in which the husband works is a young and handsome bachelor. He meets the child-wife when calling at the house to give instructions to Regan. His friendly interest develops into love, which he nobly controls but which is responded to by the girl to the extent that she finally decides to leave home. The husband blames his employer, who has nothing whatever to do with the disappearance. After a vain search, the husband, in a rage treating a tooth of a cavedown, and as the stone carved subtitle says "he has destroyed the tooth he proposes pulling it." Both the treatment and the method of extracting the tooth are ludicrous in the extreme. The Almanac should fit in nicely with any program. The animation is done in silhouette against a background in half tone and the little figures constructed of pliable material are made to perform life-like motions and gestures, with enough exaggeration to give them comic character. "Tony Sarg's Almanac" is being distributed in the Central West by Celebrated Players.
WANDA HAWLEY IN
HER STURDY OAK
(REALART)
A light comedy drama in which Walter Hiers divides honors with the star. Story flimsy but providing numerous funny situations which will please. Offers exceptional opportunity for advertising and exploitation stunts. A good tonic for hot weather.

"Her Sturdy Oak," Wanda Hawley's new starring vehicle, is a challenge to advertising writers and exploitation men.

It has almost everything which suggests breezy copy, nifty throwaways, attractive situations, clever planning and all of the other stunts and devices which help to attract stand-out crowds. And there is sufficient substance to the picture to satisfy patrons after they have been brought in.

There is romance, an irate mother-in-law, a disappointed and jealous woman, a jilted dude, a set of twins, bees, and other material, which invite a special effort. It would be an excellent subject upon which to base an exploitation contest to test the showmanship of the country.

The picture is a panorama of a romantic girl and an unbusinesslike and well-parked on the sea of matrimony with the girl's mother and the poet's former sweetheart attempting to wreck their craft. The arrival of twins adds to the comedy. It culminates in a happy ending when the two find a half-ton of honey in the way of an abandoned cottage wherein they seek shelter.

Wanda Hawley is the romantic girl. Walter Hiers as the poet divides honors with her, proving the merriest and most sentimental of roles. Sylvia Ashton as Belle Bright, a businesslike spinster in love with the poet, features the supporting cast Mayme Kelso, Leo White and Frederick Stanton also have important roles.

IRVING CUMMINGS IN
ON THE TRAIL
(PRODUCERS SECURITY)
If succeeding productions of Irving Cummings stack up as well as "On the Trail" we want to see the whole series. He has a winning screenplay and well-produced story as with as much action, punch and excellent drama as any five-reeler feature, depicting life in the Canadian wilds, ever produced.

Irving Cummings' stage career dates back to the days of "The Great Divide" when he appeared with Henry Miller, but nothing he has done upon the screen when he appeared in American, World, Horsley, Pathe, Metro and Famous Players productions, quite equals his own interest in this, his own independent two-reeler feature.

The story is a simple, straightforward, matter-of-fact tale, but it is so beautifully photographed, carefully enacted and withal so convincingly told that it cannot fail to impress.

Corporal Campbell, the role assumed by Cummings, is a member of the Royal North West Mounted Police. He is detailed to run down an escaped convict and his gang who killed a fellow officer. He comes upon another crime committed by men who hold up and rob a man and his daughter touring the country in an automobile and make off with the daughter after tying the chauffeur and the man in the machine and starting it down a steep hill. Trooper Campbell finally catches up with the crooks in a hut and after a terrific fight, rescues the girl and wipes out the gang. A very competent cast appears in his support. For the exhibitors looking for strong two-reel subjects we heartily recommend "On the Trail."

HAROLD LLOYD IN
AMONG THOSE PRESENT
(PATHE)
While not as amusing as "Now or Never," this latest Lloyd comedy contains streaks of rich humor that will stir the risibilities of most picture patrons.

The time-worn plot of an English nobleman being foisted upon unsuspecting nouveau riche is the theme and the three reels consist of a bell-hop's efforts to get away with the deception. Lloyd is rendered excellent assistance by Mildred Davis, Aggie Herring, James Kelly, Vera White and William Gillespie.

Kelly, in a "Bringing Up Father" role, is quite funny and Aggie Herring is delightful as the blundering mistress of the household. Miss Davis has little to do but look pretty and this she does very well.

Lloyd appears as "The Boy," a bell-hop in a large hotel. The "Society Pilot" and her partner, the "Hard-boiled Party" plan to get the greater portion of the fortune of a newly rich family, the latter by marrying the daughter, and the other by stealth. They introduce "The Boy" after outfitting him in a dress suit and cane, as an English Lord, a famous huntsman. At a party given in his honor he describes the length of several hair-raising experiences with bears, lions and other wild animals. He is then taken on a fox hunt, and is given the widest horse in the stables. He loses control of the steed, loses his riding breeches and his efforts to hide while clad in B. V. D.'s furnish the high spots of humor. In the end he exposes the hogs social secretary and her aid and marries the girl. The ending is fast and snappy.

Wanda Hawley and Walter Hiers in an amusing scene from "Her Sturdy Oak." (REALART)

VIOLA DANA IN
LIFE'S DARN FUNNY
(METRO)
Adapted "Saturday Evening Post" story gives Miss Dana and Gareth Hughes ideal vehicle. Pleasing comedy and characterization of two youthful players holds attention throughout feature. Directed by Dallas M. FitzGerald.

Christie Jope Slade's story, "Care-takers Within," telling a whimsical little tale of the struggle of two impractical Greenwich villagers, will delight both those who have and have not read this "Saturday Evening Post" story. Seldom do magazine stories lend themselves to screen adaptation as neatly as this one does, and Dallas M. FitzGerald has given it a worthwhile production.

There is a fascination about Miss Dana's work that has won her a large following. And these will not be disappointed in "Life's Darn Funny," for she is given plenty of opportunity to act and she puts the necessary punch and pep into the part of Zoe Robert as the author originally intended. Gareth Hughes comes in for high honors to, too, in the role of a young artist, Clay Warwick, striving for art's sake. Others in the splendid cast are Eva Gordon, Kathleen O'Connor and Mark Fenton.

There are but few sets used. These, however, are artistic and effective. John Arnold photographed it and Molly Paro and Arthur Ripley adapted the story. Each contributed in no small share toward its success.

The story tells of a young violinist, Zoe Robert, living in Mrs. McGinnis' boarding house in Washington Square, New York. In the same house lives Clay Warwick, who prefers a career as a painter to that of a tailor. When Zoe cannot get a dress at the cleaner's, he, overhearing her sobs, saves the situation by draping her form in some green jade cloth he owns. This gives Zoe an idea. They will establish an exclusive dress-

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making shop. An artist's studio, which is left in Zoe's keeping, gives them their chance. They contract innumerable debts, because their wealthy customers are three days behind finally a collection agency carts off the furniture and leaves them in the bare studio. A wealthy for- eigner, however, is dead and in the day when the estate buys two of Clay's paintings and re- deem Zoe's violin which she had pawned to "pay something on account."

There are endless possibilities for exploitation here and the astute exhibitor will do well to tie up with local mer- chants, especially dressers. An arrange- ment of special musical programs will help considerably in putting the pic- ture over, using violin soloists to accom- pany the picture.

GLORIA SWANSON IN

THE GREAT MOMENT

(PARAMOUNT)

Elinor Glyn's initial story, written especially for Famous Players-Lasky, is meritorious contribution to the screen. Has many spec- tacular features and the work of a skilled cast places it on a high plane as entertainment. Sam Woods directed and Monte Kat- terjohn adapted it. Both deserve highest praise.

The exhibitor playing this picture has some names to conjure with. First there is the author, Elinor Glyn, famous as the writer of "Three Weeks" and other novels; second there is Gloria Swanson, who re- ceived the starring with "The Great Moment," and third there is Mil- ton Sills, one of the screen's most fin- ished actors, who appears opposite Miss Swanson. Then, too, there is Alec B. Francis, Fred R. Butler, Arthur Hull, Raymond Brathwayt, Helen Dunbar, Clarence Geldart, Julia Faye and Ann Grigg, each well known to picture pat- rons for many years. Mrs. Glyn also takes part in several scenes, as "atmos- phere."

Gloria Swanson, by her performance in "The Great Moment," justifies her selection as a star. She has beauty of face and figure and rises to such emo- tional heights as the story requires. There are close-ups of her in the picture to satisfy the most ardent of her admirers and she appears in a sufficient array of beautiful gowns to keep the rapt attention of the women folk.

Mrs. Glyn's story in the main is simple, telling of a temperamental English girl, the daughter of a nobleman who breaks the bonds of British conventionality and seeks to live her own life, as her Romantic ancestors did before her.

Nadine Pelham, through the wishes of her father, becomes engaged to a sleepy, uninteresting Englishman, whose first name is Eustace. Her father takes her, together with Eustace, to America to look over some Nevada mines. En route she meets Develah, an American engineer, in the employ of her father's company. A warm friendship springs up between them. While dwell- ing to her hotel from the mine with Develah she is bitten by a rattlesnake upon the breast. Develah, with his pocket knife, cuts the opening around and removes the poison from it. He carries her to his shack nearby and forces whiskey down her throat.

The incident of the snake bite sent a thrill through the audience at the Ran- dolph theatre, Chicago. It is one of the big moments of the picture.

Nadine's father finds the two at the cabin and demands that Develah marry his daughter at once. The ceremony over, Nadine is taken to the hotel and put under the care of a physician. The father, refusing to listen to explanations,(the story is free from the effects of the liquor, Nadine upbraids Develah. He arranges for a divorce. Nadine is in Washington, and some time later they meet again. She has become en- gaged to a worthless cad and is the talk of Washington society. Her father ar- rives upon the scene. He is told that Nadine is still in love with Develah and seeing the light he does not stand in the way of their happiness.

The picture is one that is bound to cause comment because of several daring situations. It will amaze as well, not only with its beautiful sets, splendid lighting effects, and careful direction, but also because of the warmth and human- ness of the characters, the swift and sure development of the plot, and the logical and pleasing denouement.

SPECIAL CAST IN

WHO AM I?

(SELZNICK)

Lavish production given Max Brand's story, written expressly for National Pictures, and pre- pared for the screen by Katherine Reed. Well balanced cast do good work in story that lacks sus- pense. Directed by Ferdinand Kolker.

"Who Am I?" is not a mystery story as one would infer from the title. It is a simple little story of a boarding school girl who inherits a gambling establishment and decides to continue the nefar- ious business to pay off her father's debts. Claire Anderson plays the principal character role, that of Ruth Burns, with the necessary verve, and wears many stunning gowns. Gertrude Astor is the only other female character in the play, that of Victoria Danforth, a habitue of the gambling den. Niles Welch is the hero of the story and his Jimmy Weaver is a convincing portrayal. Josef Swickard, of "The Four Horse- men" fame, has a small part as Marbot and George Periolat gives a vivid performance as Collins, the manager of the gambling hall.

The play is beautifully mounted. Its principal weakness is insufficient dra- matic incident to work up enthusiasm.

The skill of Henry Kolker was taxed to keep the story moving and audiences at the Pantheon theatre, Chicago, showed but mild interest in this feature.

Ruth Burns, who has spent her life in a boarding school, returns home upon the death of her father, to be informed by Jimmy Weaver, a friend of her father, that she is heirless to a gambling hall. Ruth insists that the place be closed at once, but when she is informed by Collins, the manager, that her father owed him $100,000 she is urged by Jimmy to continue until Collins is paid in full. Under the guidance of Jimmy she becomes an ex- pert at cards and wins almost daily. Finally she decides to give it up and she makes a final plunge and stakes herself against her father's debt with Collins. She loses and as he is about to embrace her, Victoria Danforth, an old flame of Collins, appears, exposes the gambler as a cheat and Ruth falls into the arms of Jimmy, who has come to her rescue.

WE SHOULD WORRY

(FEDERATED)

Sid Smith and Harry McCoy get a lot of fun out of the situation of a couple of city chaps who invest money in oil land only to find that most of the oil there- abouts is already in cans. They taste oil on the waters of a stream passing through their land and just as they have succeeded in selling the property to a farmer, discover a stalled Ford with a leaky tank a few feet up stream is the source of supply. Next they bury a hose with a bump at one end and while Ferdie pumps oil into the pipe, Percy tries to unload the "gusher" upon a prospective John D. When the hose falls into a pile of milk and the "oil well" starts spouting milk is the deal off.

The photoplay is clear throughout and the chase scenes are well handled, the interest being kept at a high pitch.

King to Direct Second

Burton King, who directed "The Man from Nowhere," which presents Houdini for the first time as the star of his own company, Houdini Picture Corporation, has been retained to direct the second picture, upon which production has started. "Haldane of the Secret Service" is the temporary title. Houdini is the author.

COMING

Out of the silent places of the great North Woods
Art Staton
Flathead PRODUCERS CORPORATION
Columbia Falls—Mont.
"Rough Bar Le Noir"
Bringing Love-Intrigue and Smashing Adventure—
Thr—C.O.D. BLANCHFIELD
212 Superba Theatre Bldg., Los Angeles
Gala Week Popular, Says H. M. Berman
Universal States Hundreds of Exhibitors Have Availed Themselves of Offer

The Laemmle-Universal Anniversary celebration, in the form of Gala Week bookings of 100 per cent Universal pictures, accompanied by price, advertisement, and exploitation inducements, is proving extremely popular with exhibitors, according to Harry M. Berman, Universal's sales chief.

Several hundred exhibitors already have availed themselves of the offer, he says, and requests for solid week bookings under the Anniversary plan continue to pour in daily.

The Gala Week program, which commemorates Mr. Laemmle's fifteenth anniversary in the film business, and Universal's ninth birthday, is the most widespread celebration ever attempted by Universal, with the advantage of the exhibitor, Universal pictures are offered not as single attractions but in groups, to theatre owners inaugurating a Gala Week.

Exhibitors who have held a Gala Week report that the added exploitation and the interest aroused by the celebration took the sting out of the mid-summer slump, according to the company. This exploitation consists of free banners, free posters, free slides, free heralds, free window cards and other publicity and advertising material.

Storey on Trip to Prepare for Active Business in Autumn

John E. Storey, sales manager of Associated Exhibitors, Inc., has started on a trip through the Eastern branches, offices with the double purpose of investigating the situation with respect to business conditions and to prepare the sales force for the exceptionally active season which, he believes, will come with the fall.

Before leaving New York, Mr. Storey was selected the warm summer months, July and August, for his trip, and his reply was:

"Hot weather and a slump in the motion picture business are things that hang hand in hand. Every year we get the slight depression that comes with the summer. This year, of course, it occurs during a time of business readjustment which has called forth much discussion and has brought out the usual calamity howlers. But at the root of the matter is that summer marks the turn of the tide in business. This is not the moment to sit back and agree with the calamity howlers. This is the time to realize that business has turned the corner and is on the upward swing!"

"Foolish Wives" Being Cut to Twelve Reels

Erich von Stroheim has started to cut 129,000 feet of film into the twelve reels which will be published as "Foolish Wives," Universal's million-dollar feature.

In all 239,000 feet of film went through the camera. This amount was reduced to 129,000 feet of material from which the best 126,000 feet will be selected for the screening. Von Stroheim estimates that he will be ten weeks cutting, which will give the production a fall publication.

Morosco's "Half Breed" Delivered To First National for Publication

"The Half Breed," the debut picture of Oliver Morosco Productions, Inc., for Associated First National distribution, has been delivered in New York by General Manager George R. Bentel. The latter announces that the second picturization of the Morosco stage successes, "Slippy McGee," is nearing completion under the direction of Wesley Ruggles.

In "The Half Breed" the Morosco policy of building strongly from the salient features of the stage drama has been shown, it is said, together with the Morosco care in dressing and setting. "The Half Breed" was written by Morosco himself and the adaptation, as well as the direction, was given over to Charles A. Taylor. The director has given "The Half Breed" an unusual twist, it is claimed, getting away from the conventional ending.

Titles Are Different

It is also said that something different has been introduced in the way of handling titles. These, the work of Renaut studio, in Los Angeles, carry a main decorative theme—the Indian blanket—with each spoken title carrying its distinctive marks. Wheeler Oakman was selected to play the title role, which is a dual characterization. Others in the cast are Ann May, Mary Anderson, Joseph Dowling, Hugh Thompson, Stanton Heck, Lew Harvey, Nick F. De Ruiz, Doris Deane, Sydney De Grey, Herbert Prior, Al S. Lloyd, Carl Stockdale, Evelyn Seible, Eugenia Gilbert, Leila Lane, George Kuwa, King Evers and Joan Elmer Woodbury.

Shows Thrilling Stampede

In one of the scenes, taken in the range country near the Sierra foothills in California, more than 500 head of cattle were used in a thrilling stampede.

The second Morosco picture, with a cast headed by Wheeler Oakman in the role of "Slippy McGee" was made largely amid the natural surroundings at Natchez, Miss. The other members in the cast are Colleen Moore, Pat O'Malley, Edwin Stevens, Sam De Grasse, Lloyd Whitlock, Alfreed Allen, Edith Yorke, Charles E. Evans, Nellie Peck Saunders, Charles Force, Joe Sawyay and Willam Foster.

General Manager of National Exchanges Find: Business Good

Hunter Bennett, vice president and general manager of National Exchanges, Inc., is making a tour of the independent exchanges allied under National Exchanges, Inc. He already has visited Boston, Philadelphia, Buffalo, Pittsburgh and Chicago. Before returning to New York he plans to go to the Coast, returning through the South and visiting each of the seventeen exchanges combined under National Exchanges, Inc.

Mr. Bennett reports from various cities he has thus far visited that, while business has undoubtedly fallen from the high peak set during the past two years, it is still in a very healthy condition, and that it seems to be the unanimous opinion of all exchange managers that from now on there will be a decided increase in box office returns.

Dale Hanshaw, Pacific Coast representative of National Exchanges, Inc., during the past year, has been called to the home office to take charge of the publicity department.
Season’s Output Is Announced by Metro
Four Stars Will Contribute Seven Pictures Each to Program

Metro Pictures Corporation’s program for next season will include the following:

Three Rex Ingram productions: “The Four Horsemen of the Apocalypse,” “Torn to the Right” and “The Conquering Power.”

Specials for Metro Lyric: Viola Dana, Alice Lake and Gareth Hughes in the Nazimova production, “Camille.”

In announcing the company’s schedule Richard A. Rowland, president, said:

Plans Are Ambitious

“Metro demonstrated how sincere was its purposes and how painstaking were its efforts when it gave to the screen ‘The Four Horsemen of the Apocalypse.’ “But Metro isn’t going to stop there and put itself on the back. There are other things for its hand to do. The Metro plans for the coming year are ambitious. But the company is ambitious. It believes in the best and it tries its best and makes the best—it holds that supremacy is the best policy.”

Gives Picture Titles

Three of the Lytell pictures are “A Trip to Paradise” and “Junk,” both Maxwell Karger productions, and “Cindy,” a Bayard Velleter picture.


For Alice Lake have been chosen “The Famous Miss Revell,” “The Ums,” “Double Cure,” “The Hole in the Wall,” “June, Jeopardy,” “The Making of Eleanor Jay” and “Moonlight.”


Mr. Rowland says that Metro will place emphasis upon service to the exhibitor.

Pennsylvania Theatres Request Permission to Employ Woman Usners

(Special to Exhibitors Herald)

HARRISBURG, PA., July 26.—The Motion Picture Theatre Owners of Pennsylvania, John S. Evans, president, has petitioned the office of labor and industry for permission to employ girls between 16 and 21 years of age after 9 o’clock at night as ushers and musicians.

The petition states that the present law makes “criminals and hypocrites of them (girls), because it makes them lie either deliberately or through subterfuge regarding their age, a great many being between 18 and 21 years.”

Portland Censorship Comes Up on July 27

(Special to Exhibitors Herald)

PORTLAND, ORE., July 26.—The hearing on the motion picture censorship ordinance presented to city council several months ago by the Church Federation and other civic bodies is scheduled to come up for a hearing tomorrow.

“Fox Week” Will Be Staged Beginning on September 11

Drive for Solid Week of Bookings Will Begin at Once—Goldwyn Announces Special Week Will Be Observed October 23-29

The Fox Film Corporation is the latest distributing organization to announce a special week to mark the opening of its best pictures for the season of 1921-1922. “Fox Week” will open September 11 and close September 17.

The Famous Players-Lasky Corporation is already in the midst of a drive to make the annual “Paramount Week,” September 4 to 10, a record breaker. The Goldwyn Pictures Corporation has announced a “Goldwyn Week” for October 23 to 29.

September Is Also “Independents’ Month”

September also has been named “Independents’ Month” and is to be the occasion of a vigorous drive for bookings by state right distributors and various other exhibitors, publicists and other organizations. This campaign has the support of the Motion Picture Trade Journals.

Every indication is that the opening of the fall season is to see a flood of strong attractions and that the exhibitors are to receive unusual assistance from exchanges in their exploitation and advertising efforts.

Fox Completes Preparations

The decision of the Fox Film Corporation to stage a special week the second week in September was made at the Fox convention held in New York City in June. Since then branch managers and salesmen have been getting ready for the big event. The branches have been supplied with ample material for serving an unlimited number of customers for the special period of seven days, during which exhibitors are to be asked to devote the entire week’s entertainment to pictures culled from the Fox release chart.

According to the representative of the Fox home office the corporation never was in such good shape to book a solid period of first-class entertainments as at the present time; seven weeks or seven days—it would be the same.—so great is the wealth of material on hand. The exhibitor will have a wonderful list of special productions and star pictures to choose from—pictures as assured value from a box-office standpoint.

Fox exchanges are prepared to handle a great volume of business on the specified Fox Week. Free banners, posters and other accessories have been prepared and everything is being done to make Fox Week a great success from the exhibitor’s standpoint as well as from that of the exchange manager.

Goldwyn Drive in October

The drive to be staged by the Goldwyn Pictures Corporation for solid weeks of bookings of Goldwyn pictures the week of October 23 is to follow a national advertising campaign in magazines, which combined claim to reach twenty-seven million readers.

It will be the first “Goldwyn Week” ever staged. It was endorsed by exchange managers of the annual convention of the company at Culver City, Cal., early in June.

Among the pictures available to exhibitors for the week will be “The Old Nest,” “Dangerous Curve Ahead,” “The Night Rose,” “All Fair in Love,” and “Beating the Game.”

Associated Exhibitors Pleased

Associated Exhibitors has issued a statement that the bookings and call for paper and accessories it has received indicate exhibitors are earnestly supporting “Independents’ Month,” which is scheduled for September.

Particularly heavy bookings of Harold Lloyd comedies, “The Rider of the King’s Log,” “The Road to London,” “The Devil” and “What Women Will Do” are announced.

Realart Manager Heads St. Louis Film Board

(Special to Exhibitors Herald)

ST. LOUIS, MO., July 26—Floyd Lewis, manager here for Realart, has been elected president of the new F. I. L. M. Club of St. Louis. Other officers are: Sam Harris, Pathe, vice president; C. M. McLean, Fox, secretary; and A. R. Keen, treasury. The directors are: Jack Weil, Goldwyn, Barney Rosenthal, Universal, Charles Werner, Metro, J. A. Stenson, Vitagraph, and R. J. McManus, Paramount.
450 Short Subjects Announced By Pathe for 1921-22 Season Company Will Have Publication for Every Day in Year, With Two for Some Days—Serials Not Included in This Program

Four hundred and fifty short subjects are scheduled for publication by Pathe during the year 1921-22, according to an announcement by Elmer Pearson, director of exchanges.

The scope of this schedule can best be figured by the fact that there will be a Pathe subject for every day in the year, and two for some days. Mr. Pearson made it plain that even this schedule will be expanded.

Serials Not Included

Serials do not come under the general classification of short subjects in the Pathe ratings, and consequently are not numbered among the 450 publications contracted for the season beginning in September.

This showing is made in less than a year from the date of Paul Brunet’s announcement of the purchase of Pathe Exchange, Inc., to concentrate on short subjects.

Among the established series of short subjects figuring in this Pathe showing are the semi-weekly issues of Pathe News and the weekly issues of Pathe Review.

The weekly issues of “Tipping of the Day” are included in the list. This screen reflection of the witty comment on events and manners of the times selected from all available sources, is said to be gaining in popularity.

“Bill and Bob” on Program

The list also includes the wild animal trapping and taming series called “The Adventures of Bill and Bob,” produced by Cyrus J. Williams, the discoverer of the 11-year-old boy heroes of the “Adventures.”

Of similar fascination are the pictures in series which carry you into the jungles of Asia with the celebrated Major Jack Allen, who makes a profession of the capture of elephants, lions, black panthers and other wild animals.

Schedule Lloyd Re-Issues

The Hal Roach comedies, featuring Harry “Snub” Pollard, Marie Mosquini, Eddie Rait and Sammy and Gaylord Lloyd will come along at the rate of one a week and in all probability will average two a week, including the Harold Lloyd re-issues.

A new series of the virile and popular Tom Satchi Westerns are now being produced. In this general field of outdoor material are included the Holman Day short pictures dealing with life in the Maine woods.

In a few weeks Pathe will announce the acquisition of a number of other short subjects that will fill a very urgent demand, it is said.

State Right Buyers Interested in Serial Tarzan Company Receiving Many Requests From Exchanges

According to Louis Weiss, secretary of Adventures of Tarzan Serial Sales Corporation, this organization is being besieged with requests for territory from the leading distributors of the United States and Canada.

In commenting on this activity in the state right field at the present time, Weiss states:

“Despite the undeniably poor conditions existing at the present time, coupled with the customary summer slump, we have received an amazing number of applications for territory for ‘Adventures of Tarzan,’ our new serial starring Elmo Lincoln, which now near completion at the Great Western studios in California.

‘Daily our mail is augmented by letters from every territory in this country and also from Canada, together with wired requests and radiograms. In addition to this correspondence I could mention the names of at least fifteen leading buyers who have made a special trip to New York as far away as Kansas, Texas, Minnesota, Illinois and Georgia for the express purpose of viewing this serial.’

“We attribute this remarkable interest on the part of the leading exchanges solely to the tremendous box office power of Elmo Lincoln as the creator of the character of Tarzan in ‘Tarzan of the Apes’ and ‘The Romance of Tarzan.’”

450 Short Subjects Announced By Pathe for 1921-22 Season Company Will Have Publication for Every Day in Year, With Two for Some Days—Serials Not Included in This Program

Doris May to Star In R-C Productions Pictures Will Be Made by Hunt Stromberg and Seiter

R. S. Cole, president of R-C Pictures Corporation, announces that Doris May, former co-star of Douglas MacLean, is to be starred in pictures for R-C distribution.

The pictures will be known as Hunt Stromberg Productions. This marks Mr. Stromberg’s introduction into the production ranks. His previous work in the industry has been as director of advertising and publicity for several companies, including Thomas H. Ince.

Associated with Stromberg in the production of the Doris May pictures is William A. Seiter, who directed the Douglas MacLean features for Ince. Bert Cann is chief cameraman of the new unit.

An original story will afford Miss May her first vehicle. It is now being prepared in continuity form by Violet Clarke in collaboration with Director Seiter.

Popular Cast Chosen

For “The Rosary” by William Selig and Rork

A cast of prominent players has been assembled for the Selig-Rork Pictures of “The Rosary.”

In the cast are Lewis Stone, Jane Novak, Wallace Beery, Robert Gordon, Eugenie Besserer, Dore Davidson, Pomey Lyon, Bert Woodruff, Mildred June and Harold Goodwin.

Director Jerome Storm has been working steadily for three months in preparation. Bernard McComville wrote the continuity of “The Rosary.”

Plan $50,000 Theatre

COLUMBIA, MO.—A $50,000 theatre seating 1,250 people will be erected here by T. K. Catron, Will E. Smith and associates.
FORTY FROM SELZNICK
Hammerstein, O’Brien and Tearle Will Make Six Productions Each During Year

FORTY feature productions are scheduled by Selznick Enterprises for distribution during the year 1921-22.

In announcing the future plans of the organization Lewis J. Selznick, president of the company and one of the prominent independent producers in the motion picture industry, that the subjects offered will be sufficiently diversified as to nature to make them a pretty fair backbone upon which to concentrate exhibition of any season's bookings for the average theatre.

Three star series have first place on the schedule. Comprising these units will be six productions each from Elaine Hammerstein, Conway Tearle and Eugene O'Brien. Owen Moore will star in four pictures, each to be sold individually.

Present plans call for concentrated effort on only six specials. Completing the program will be six Constance and six Norma Talmadge pictures to be booked in blocks of six. The company plans to select twelve and re-edit and retile them for re-issue.

In addition to the forty feature publications the company will continue to issue semi-weekly the Selznick News reel.

Efforts of the organization, according to Myron Selznick, vice-president, will be centered on bigger and better pictures of a more diversified nature than ever before. He states that with the following each star has established the company is in a position to disregard to a degree the question of whether or not the public wants this star or that star in just the particular kind of picture which it seems best to produce from the box office standpoint.

Two pictures for fall publication evidence a development of this plan. "Handcuffs or Kisses" is entirely different from anything in which Miss Hammerstein has played heretofore. Likewise, "Clay Dollars" will present O'Brien in a new role.

While in the past the company has concentrated itself primarily in the industry, officials believe these units are sufficiently popular to warrant giving more serious consideration to specials. Four of the six specials for the year will be "A Man's Home," for fall publication. It is a picturization of a play by Anna Stres and Edmund Breese. The second will be "Conceit," the third, John Galsworthy's "Justice," and the fourth, "The Easiest Way" from Eugene Walter's play.

The Selznick program is not a paper program. At the present writing nearly half of the product mentioned is practically ready for distribution.

MYRON SELZNICK ANNOUNCES that an outstanding feature of the season's output will be variety. He says that in the past two years the public has shown the class of pictures desired, thus enabling the company to produce with certainty subjects which will prove successful.

The company will concentrate, he says, upon the six specials, the first of which, "A Man's Home," is expected to set the standard for the remaining five.

"The unique creation, "Conceit,"" he states, "will be another, while "The Easiest Way" will be a brand new production with a distinguished array of noted players. These with the Galsworthy drama, "Justice," starring William Faversham, are sufficient to indicate our policy as to specials."

In touching upon the question of censorship he states that the question is one which need worry no one. Selznick has proved, he says, that the company can make powerful pictures which are immune from this interference.

Regarding the star series Myron Selznick declares that the Elaine Hammerstein pictures will be de luxe comedy dramas, containing the highest type of romance and portraying the typical American girl.

A change is noted in the plans for the Tearle set. These pictures will be of a heavier type, presenting stories of virile strength and vivid action.

The Eugene O'Brien feature, he says, will be in a somewhat lighter vein. Owen Moore will continue in the same type of play as in the past.

ELAINE HAMMERSTEIN, whose popularity is evidenced, according to Selznick, in the quantity of testimonials received from exhibitors and reviewers, will appear in "Handcuffs and Kisses" by Thomas Edgelow. George Archainbaud directed the star, whose principal support is Niles Welch.

Other vehicles for this star are "When Youth Rebels" by Cosmo Hamilton, "Heart of Flame" by Robert Louis, "Yesterday's Wife" by Evelyn Campbell, and "The Alibi" by Leigh Gordon Giltner.

Evidence of her popularity is noted in the fact that she was winner or finished in the front ranks in several contests conducted by newspapers; she was voted the most popular actress in three American colleges and she has won contests in Canada, Japan and South America.

EUGENE O'BRIEN'S FIRST IN the new series will be "Clay Dollars" by Lewis Allen Browne, under the direction of George Archainbaud. Ruth Dwyer has the leading feminine role. Others in this series are "Stop That Man" by George V. Hobart, and "Pierce of the Sea" by Lewis Allen Browne.

Special attention was given in selecting for this star an assortment of stories such as has given him successful vehicles in the past.

Selznick reports that the series of O'Brien pictures just completed has proved to be the most successful yet made by the star. This group includes "The Wonderful Chance," "Broadway and Home," "The Last Door," "Is Life Worth Living?" "Gilded Lies" and "World's Apart."

CONWAY TEARLE'S VEHICLES have been chosen from a wide range of subjects. The titles of the first five are "Shadows of the Sea," "After Midnight," "Love's Masquerade," "The Man of Stone" and "The Honor of His House."

The first of these was directed by Alan Crosland and is ready for showing. The second is a Ralph Ince production in which Zena Keefe plays opposite the star. William F. S. Earle directed with Winifred Westover carrying the leading feminine role.

Because of the success of previous Tearle subjects Selznick officials believe that the forthcoming series will be comprised of pictures which will be among the foremost box office attractions of the new year. Suf-
SELZNICK DIRECTORS, (left to right) Alan Crosland, Henry Kolker, Ralph Ince, William P. S. Earle, and Robert Ellis.

Selznick Stars

Left, Eugene O'Brien; Right Elaine Hammerstein; Below, (left to right) William Faversham, Owen Moore, Conway Tearle.

Players in Selznick Pictures: (Left to right) Zena Keefe, Kathryn Perry, Ruth Dwyer, Nita Naldi, Winifred Westover, Lucy Cotton, Doris Kenyon and Olive Tell.
clent product is now on hand to insure the prompt publication of these pictures on schedule time.

**First Talmadge Film**

Published Sept. 30

Constance and Norma Talmadge re-issue, will be published, beginning on September 30, on the last day of each succeeding month. "Scandal," starring Constance Talmadge, is scheduled for the last of September, with "Poppy," a starring Norma, scheduled for October 30. The twelve pictures will alternate as indicated giving exhibitors one feature each month. Other Norma Talmadge pictures to be revived are "De Luxe Annie," "Right of Purchase," "The Safety Curtain," "The Secret of the Storm Country," and "Her Only Way."

The other five subjects starring Constance are "A Pair of Silk Stockings," "Good Night Paul," "The Lesson," "Mrs. Leffingwell's Boots" and "A Lady's Name." All of these pictures will be re-edited and re-titled.

**Selznick News on the Job**

Selznick points with particular pride to the progress made with Selznick News. This short reel subject of current pictures is under the supervision of Myron Selznick, vice-president in charge of production, and David Selznick, secretary of the company.

E. V. Durling is editor of the reel, with Larry Darmour as chief assistant.

The editor states that figures and facts show that during the past three months Selznick News has had 10 per cent more exclusive stories than its nearest competitor and that in the matter of actually covering the world's events Selznick News is far in the lead.

Mr. Durling points out that during the same period every daily paper in New York City has had to turn to Selznick News for still pictures on stories which they had overlooked or been scooped on.

Selznick News now has 292 cameramen located in every quarter of the civilized globe. Among the stars on the camera staff are Milton Ayes of San Francisco; Paul Miller, Berlin; Perryman, Seattle; Holbrook, Los Angeles; Jones, London; Koennitz, Tokyo; Schoedsack, Roumania, and Al Gold and Charley Sanwald, New York.

**Lehman to Direct**

**Owen Moore Film**

Owen Moore will have as his leading lady in several of his productions Kathrym Perry, who is also wife of the star. Added interest is given the announcement of the Moore series in the statement that Henry A. Lehman has arranged to write and direct a comedy for Moore. The Moore comedies, as stated previously, will be sold on their individual merit instead of being handled as a series. Mr. Moore has fully recovered from his recent illness and the Selznick organization is confident of the success that will follow his return to the lot.

In addition to the Lehman story Moore will appear in Will M. Hough's "The Forgetters," Garrett Eidan Fort's "Rest for the Weary." and Lewis Allen Browne's "Oh Professor."

**Special Attractions**

**Will Number Six**

Special attractions will number six and no more. Each will be cast according to type and individual fitness, and an experienced director will be assigned each feature. Of the six, specials four have been announced in this article. Two of these, "A Man's Home" and "Conceit," have been completed and are ready for distribution. Two are yet to be determined upon.

"A Man's Home" is a Ralph Ince production featuring Harry T. Moore, Kathryn Williams, Faire Binney, Grace Valentine and Mat Moore. In the cast of "Conceit" are William Davidson, Hedda Hopper, Maurice Costello, Warren Cook and Lelty Hillburn. In announcing "The Easiest Way" it is stated that David Belasco will present a revival of the play on Broadway with Francis Starr again in the leading role.

**Select Managers Rise From Ranks**

Branch managers of Select Pictures, who work under the direct supervision of Vice-President Sam E. Morris, are holding these advanced positions in a majority of cases because of their adherence to President Selznick's policy, "Outgrow your job. I have a bigger one waiting for you."

Although in the past year it has been necessary to fill vacancies in the sales organization, the new managers in a general way have been merely moved up from the ranks. Speaking of this policy Mr. Morris said:

"By following this policy in the business of keeping our exchanges in smooth running order we feel that we scarcely ever take a step backwards in the standing and prestige which we are constantly aiming to create among our exhibitors, our custom-
ners. We have always advocated a highly developed spirit of cooperation in each branch office."

Showing in an extremely practical way just how this policy religiously followed by Select has worked out across a number of years it may be mentioned that in a number of instances the managers of branches are men who have been associated with the company since its inception.

**The Development in Merchandising Sense**

With the steady progress of the motion picture industry certain changes are noticeable in the various branches. Asked to point out what he regarded as one of the notable changes in any branch Vice-President Morris said:

"It strikes me that one of the most noticeable changes in recent years is the growing disposition of the exhibitor to apply good sound common sense to his own particular business. At the risk of being badly misunderstood I might say that the exhibitor is slowly but surely adopting the practices of the level-headed merchant as opposed to those of the more or less hctic and excitab showman in the conduct of his business."

"By that I do not mean that exhibitors seem to show any inclination to discard 'showmanship' in every branch of their business. What I do mean is that exhibitors seem to be doing a lot more thinking for themselves and are analyzing their business according to common sense ideas and are not accepting as freely as they once did all kinds of hurrah advice merely because there seems to be a precedent for practically any old kind of practice in the 'show business' from which, it is contended, the motion picture business sprung."

One reason for this change he says is the fact that the motion picture "comes pretty nearly being a necessity and not a luxury."

**Will Market Film in Sweden, Norway**

The foreign plans of the company have been virtually completed. Louis Brock, export manager, is now in Europe where he will complete arrangements for the marketing of the Select product in Sweden and Norway. The company's agreement with Wulturaw Company of London also has been renewed, which assures Selznick pictures of distribution in the British Empire.

Selznick maintains its own exchanges in Paris, Lyons, Lille and Toulouse, France; Brussels, Belgium; Geneva, Switzerland; Sydney, Melbourne, Perth, Adelaide and Brisbane, Australia. Biography Company of Bohemia has the rights in Czechoslovakia, Austria, Poland, the Balkans and Jugoslavia. Max Chudeman of Buenos Aires holds the Argentine rights; Atlantic Cinema Company, Germany; South African Film Trust, South Africa; Continental Film Exchange, Cuba; Selective Film Service;
EXHIBITORS HERALD August 6, 1921

Porto Rico; International Photo Distributing Corporation, Far East.

For some time now Selznick has maintained all production activities at its Fort Lee studios in the East. President Selznick believes that in many respects that section of the country excels the West in production facilities. He also contends that the production in the East makes for economy—promotes a saving which can be turned back into improved production.

**Capable Players Strengthen Casts**

One factor which is given close attention by Selznick is the selection of players to support its stars. The company aims not only to choose players who are ideally fitted to the part, but also players who are prominent in the public eye. Selznick lists among its array of regular performers the following actors:

Zena Keefe, Winifred Westover, Ruth Dryer, Florence Billings, Kathryn Perry, Doris Kenyon, Hedda Hopper, Kathryn Williams, Harry Morey, Niles Welch, Robert Ellis, Matt Moore, George Fawcett, Norman Kerry, Roland Bottomley, Arthur Houseman, Frank Currier, William B. Davidson and others.

In selecting directors for the company's stars Myron Selznick gives first thought to the man who is best suited to the immediate task. These are the men who comprise the directorial staff. Ralph Ince, both star and director, Alan Crosland, George Archainbaud, William F. S. Earle, Robert Ellis and Henry Kolker.

None of these directors has been employed as director for any particular star, Mr. Selznick believing that the director must fit the star and the story to obtain the best results.

**Ralph Ince Also a Selznick Star**

Mr. Ince was star in and directed "The Land of Opportunity" and "The Highest Law." He has directed pictures starring Elsie Hammerstein, Eugene O'Brien, Zena Keefe, and Conway Tearle. Features directed by Crosland, who is now only 27 years of age, include: "Youthful Folly," starring Olive Thomas; "The Point of Valor" with Elsie Hammerstein, and "Shadows of the Sea," with Conway Tearle.

Archainbaud, one of the several directors brought to America during the period when Miss Laemmle was looking pictures, has directed more than twenty features for Selznick. He has worked with Miss Hammerstein, Eugene O'Brien and Conway Tearle. The other three directors have been shifted from star to star as in the case of the three just mentioned.

In finding suitable material for its stars and specials Selznick has an efficient staff of writers who consider current market and weekly periodicals; read the output of every novel writer and seek for stories wherever they may be found. Foreign agencies also submit stories.

**One Good Part Leads to Another**

When Myron Selznick saw the results of Niles Welch's work in the Selznick special "Who Am I?" he liked the effect upon the screen so well that Welch was put in line for a series of good engagements on the Selznick lot. His next service for Selznick was in "Remorseless Lave," in support of Miss Hammerstein. He is now at work opposite the same star in "The Way of a Maid," under the direction of Earle.

Lester Cuneo and Francesca Billington in a scene from "Blue Blazes," a Double-Day Production to be distributed by Irving Lesser of Western Pictures Exploitation Company.

**Lesser Distributes Lester Cuneo Films**

Deal Involves Eight Five-Reel Westerns—"Blue Blazes" First of Series

Irving Lesser, general manager of Western Pictures Exploitation Company, announces that he has closed with Doubleday Production Company for the distribution of eight five-reel Westerns starring Lester Cuneo.

Charles E. Maek, represented Double-day in the transaction.

The first of the series, "Blue Blazes," is a story of concentrated action by Henry McCarthy and Lee Meach. It is a story literally and figuratively of punch, it is said, inasmuch as Cuneo plays "Jerry Connors," a world champion prize fighter. Supporting the star are Francesca Billington as Mary Lee, Fanny Midgley as Madilda Lee, Bert Sprotte as "Black" Lanning, and Phil Gastrock as the lawyer, Benton.

"Blue Blazes" was produced under the supervision of Charles E. Maek and directed by Robert Kelley.

**Chester Director Also Composes Popular Songs**

Harry Williams, who with Mort Peebles is directing Chester comedies starring Snooky, is also a successful song writer, his latest hits being "Sicily" and "Mellow Yellow." Some of his former successes are "In the Shade of the Old Apple Tree," "Take It Slow and Easy," "Peggy," "Cheyenne," "Navajo" and "I'm Afraid to Go Home in the Dark."

**Write Song to Exploit "Why Girls Leave Home"**

Plans are under way for an extensive exploitation campaign for Warner Brothers next production, "Why Girls Leave Home," which was produced by Harry Rapf with William Nigh directing. It will be published early in the fall.

Gus Edwards and Will D. Cobb, song writers and composers, have written a special song, "Why Girls Leave Home," to be featured with the presentation of the production and it will be published in sheet music and phonograph record form simultaneously with the publication of the film.

Readjust Exhibition Values for Summer

Playgoers Believe Price Will Enable Theatre Men to Meet Situation

A readjustment of exhibition values for the summer months only has been announced by Playgoers Pictures Corporation, whose pictures are distributed through Pathé.

The company states that this action is for the sole purpose of "reaching out the hand of cooperation to the thousands of exhibitors who require product at a price that will permit them to meet present business conditions with profit."

**Three Films Available**

The pictures available under the readjustment are: "The Butterfly Girl," "Women Who Wait" and "They Shall Pay."

The third of the list will be published on August 7. It marks the return to the screen of Lottie Pickford who will be remembered for her work in "A Diamond From the Sky" and "Mile a Minute Kendall."

Marjorie Daw in Lead

In the first of the pictures named Marjorie Daw, King Baggot and Fritzle Brunette carry the leading roles. Marguerite Clayton and Creighton Hale have the principal parts in "Women Who Wait."
Interesting Events in Filmland

One of the pleasantest things imaginable this weather would be dedicating an ice plant. That is just what Wanda Hawley, the Realart star, is doing, with a bottle of milk. Dane L. Faralla, assistant treasurer of Realart, and Oren Woody, manager of Los Angeles exchange, assisted Miss Hawley.

What is said to be the largest teaser ad in the world is located at Broadway and 45th street, overlooking Times Square. Each week Universal changes the figures showing the money spent on "Foolish Wives," the Von Stroheim production.

John S. Robertson, who is to direct the forthcoming Famous Players-Lasky production of "Peter Pan" interviews a group of little screen aspirants at the Famous Players British Producers studio, Islington. L. B. Lestocq, studio casting director, is standing at the left of Mr. Robertson.
L E T T E R S
From Readers

Communications on topics of current interest. Writers are requested to confine themselves to 200 words. Unsigned letters will not be considered.

Lon Burton Stands Pat

LIVE OAK, FLA.—To the Editor: I am writing this letter dated Cleveland, Ohio, and signed "A Cleveland Exhibitor," which I have just received regarding my recent letter in your valuable publication and which I trust you will give space to:

In the first place, I don't believe that the uncouth, illiterate writer of this letter is an exhibitor. I rather think he may be a janitor at some first-class theater and dive. Anyway, he has not manhood enough about him to sign his name. In the next place, I can't see any situation in a small Florida town should interest him in Cleveland, Ohio; why he should take a letter of facts which is absolutely none of his business and write me an insulting letter relative to the same. I suppose that I should pay no attention to the creation but in the fear that there should be others of his class. I wish to state a few things briefly:

I reiterate that the picture business has been the best with me for the past seven months and that my life and all my more weeks will make eighteen years I have been in the game in Georgia, Tennessee, Alabama and Florida. The life of a newspaperman has been better in Florida than any other state in the union in all lines and all picture houses down here are doing well.

As an evidence of how much of a "joke" my business is, parties are now erecting me a house here. And just for me being a "simp," the fact stands out that I have served this little city for two and a half years as secretary of the Chambers of Commerce. I have spent life as a newspaperman (owning my own papers) and as secretary of live organizations. There is a freak who wrote the disgusting letter to me is the first to call me a "dead one."

Nobody in this section of the country considers the picture game a "joke." All towns have neat picture houses which, as a rule, are conducted by men, good-hearted gentlemen who are a credit to their sections and who stand right at the top of everything calculated to improve the religious and moral conditions of their town. As such, I am delighted to state, I rank.

Yes, I have the only picture house in Live Oak and I am proud of that fact, but if such competition as the man who wrote the letter should develop, he could not do enough business here to pay for his light bill, even were he given free rent and a perfect picture palace. We have a little town of only 3,000 population, but when I took around me and see a $60,000 Methodist church, a $100,000 theatre a $150,000 Masonic Temple, and numerous residences going up, with three railroads rushing the building, I would not fear the success of good streets and conveniences of a large, modern city, I cannot but feel proud of the fact that I stand as a respected citizen and business man of Live-Oak, Fla.

Please reproduce the letter written to me just as it is. Thanking you and

ETHEL CLAYTON,
Paramount star, grabs a bite to eat between scenes.

wishing for the HERALD all possible success.—Lon Burton, Manager, Marion theatre, Live Oak, Fla.

The Letter

Mr. Lon Burton: We in Cleveland have had a great laugh at you and your expense by writing such a letter for the HERALD. You say business is good. Why you poor simp everyone in U. S. knows business cannot be worse. That shows you want to every exhibitor and they all are saying the same as we are that you are a joke. Perhaps you thought by writing that article we would think you a live bird. Well, take it from me, if you were a live one you would not be in the town—you are, for if a man get all the money in Live Oak he would be broke. You house crumbs, maybe you have the only show in your town, but what would you do if you had competition? It's foolish like you that make the world laugh at moving picture business and say it's a joke business and why shouldn't they when they read such articles. Washington and the head of the country will tell you that times are very bad, but you simp don't realize that. I understood the HHHHHHH's so you can see how it looked in print and, for God's sake, get wise to yourself and don't ever write a thing like that. Have you a wife, or daughter, or son or any near relative? If so, get their advice before you ever do anything again. You foolish exhibitor from Live Oak, guess you are the only dead one in town.—A Cleveland Exhibitor.

Eleven Serials Each Week

ORLANDO, FLA.—To the Editor: We are using eleven serials a week and no picture playing. All of the serials we are playing are proving satisfactory. We cater to colored patronage.—Robert L. Wilson, Ark theatre, Orlando, Fla.

Vitagraph Has Ambitious Plans for Curwood Film

David Smith is making big strides at Vitagraph's Hollywood studio in filming an adaptation of James Oliver Curwood's novel, "River of the North." Vitagraph believes that this picture will rank among the most spectacular productions ever made on the West Coast.

Henry B. Walthall and Pauline Starke have an ideal cast for the picture. An entire town has been built upon Vitagraph's lot for some mammoth settings of the opening scenes. Everything is being conducted, it is is upon a most colossal and elaborate scale.

Adv.—Personal: Horace—Please do not 'phone me again. Father is cleaning his gun.—Augusta (Ga.) Chronicle.

Howard—"My but you have a trim little waist?"—''Howdy.''

"Yes there's no getting around that."—Michigan Gargoyle.

A sailor, coming home unexpectedly, thrust his arm around his miss and kissed her. Without turning from her ironing she murmured: "A quart of milk and a pint of cream."—Our Navy Magazine.

Mrs. O'Brien—"My husband never goes out looking for trouble like yours.

Mrs. Murphy—"I suppose he gets all he wants at home."—"Topics of the Day" Films.

His Own 'little Wife'—"I'll put the studs in your shirt, dear, if you'll powder my back."—Los Angeles Express.

Mrs. Morgan—"And so your boy has been taken off to a reformatory for stealing.

Mrs. Jameson. What a shame!"

Mrs. Jameson—"Yes, isn't it? And him such a good boy too. Always brought everything home to his mother."—London Mail.

"I'm sorry to have to do this," said little Johnny, as he spread the jam on the baby's face, "but I can't have suspicion pointing its finger at me."—Everybody's Magazine.

"Mike," said the judge sternly, "the testimony shows that you hit this man twice."

"I did not, y'r honor," declared the defendant stoutly. "The fur-rst time I hit him I missed him."—American Legion Weekly.

David Butler's Second Being Cut and Titled

"Bing-Bang-Boom," David Butler's second feature, is completed. The subject is in the hands of the studio cutters. Prior to commencing work on a third feature, the studio will take a trip to West Coast to the mountains with his father-director as his companion.

Irving M. Lesser, general manager of Western Pictures Exploitation Company, has just completed a trip of all the important exchange centers in behalf of the Butler production, "Death in Paris," in which instance he has consummated deals with the various First National exchanges whereby they will publish the Butler products. "Making the Grade" is the first of this series and will be distributed in the near future.

Miss du Pont Works on First Starring Vehicle

Miss du Pont, signed to start at Universal City as a reward for her work in support of Erich von Stroheim in "Foolish Wives," has started work on her first feature, "The Rage of Paris," in which instance she is directed by Jack Conway. Jack Perrin has the leading masculine character. The cast also includes Ramsey Wallace, Leo White, Freeman Wood, J. J. Lance and Elmer Hancock.
“What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Associated Producers

Lying Lips, with a special cast.—They raved over this one. Will go good anywhere.—Mack Jackson, Strand theatre, Alexander City, Ala.—Small town patronage.

The Forbidden Thing, an Allan Dwan production.—Nothing to rave over, have seen better. Just call it a fair play and stop. Poor business on this one.—C. L. Kirby, Elk theatre, Longview, Tex.—Small town patronage.

Love, with Louis Glau.m.—Think this is one of the poorest pictures Associated Producers has. If I want to close up and go fishing, all I have to do is put out some bills on Louise Glau.m, and go. Nobody comes.—C. L. Kirby, Elk theatre, Longview, Tex.—Small town patronage.

First National

Scrap Iron, with Charles Ray.—Good picture, going over very well.—W. J. Johnson, Palace theatre, Long Beach, Calif.—Neighborhood patronage.

Passion, with Poli Negri.—A good business in hottest weather known.—Regent theatre, Allegan, Mich.—Neighborhood patronage.

Peck’s Bad Boy, with Jackie Coogan.—An A Number 1 picture. Did wonderful business in spite of the hot weather.—T. D. theatre, Sacramento, Calif.—General patronage.

Nineteen and Phyllis, with Charles Ray.—A good picture, but I did not make money on it.—A. H. McCarty, McCarty theatre, Barnesville, Ga.—Family patronage.

The Kid, with Charles Chaplin.—Played two days to good business. A good Chaplin production. Will go in small towns and will pack them in. First National have all been good for me.—J. Koopman, Amenia Opera House, Amenia, N. Y.—Neighborhood patronage.

The River’s End, a Marshall Neillan production. One day to splendid business. Patrons were very much pleased.—Rev. Jager, Parrish House theatre, Kinderhook, N. Y.—Neighborhood patronage.

The Beauty Market, with Katherine MacDonald.—Just fair picture. Star has some admirers here, but not enough to make any of her pictures make money.—Britton & Lundgren, Melba theatre, Alexis, Ill.—Neighborhood patronage.

Twin Beds, with Mr. and Mrs. Carter De Haven.—Only good comedy the De Haven’s have ever been in. Pleased audience.—J. W. Watson, Benton theatre, Kansas City, Mo.—Neighborhood patronage.

The Devil’s Garden, with a special cast.—About a 35% picture.—A. H. McCarty, McCarty theatre, Barnesville, Ga.—Family patronage.

Carty, McCarty theatre, Barnesville, Ga.—Family patronage.

Twin Beds, with Mr. and Mrs. Carter De Haven.—A real picture. Give us more like this.—J. F. Baker, Beacon Way theatre, Mt. Vernon, Ky.—General patronage.

Dinty, with a special cast.—Played one day and the people enjoyed it very much. Nothing certainly makes good pictures.—J. Koopman, Amenia Opera House, Amenia, N. Y.—Neighborhood patronage.

The Kid, with Charles Chaplin.—The only picture that played five days in this theatre. Best picture Chaplin has made.—Geo. Davis, Stratford theatre, Poughkeepsie, N. Y.—Neighborhood patronage.

Nomads of the North, with a special cast.—This is an excellent production. Forest fire in last reel is great.—L. D. Fairfield, Legion theatre, Wakonda, South Dak.—Neighborhood patronage.

Her Kingdom of Dreams, with Anita Stewart.—A very good picture, and a novelty in that it has so many of the most popular stars in the cast.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

DANGEROUS BUSINESS, with Constance Talmadge.—Best yet. Book it.—Regent theatre, Allegan, Mich.—Neighborhood patronage.

Harrriet and the Piper, with Anita Stewart.—Another 100% picture with splendid support for the star. Good story as usual with all Anita Stewart pictures, though one of the best we have shown. Boost it.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

The Kid, with Charlie Chaplin.—Best Chaplin made. Broke all records, box office and days. Ran this picture for a whole week. Receipts increased every day. No other picture ran longer than three days here. A sure cure for the hot weather blues.—Louis B. Goldsen, Princess theatre, Frankfort, Ind.—General patronage.

Harrriet and the Piper, with Anita Stewart.—A first class picture in every way. The direction was excellent. Settings were superb. Cast was all that could be desired. Lightings are far above the average. Therefore, taken as a whole would call it 100% picture.—Will H. Brenner, New Cozy theatre, Winchester, Ind.

A Virtuous Vamp, with Constance Talmadge.—A very fine picture. Patrons were well pleased.—D. A. Kooiker, Happy Hour Theatre, Ewen, Mich.—Neighborhood patronage.

My Lady’s Latch Key, with Katharine MacDonald.—Always draws a good crowd. You can’t go wrong in book-

Ten Plays My Patrons Liked Best

1. The Kid
2. The Mark of Zoro
3. Outside the Law
4. The Love Light
5. The Devil
6. Pink Tights
7. Behold My Wife
8. Rio Grande
9. Madame X
10. One Man in a Million

F. R. Coates,
Arcade Theatre,
St. Paul, Minn.
City officials of Paterson, N. J., and prominent film men gather to dedicate site for the new $2,000,000 Alexander Hamilton theatre to be opened July 1, 1922. It will seat 2,800 people and play First National pictures.

ing this picture.—T. D. theatre, Sacramento, Calif.—General patronage.

The Mind the Paint Girl, with Anita Stewart.—Poor. A sure enough lemon.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Polly of the Storm Country, with Mildred Harris.—About as good as the average of this star’s productions and will please her admirers.—H. Dasit, Atherton theatre, Kentwood, la.—Neighborhood patronage.

Her Kingdom of Dreams, with Anita Stewart.—Heard nothing but good comments on this picture.—C. L. Niles, Grand theatre, Anamosa, la.—Neighborhood patronage.

Twin Beds, with Mr. and Mrs. Carter De Haven.—Excellent comedy with good laughs. Good business for two nights in spite of hot weather.—Edw. Smith, Isis theatre, Russell, Kans.—Neighborhood patronage.

The Yellow Typhoon, with Anita Stewart.—Fine picture. Star well liked here.—Britton & Lundgren, Melba theatre, Alexia, Ill.—Neighborhood patronage.

The Old Swimmin’ Hole, with Charles Ray.—Fair picture. Pleased about 50%. In program class. Bought it for a special and lost money.—John Waller, Clark theatre, Bedford, la.—Neighborhood patronage.

Go and Get It, a Marshall Neilan production.—Pleased 100%. Am going to bring it back.—Mack Jackson, Strand theatre, Alexander City, Ala.—Small town patronage.

Her Kingdom of Dreams, with Anita Stewart.—One of the best pictures ever made by this greatest star of the screen. Play it big and let Anita get you the business as well as please your patrons. All Miss Stewart’s pictures go big here.—Earl Bookwalter, Ideal theatre, Hinsdale, Il.—Neighborhood patronage.

Twin Beds, with Mr. and Mrs. Carter De Haven.—Good program picture. Will please 75%. A little over done in some places.—John Waller, Clark theatre, Bedford, la.—Neighborhood patronage.

Playthings of Destiny, with Anita Stewart.—Very good, but Anita doesn’t spell cash at our box office.—H. J. Thaecher, Strand theatre, Salina, Kans.—General patronage.

The Fox

The Mother Heart, with Shirley Mason.—Splendid picture. Very true to life and pleased a good crowd. Shirley Mason is very popular here, but this picture will please anywhere.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

Beyond Price, with Pearl White.—The best feature White made. Not good for house that is used to running her in sensational pictures. Ran this in best house and pleased patrons.—Louis B. Goulde, Princess theatre, Frankfurt, Ind.—General patronage.

Rough Riding Romance, with Tom Mix.—This was a dandy picture. Tom Mix made a hit here with this one. A fine, clean picture. Lots of action and that always takes.—J. S. Painter, Liberty theatre, Queeno, Kans.—Neighborhood patronage.

Hearts of Youth, with Harold Goodwin.—Splendid picture with this new Fox star in a pleasing role. It will please the majority. Good story with a good supporting cast.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

Number 17, with George Walsh.—Lots of excitement. Goes good with dim novel readers—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Hands Off, with Tom Mix.—Very good. All Mix pictures good, but this one is better. Pleased all.—W. D. Van Derburgh, Broadway theatre, Statesville, N. Car.—Small town patronage.

Skirts, with a special cast.—Picture fair. Very good business. Good exploitation will bring them in.—W. D. Van Derburgh, Broadway theatre, Statesville, N. Car.—Small town patronage.

Mother Heart, with Shirley Mason.—Here’s a heart interest picture. Our people were delighted and said so. Put it on with comedy The Big Show, and had the best business in weeks. We needed it. Thank you Mr. Fox and Shirley and now let’s have more.—Mrs. R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

One Man Trail, with Buck Jones.—One of the best in which this star has appeared. A very good program picture with plenty of action.—Earl Bookwalter, Ideal theatre, Halstead, Kans.—Neighborhood patronage.

Get Your Man, with Buck Jones.—A real picture. There is pathos as well as plenty of action. Should appeal to any exhibitor and is a money maker.—B. B. Hinman, Palace theatre, Trinidad, Colo.—Neighborhood patronage.

Rainbow Trail, with William Farnum.—We can cover two pictures with one review. It is the second time for this and “Riders of the Purple Sage,” in this city and honestly, I never saw people take to anything like they did to these Zane Grey stories. Perhaps it was Grey and perhaps it was Farnum, but we know that the Rainbow Trail needed to the very doors both nights.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

Straight From the Shoulder, with Buck Jones.—Buck Jones is a wonder on rough stuff, and also a drawing card. Always makes good.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

A Ridin’ Romeo, with Tom Mix.—Poorest Mix picture we have shown. Nothing to the story. Only Tom Mix can get by with this, and it is Mix only all the way through.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

The Lamp Lighter, with Shirley Mason.—A good picture, with a good star, Not as good as some of her other pictures. Should be played with comedy.—Earl Bookwalter, Ideal theatre, Halstead, Kans.—Neighborhood patronage.

Beyond Price, with Pearl White.—Back to the serials for you, Pearl. We liked you well enough in the feature length subjects but our patrons never could see you in anything but a serial. Harry N. Palmer, Liberty theatre, Washington, Ind.—General patronage.

Riders of the Purple Sage, with William Farnum.—William Farnum is a good one and following with Rainbow Trail, it should prove a clean-up. Patrons after seeing this feature clamor for more.—W. D. Van Derburgh, Ideal theatre, DeKalb, Tex.—Neighborhood patronage.

A Ridin’ Romeo, with Tom Mix.—One of Mix’s best. Business with one and same as usual.—Peter Krauth, Opera House, Denison, la.—Neighborhood, patronage.

Skirts, with Clyde Cook.—Fox ought to be an extremely good and a special. It is nothing but a bunch of silly slapstick comedy with not a laugh in it for sensible people.—H. Davenport, Atherton theatre, Phenix wood, la.—Neighborhood patronage.

The Scuttlers, with William Farnum. Here is quite a picture. Star is good and the director knew his business.
The Plays
My Patrons
Likest

1. Man of the Forest.
4. Madame X.
5. The Branding Iron

All of the above are exceptionally fine and deserve special mention.

H. J. Thacher,
Strand Theatre,
Salina, Kans.

Metro

The Greater Claim, with Alice Lake.
—This makes a very strong program picture. pleased
Bros., Crystal theatre, Tombstone, Ariz.—General
patronage.

A Message From Mars, with Bert Lytel.
—Very poor. Not a money getter, and people did not care for Lytell in such a role.—J. Carbonell, Monroe
theatre, Key West, Fla.—Neighborhood patronage.

Puppets of Fate, with Viola Dana.
—A production well worth showing, and will stand up. Cast is excellent. Lighting in most parts is better than average. Viola Dana does not have one of those shining parts to play, but she does not have to be put into the limelight to show up.—Will H. Brenner, New Cozy theatre, Winchester, Ind.

Madame Peaceock, with Nazamova.
—Nothing to it. It is enough to disgust any audience. Lay off of this one.—C. H. Simpson, Princess theatre, Millin, Ga.—General patronage.

Our Mrs. McChesney, with Ethel Barrymore.—Did not care for this picture at all. Too slow.—A. J. Steggall, Opera House, Fayette, Ia.—College patronage.

Blue Jeans, with Viola Dana.—An old picture, but a good one. Try it.—R. Ross Riley, Wigwam theatre, Oberlin Kans.—Small town patronage.

Eye for Eye, with Nazamova.—Ran this to a well pleased capacity business. No knocks. Many compliments.—W. L. Beebe, Opera House, Manisto, Ill.—Small town patronage.

The Red Lantern, with Nazamova.
—Some good acting, but patrons did not seem to like this one.—Will F. Taddiken, Elite theatre, Morganville, Kans.—Neighborhood patronage.

Black Jeans, with Viola Dana.—A pleasing drama. Business fair.—Edwin Behrendt, Opera House, Dodge Center, Minn.—Neighborhood patronage.

Our Mrs. McChesney, with Ethel Barrymore.—This picture had a remarkable hit. The Rev. Attwater late of Detroit saw the picture and lectured on it next day at high school chapel. The consequence was that the H. S. attended in a body.—Bill Leonard, Mystic theatre, Ce-

Goldwyn

Snowblind, with Pauline Stark.—Very good. Good story and well acted. The snow scenes were wonderful. Had good matinee.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.


Fox, Grand theatres, Detroit, Mich.—Neighborhood patronage.

The Man Who Had Everything, with Jack Pickford.—All who saw this one surely did enjoy it, and they did not hesitate to say so.—Lincoln theatre, Brooklyn, N. Y.—Neighborhood patronage.

The Revenge of Tarzan, with Gene Pollar.—A fairly good picture, but cannot compare with the first two Tarzan pictures. Pollar is not an actor.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Hodkinson

East Lynne, a Hugo Ballin production.—Great puller. One of the best of the season. Run for three days.—H. J. Thacher, Strand theatre, Salina, Kans.—General patronage.

The Broken Gate, a J. L. Frothingham production.—This is a better picture than some of the so-called special Big business in hot weather.—August Binder, Arthur theatre, Detroit, Mich.—Neighborhood patronage.

East Lynne, a Hugo Ballin production.—Drew well. Very good picture. Will appeal to all lovers of clean pictures. Interesting from start to finish. Book it and raise your admission.—M. Weintraub, Lyric theatre, Coraopolis, Pa.—Neighborhood patronage.

Riders of the Dawn, with a special cast.—A return date and many in to see it in the second time. "It do beat all" how these Zane Grey pictures take with the audiences. He may not be a writer of classics but Zane Grey sure writes of the real red-blooded West—the kind the people like to read about and see on the screen.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

Honest Hutch, with Will Rogers.—Very good production, especially if you have worked your audiences up to the place where Will Rogers is well liked. It took three productions to get Rogers established with our patrons, and now he is a favorite star.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

Snowblind, with a special cast.—Grab it and your patrons will get one of the best of the season. Snow stuff great.—H. J. Thacher, Strand theatre, Salina, Kans.—General patronage.

The Pest, with Mabel Normand.—O. K. all right. Miss Mabel sure is a humdinger and keeps them laughing from start to finish.—W. E. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Snowblind, with a special cast.—This is a very good picture. Not a kick. Plenty of commendations.—William Noble, Empress theatre, Oklahoma City, Okla.—General patronage.

Boys Will Be Boys, with Will Rogers. A splendid comedy. Pleased them all.—Peter Kraus, Opera House, Denison, Ia.—Neighborhood patronage.

Scratch My Back, with a special cast.—Excellent comedy-drama. Barnes divorces her with Chadwick. Some thought the scratching a bit silly, but all agreed that it was laughable.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

The Guile of Women, with Will Rogers.—I have watched all of Will Rogers pictures and they are second to none, but this one is not a Rogers picture. It isn't something. Why do they misplace characters? Will Rogers is a humorous character and as a Swede he is a good policeman.—Jack Cairns, Brooklyn theatre, Detroit, Mich.

The Mountain Woman, with Pearl White.—I like Pearl, but this kind of picture is not what I or my patrons expect of her in Fox features. When I finish the series I'll be through.—S. A. Acri, Acri's theatre, Marietta, Pa.—Small town patronage.

Skirts, with Clyde Cook.—Thought this was a Fox special, but found out it was a piece of cheese. People walked out and laughed at me.—A. Binder, Arthur theatre, Detroit, Mich.—Neighborhood patronage.

The Lamplighter, with Shirley Mason.—A good picture. Shirley Mason always pleases here.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

Number 17, with George Walsh.—This picture did not give satisfaction. Very ordinary.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

Children of the Night, with William Russell.—This was very good and gave good satisfaction.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

MABEL NORMAND

Believes in a full dinner pail. It is a scene from "Molly O." her new Sennett production distributed by Associated Producers.
dar Vale, Kans.—Neighborhood patron- 
age.

The Man Who Stayed at Home, with King Baggot.—We had no comment on this. More war stuff than we expected.

—Hardin, Mt. Co., Odeon theatre, Hardin, Mo.—Neighborhood patronage.

Revelation, with Nazimova.—Star good. Picture will take good in Catholic communities, especially good on Sunday.

—W. L. Beebe, Opera House, Manitou, Ill.—Small town patronage.

Paramount

White and Unmarried, with Thomas Meighan.—Splendid production to good patronage.—W. J. Johnson, Palace theatre, Long Beach, Calif.—Neighborhood patronage.

The Counterfeit, with Elsie Ferguson.

—A dandy little program picture. Pleased 90 per cent. Business slow here in the mountains due to a drop in moon- 
shine whiskey.—W. F. Baker, Boone Way 

theatre, Mt. Vernon, Ky.—General patronage.

Double Speed, with Wallace Reid.—Pleased 100 per cent. Played to one thou-

sand people on a celebration day. Full of action, life and pep. Advertise it big.

—H. P. Grill, Lake View theatre, Lake 

View, La.

The City of Silent Men, with Thomas Meighan.—Did very good with this picture. One of his best.—T. D. Theatre, Sacramento, Cal.—General patronage.

Inside of the Cup, with a special cast. Played one day to big business. This is a 
good small town picture. A good one to make a tie up with the local min-

isters.—E. J. Stuart, Best theatre, Lake-

ville, Conn.—Neighborhood patronage.

Civilian Clothes, with Thomas Meigh-

an.—Very interesting story, and one 

that should draw and please in any house.

Don't raise prices however.—R. R. Tiff-

any, Cornell theatre, Cornell, Ill.—Small 
town patronage.

Dancing Fool, with Wallace Reid.

One of the most satisfactory pictures I have played. Everybody liked it.—C.

Niles, Grand theatre, Anamosa, Ia.— 
Neighborhood patronage.

Mary's Ankle, with Douglas MacLean 

and Doris May.—First picture with these 
stars and they made a hit. Very good 
comedy-drama, and splendid acting.—H.

Daspit, Atherton theatre, Kentwood, La.

—Neighborhood patronage.

Brewster's Millions, with Roscoe Ar-

buck.—This picture is just a fair com-

dedy. Not as good as some two reel 
comedies I have seen. Not enough slap-

stick for Fatty. Fair business two days.

—G. D. Hughes, Liberty theatre, Heav-

er, Okla.—Neighborhood patronage.

Sham, with Ethel Clayton.—Good pic-

ture. Played to splendid good business.

—William Noble, Capital theatre, Okla-

homa City, Okla.—General patronage.

Sand, with William S. Hart.—Not quite 
wild and woolly enough to suit the blood 
and thunder crowd, but liked by the 

better element.—H. Daspit, Atherton the-

atre, Kentwood, La.—Neighborhood 
patronage.

Teeth of the Tiger, with a special cast.

—Fine picture. One that held the in-

terest of audience from start to finish of 
six long reels.—Britten & Lundgren, 
Melba theatre, Alexis, Ill.—Neighborhood 
patronage.

A Girl Named Mary, with Marguerite 

Clark.—For some reason or other I can-

not make any money with this star. Think 
it is because there is not enough pep in 
hers pictures.—H. Daspit, Atherton the-

atre, Kentwood, La.—Neighborhood 
patronage.

23½ Hours Leave, with Douglas Mac-

Lean and Doris May.—Book this picture 
and boost it. You can't go wrong. One 
man said, "Let me know when you are 
going to have another picture like this, 
and I will be present."—J. S. Painter, 
Liberty theatre, Quenemo, Kans.—Neigh-

borhood patronage.

The Life of the Party, with Roscoe Ar-

buck.—Everyone pleased except the 
kiddies, who were looking for slapstick.

—C. L. Niles, Grand theatre, Anamosa, 
Ia.—Neighborhood patronage.

Humoresque, with a special cast.—A 
great picture, but do not try to put it 
on without a violin or orchestra. Vera 
Gordon's acting makes the picture appeal.

—H. Daspit, Atherton theatre, Kentwood, 
La.—Neighborhood patronage.

Excuse My Dust, with Wallace Reid.

—This picture was just what everyone 

needed. You can't go wrong with Reid.

—J. S. Painter, Liberty theatre, Quenemo, 
Kans.—Neighborhood patronage.

Chris Green, with Charles Ray.—When 
it comes to pleasant pictures these two 

family, this boy holds the record. When I play 
Charles Ray I am sure of a good house, 
rain or shine. He is the perfect human story without frills, and you feel 
better after seeing it. Sort of a tonic.

—Jack Cairns, Brooklyn theatre, Detroit, Mich.

Market of Souls, with Dorothy Dalton.

—Just like all Paramount pictures—good. 
They have never turned out a lemon.

—W. F. Baker, Boone Way theatre, Mt. 
Vernon, Ky.—General patronage.

Sick Abed, with Wallace Reid.—This is 
sure a good picture. Wallie is a sure 
money getter for me.—C. H. Simpson, 
Princess theatre, Millin, Ga.—Small town 
patronage.

Crooked Straight, with Charles Ray.

—Everyone was disappointed in this 

picture. They wondered why Charles Ray 
never acted in one.—J. S. Painter, 
Liberty theatre, Quenemo, Kans.—Neigh-

borhood patronage.

The Testing Block, with William S. 

Hart.—A great picture, and Hart always 
fills the house here. I consider one of 
Hart's best.—R. R. Tiffany, Cornell 
theatre, Cornell, Ill.—Small town patron-

age.

Mary's Ankle, with Douglas McLean 

and Chris May.—These two stars sure 
are good.—D. A. Kooker, Happy Hour 
theatre, Ewen, Mich.—Neighborhood pa-

tronage.

Huckleberry Finn, with a special cast.

—Absolutely no good. Will get the busi-

ness, but fail to please patrons. Lay off 
it.—Earl Bookwarter, Ideal theatre, Hal-

stead, Kans.—Neighborhood patronage.

The Teeth of the Tiger, with David 

Powell.—Good picture if you like a good 
detective story. Drew fairly well. 

Weather terribly hot.—R. R. Tiffany, 
Cornell theatre, Cornell, Ill.—Small town 
patronage.

The Valley of the Giants, with Wallace 

Reid.—Pleased all. He is the most popu-

lar star in the business around these 

parts.—Britton & Lundgren, Melba thea-

tre, Alexis, Ill.—Neighborhood patronage.

Pathe

The Lure of Egypt, with Robert Mc-

Kee.—A good program feature. My 
patrons do not care for costume pictures. 

In any ordinary audience should get by.

—James Himan, Palace theatre, Tri-

nidad, Colo.—Neighborhood patronage.

Half a Chance, with a special cast.—A 

real picture. All star cast of real actors 

and a wonderful story. Pleased 90 per-

cent.—John Waller, Clark theatre, Bed-

ford, Ia.—Neighborhood patronage.

The Sage Hen, with Gladys Brockwell.

—This is one of the best Brockwell pic-

tures I have ever seen. You can't be 
afraid to promise them a good fea-

ture.—M. Weintraub, Lyric theatre, 
Corapolis, Pa.—Neighborhood patron-

age.

Other Men's Shoes, an Edgar Lewis 

production.—A splendid picture. One 
of the best I ever used. Pathe pictures 
do not draw here, but they are real pic-

One of the dramatic scenes from "Wet Gold" the Ralph Ince-J. E. Williamson pro-
duction which Goldwyn is distributing.
EXHIBITORS HERALD

August 6, 1921

EXHIBITORS HERALD

Tures.—R. R. Tiffany, Cornell theatre, Cornell, Ill.—Small town patronage.

The Devil to Pay, with a special cast.—Very good picture. Roy Stewart does some fair acting, and is a very good drawing card here. This picture will please pictureshops very well. Kirby-Brady theatre, Longview, Texas.—Small town patronage.

That Girl Montana, with Blanche Sweet.—Awful. Not the star's picture. New director is a failure. Should have exiled the villainy.—Mrs. R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Realart

Such a Little Queen, with Constance Bennett.—One of the greatest pictures of the year. Brings you as near an all-star cast as could be desired. Don't deprive your patrons of this. It's as different from other pictures as can be. Sure to please every patron. Push this picture as a comedy-romance, omitting all period and costume scenes and descriptions and you'll smash your box office records.—Harold F. Wendt, Rivoli theatre, Toledo, O.—Downtown patronage.

A Private Scandal, with May McAvoy.—This picture moves forward with a smoothness that surpasses anything we have shown in some time, and the direction is absolutely first class. The cast, while small, is well selected and each seems to be bending every effort to make the production a success. May McAvoy is splendid in her role, and with a cast of good players, this seems a sure winner.—Charles Kohn, Lyceum theatre, Lakewood, Ohio.—Neighborhood patronage.

The Land of Hope, with Alice Brady.—Her best picture to date. Pleased everyone.—Mrs. R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Jenny Be Good, with Mary Miles Minter.—Clever star, splendid settings, beautiful gowns and wearers in a good, convincing story make this a pleasant picture to look at. Book it.—S. A. Acri, Acri's theatre, Marietta, Ohio.—Small town patronage.

Don't Call Me Little Girl, with Mary Miles Minter.—Fine. Best Minter yet. A fine comedy and everybody pleased. Business poor. Hot weather and no work.—Charles Kuhn, Iddylhour theatre, Canton, Ill.—General patronage.

Miss Hobbs, with Wanda Hawley.—Splendid comedy-drama that will please those who like clever stories.—H. Daspit, Athenor theatre, Kentwood, La.—Neighborhood patronage.

A Kiss in Time, with Wanda Hawley.—If you've been looking for a summer picture, book this one. It's an inconsequential comedy-drama, but there is sure to like it. There is no one great punch or knockout in the picture, but at no time does the action slow down. It's one laugh right after another.—Harold F.

Robertson-Cole

Mistress of Shenstone, with Pauline Frederick.—Good picture, but too slow. Would have been better in five reels instead of six.—Charles Kuchen, Iddylhour theatre, Canton, Ill.—General patronage.

Seven Years Bad Luck, with Max Linder.—Positively the best comedy I ever showed. Fast and original. Everybody pleased. Raised admission 40 and 50 cents. Book it.—S. Rankin, Mission theatre, Clayton, N. M.—Neighborhood patronage.

See My Lawyer, with Roy Barnes.—A dandy comedy with a splendid supporting cast.—Peter Krauth, Opera House, Deni- son, la.—Neighborhood patronage.

So Long Letty, with a special cast.—This is a real summer picture. Can recommend it as a real money getting com-

dy.—S. Rankin, Mission theatre, Clayton, N. M.—Neighborhood patronage.

A Man's Country, with Alma Rubens.—Good picture. Some fight in last reel.—Peter Allen, Ritz, El Paso, San Antonio, Texas.—Small town patronage.

Selznick

The Figurehead, with Eugene O'Brien.—They ate this one up. Played a Sun- shine comedy, Elephants' Nightmare, with it. They went out saying, give us more like it.—C. H. Simpson, Princess theatre, Millin, Ga.—General patronage.

Poor Dear Margaret Kirby, with Elaine Hammerstein.—Best we have had of this star. Good weather and a full house.—Chas. Robeson, Doris theatre, Nixa, Mo.—Neighborhood patronage.

The Chicken in the Case, with Owen Moore.—Great! They laughed themselves sick and then went back.—Mack Jackson, Strand theatre, Alexander City, Ala.—Small town patronage.

Out of the Snows, with a special cast.—Program picture, fair business. Added a Century Comedy.—Wichita theatre, Wichita, Kans.—Neighborhood patronage.

A Divorce of Convenience, with Owen Moore.—Poor. Lay off of it. Nothing to it. No business.—Krauth, Wade theatre, Coraopolis, Pa.—Neighborhood patronage.

The Daughter Pays, with Elaine Hammerstein.—This is a 100 per cent picture, and sure to please. The acting is fine. Keystone, Winfield theatre, Winfield, Kans.—Small town patronage.

Blind Youth, with a special cast.—A splendid picture for those who have not seen the play on the speaking stage. The stage version is not an improvement over the stage.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.


The Valley of Doubt, with a special cast.—A good picture.—Adolph Kahn, Pastime theatre, Granville, N. Y.—Small town patronage.

She Loves and Lies, with Norma Talmadge.—A good picture, but not one of this star's best, although it is reissued as one of her big successes.—H. Daspit, Athenor theatre, Kentwood, La.—Neighborhood patronage.

Seeds of Vengeance, with Bernard Doherty.—Fine. A story of the Cumber- land Mountains. Lots of action and beautiful photography.—Peter Krauth, Opera House, Denison, la.—Neighborhood patronage.

Marooned Hearts, with Conway Tearle.—Program picture. Business fair for hot weather. Added Snub Pollard.—Wichita theatre, Wichita, Kans.—Neighborhood patronage.

The Midnight Patrol, with a special

EILEEN SEDGWICK

Universal star, who puts plenty of pep into the new serial, "Terror Trail," wherein she plays two roles.

Wendt, Rivoli theatre, Toledo, Ohio.—Downtown patronage.

Two Weeks with Pay, with Bebe Daniels.—A splendid, clean picture. Miss Daniels well liked here.—Peter Krauth, Opera House, Denison, la.—Neighborhood patronage.

Erstwhile Susan, with Constance Binney.—Entertaining comedy-drama with a very capable star.—H. Daspit, Athenor theatre, Kentwood, La.—Neighborhood patronage.

Ducks and Drakes, with Bebe Daniels.—Everyone well pleased, especially the younger set.—J. W. Watson, Benton theatre, Kansas City, Mo.—Neighborhood patronage.

All Soul's Eve, with Mary Miles Minter.—Good. Lives up to Realart's standard. Star popular here.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

A Dark Lantern, with Alice Brady.—Good program picture. Glenn Broot, Crystal theatre, Tombstone, Ariz.—General patronage.

39 East, with Constance Binney.—Very pleasing program picture, and one that should draw anywhere. Played capacity.—E. A. Plumber, Music Hall theatre, Easton, Md.—Neighborhood patronage.
EXHIBITORS

The Isle of Conquest, with Norma Talmadge.—Extra good picture, and one of the best thirty candle-star has ever appeared in.—H. Diasp, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Universal

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Black Beauty, with a special cast.—Here is a picture that cannot be beat. One of the best specials I have ever run. Was liked by all. Run it two days and also run it on a return date. Good business. If you have read the book you should see this play.—G. D. Hughes, Lib- 

theatre, Hargraves, Okla.—Neigh-

bourhood patronage.

—

Scrab King, with Alice Joyce.—Per-

fectly satisfactory. Pretty clothes, good acting, good story.—C. L. Niles, Grand 

theatre, Anamosa, la.—Neighborhood patronage.

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Black Beauty, with a special cast.—Booked this one a day to capacity business. Patrons spoke highly of this one. Small town box office attraction.—Harry George, Grange Hall, Ger-

mantown, N. Y.—Neighborhood pa-

tronage.

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Dead Men Tell No Tales, with a spe-

cial cast.—Played two days to capacity business. A sure fine attraction for the small town. Patrons well pleased.—B. D. Whitfield, Lyceum, Walton, N. Y.—Neigh-

bourhood patronage.

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United Artists

Through the Back Door, with Mary Pickford.—Very good. Big business first day.—H. J. Thacher, Strand theatre, Salina, Kan.—General patronage.

Pollyanna, with Mary Pickford.—Biggest surprise in six weeks. Opened this picture for three-day run, and did wonderful business. The good times were coming back and hot spell left us. It convinced me it takes pictures to do business now.—Louis B. Gouelden, Prin-

cess theatre, Frankfurt, Ind.—General 

patronage.

The Mark of Zorro, with Douglas Fair-

banks.—Played two days to good busi-

ness. Patrons liked this very much. A good small town attraction.—F. E. Chase, Memorial Hall, Pine Plains, N. Y.—Neigh-

bourhood patronage.

The Love Light, with Mary Pickford. —This is a dandy picture and draws the whole family. You can't go wrong on this one. Book it and boost it.—E. R. Coates, Arcade theatre, St. Paul, Minn.—Neigh-

bourhood patronage.

Suds, with Mary Pickford.—People 
came merely to see Mary Pickford. Story weak. Rather disappointed, al-

though we had crowd.—J. W. Watson, Brenton theatre, Kansas City, Mo.—Neigh-

bourhood patronage.

Pollyanna, with Mary Pickford.—Not 
one kick. Stood 'em up for over two 
hours.—Mack Jackson, Strand theatre, Alexander City, Ala.—Small-town patronage.

The Mark of Zorro, with Douglas Fair-

banks.—Booked this one for one day, and did a fast business. Patrons should get the money in any town. Patrons well pleased. Best picture the star has made, that I have ever seen.—E. L. Griffin, Opera House, KINDERHOOK, N. Y.—Neigh-

bourhood patronage.

Vitagraph

The Heart of Maryland, with Catherine Calvert.—Passed, still this is one of the best pictures of this kind ever run here. It is the kind of a picture that appeals to the heart and patriotism of your pa-

trons.—H. P. Gill, Lake View theatre, Lake View, la.—General patronage.
in two years.—Jack Cairns, Brooklyn theatre, Detroit, Mich.

Mid-Channel, with Clara Kimball Young (Equity).—About the best picture this girl has had in months. Not saying much for her. She doesn't get us any money.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Isobel (Hamilton), with a special cast. —Should make a hit anywhere. The prologue helps a great deal in putting it over, and the full length Legion theatre, Wakonda, S. D.—Neighborhood patronage.

Cupid's Brand (Arrow), with Jack Hoxie.—Dandy picture and dandy business. Western pictures draw good for us.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Eyes of Youth, with Clara Kimball Young (Equity).—My patrons liked this one fine.—Chas. Robeson, Doris theatre, Ness City, Kans.—Neighborhood patronage.

A Western Adventure (Pioneer), with William Fairbanks.—Very good Western feature. Driving horse on top of aeroplane and the jump into the river for price of admission.—B. B. Hinman, Palace theatre, Trinidad, Colo.—General patronage.

A Child for Sale (Ivan Abramson), with a special cast.—Played this on a percentage basis double my usual return. Wonderful title and that is all.—Mark McManus, Opera House, Smyrna, Del.—Neighborhood patronage.

Shepherd of the Hills, with a special cast (Wright).—This one was a surprise. Had a chance to play straight rental, but the price scared us. Booked it sixty-four and it cleared up. A positive small town box office attraction.—Hoefer & Herbs, Strand theatre, Philmont, N. Y.—Neighborhood patronage.

The Fall of Babylon (D. W. Griffith).—A truly great and wonderful picture, and a credit to Griffith. Will rank with this great director's best efforts, and add to his fame.—H. D. Sapsi, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Serials

The King of the Circus (Universal), with Eddie Polo.—On the sixth episode. Not doing much with it. Got a bad start, but the serial is good. My people are somewhat tired of Eddie Polo serials.—William Thacher, Royal theatre, Salina, Kans.

Darce Dewl Jack (Pathe), with Jack Dempsey.—Playing the 5th episode, holding good for summer business. Patrons like this one. Many favorable comments.—Harry McNamar, Vallette theatre, Valatie, N. Y.—Neighborhood patronage.


The Sky Ranger (Pathe), with a special cast.—This one is full of pep and is something different from all others.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Thunderbolt Jack (Arrow), with Jack Hoxie.—This play is one of the best businesses I have had on any serial. Plenty of action and could use another one like it.—W. H. Jopp, Hillsboro theatre.

tre, Wye Mills, Md.—Neighborhood patronage.

The King of the Circus (Universal), with Eddie Polo.—Started off O. K., but did not hold up. Too long drawn out and not enough circus stuff. Please probably 50 per cent.—Adolph Kohn, Pastime theatre, Granville, N. Y.

The Son of Tarzan (National), with a special cast.—A good box office attraction. Well liked, and patrons ask for more like it.—L. Turner, Temple theatre, Frederalburg, Md.—Neighborhood patronage.

Bride 13 (Fox), with a special cast.— If you want something rough and suggestive, terrifying and gruesome, that will keep you busy quieting down the little girls after they have gone to bed, get this one. Parents refused to let children come out after we screened first three or four episodes.—Auditorium theatre, Carleton, Neb.—Small town patronage.

King of the Circus (Universal), with Eddie Polo.—Best serial we ever ran. A positive box office attraction. Book it and you will not go wrong.—E. H. Bartlett, Globe theatre, Berlin, Md.—Neighborhood patronage.

Short Subjects

The Rent Collector, with Larry Semon.—Very good comedy. Had them all in tears.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

When Spirits Move (Arrow), with Hank Mann.—Went good with the kids. Grown-ups don't care for Hank Mann. First reel of this comedy is very good. Second reel too silly.—William Thacher, Royal theatre, Salina, Kans.

Make It Snappy, with Snub Pollard (Vitagraph).—Here is a fine reel comedy. Hot weather tonic, short and sweet.—S. A. Acri, Acri's theatre, Marietta, Pa.—Small town patronage.

A Cowboy Ace (Universal), with a special cast.—Just a good program picture. Not much action for a western.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

The Hick, with Larry Semon (Vitagraph).—Best comedy I've ever had. People stayed to see it twice.—J. W. Watson, Royal, Kansas City, Mo.—Neighborhood patronage.

A Monkey Hero (Universal), with Joe Martin.—Monkey Hero good. Have run three of his comedies. Wild Night, poor. Good Ship Rockin' Rye, just fair. Monkey Hero, the best of the three.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Century Comedies (Universal).—Every one a real comedy. They give our patrons a laugh from start to finish.—N. H. Crook, Pastime theatre, West Branch, Ia.

Ford Weekly.—We quit this weekly when the price advanced 400 per cent. Have not paid exhibitors for running this ad for him instead of charging the price of a genuine weekly.—Fahrney & Elson, Electric theatre, Curtis, Neb.—Neighborhood patronage.

Chaplin Reissues, with Charlie Chaplin.—Have shown the old Mutual and Essanay Chaplin (reissues) some three different times. Lots of people tell you they are sick of Chaplin, but Chaplin draws the crowds just the same. Better Chaplin comedies shown here in Granville, and those include Arbuckle, Lloyd, Semon and others. Personally I like some of the others better, but it's what my patrons want, not I.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

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Title ........................................

Star ........................................

Producer ...................................

Remarks ....................................

Exhibitor ..................................

Name of Theatre ............................

Transient or Neighborhood Patronage ..........................

City ........................................

State .......................................
TOURING WITH

The SOUTH

H. E. N.

“Bill” John Wygal, owner of the Elk’s theatre, Pulaski, Va., proudly boasts of an increase in the family. John Wygal Jr. already shows an interest in the picture business.

Sammy H. Borisky, who books the York, Strand and Liberty theatres, Chattanooga, Tenn., has a big play on this week at the York in “Madonnas and Men.” The lobby of the York is all dressed up with a wonderful ballyhoo and Sammy is sure taking in the mazuma. Exhibitor Borisky is going over to Atlanta to bring back his new Essex State rights features must sure pay.

Henry G. Jenkins, owner of the Gay theatre at Harriman, Tenn., has just installed a new Seaurburg organ and plans to install a Typhoon ventilating system in the near future. Henry is running the very best pictures even in the face of tough competition with a Redpath Chautauqua tent.

Mrs. Mae Warren states that business is very bad at the Lyric theatre at Oliver Springs, Tenn., but then she should worry as she operates the new Eagle coal mine.

Clinton, Tenn., is to have a new up-to-date theatre next fall. Will Copeland, formerly an exhibitor at Coal Creek and now operating the Rex at Clinton, will have charge of the new house. Mr. Coneland advises us that he has just signed with Reislat for their entire service.

C. B. Stiff is at present managing Keiths at Knoxville for the summer months in the absence of Resident Manager Ed Booth who is sojourning at Maryville, Tenn.

A newcomer in Washington’s film circles is the Citizens Film Company, which will offer for release at an early date “The Right Way,” the famous Thos. Mott Osborne story.

The Acaco theatre, managed by Kent R. Ferrill at Aberdeen, Md., will close on Mondays and Wednesdays and open on daily schedule Sept. 1.

The genial Judge Bauer is still on the job at Havre de Grace, Md. The Willow theatre is one of the show places of this fine little town. The penney will run this fall as usual, quotes the judge.

Charles G. Wells, who it is stated had the first motion picture show on Noah’s Ark, will close the opera house at Elkton, Md., Tuesdays and Wednesdays until next fall. Mrs. Wells is the chief projectionist and can handle a Simplex as well as any operator.

Six reels of Elmo Lincoln’s “Under Crimson Skies” and one reel of the “Diamond Queen” were destroyed at the Centerville opera house the other night. The fire was confined to the booth. Manager John A. Jones will install new Simplex machines.

William H. Jopp, owner of Hillsboro theatre at Hillsboro, Md., has closed the Dickerson theatre at Harrington, Del., indefinitely.

The Amusee theatre at Ridgely, Md., was partly destroyed by fire last week. The loss is about $3,500, according to Manager A. W. Saulsbury. This house will be rebuilt and will open about July 15.

Smiling Ed Plummer, manager of the Music Hall at Easton, Md., is busy these hot days superintending the erection of a new 750-seat house in the above city. Music will be furnished by an up-to-date pipe organ. Latest type Powers machines will be installed, standard stage equipment and will cost, when completed, $75,000.

L. W. Issley, manager of the Arcade at Salisbury, Md., is building a 1,100-seat house at Cambridge, Md., to cost $70,000, and will have a ten-piece orchestra. Mr. Issley has broken ground for the new Crisfield theatre, a 900-seat house, that will open in November at Crisfield, Md.

H. R. Ringer, the popular postmaster at Bishopville, Md., will open his new 400-seat house about Sept. 15. The walls are up and it is planned to have a Delco lighting system to furnish the juice.

The Ryan theatre at Georgetown, Del., has closed for the summer. Will open Sept. 15. E. G. Ryan, the owner, plans a fishing trip for the season.

“Bill” Berendt, owner of Palmore & Howard Company of Baltimore will leave Aug. 1 for an extended vacation in southern California. We wonder, Bill—who is the lucky girl?

A new theatre is rapidly going up on the southeast corner of Monument and Eden streets of Baltimore. The National Athletic and Amusement Company plan to open Aug. 15. The National theatre will have a seating capacity of 1,000 and will be managed by Harry C. Shipley.

The Victoria theatre, owned by Miss Sadie P. Cohen and Miss Cora C. Brame of Washington, will be entirely remodeled this summer. It is said Miss Sadie has her eye on a well-known booker in Pathe’s local office.

Arthur Price, the popular manager of the Blue Mouse and Aurora theatres, Baltimore, has taken charge of the booking for the Circle theatre, Annapolis, Md.

The N. C. Haefele Company of Baltimore is installing complete equipment in a new theatre at Severn near Sherwood Forest, Md. Two latest model Simplex projectors and a Minusa Gold Fibre screen, also a Hertner Transverter of 75 amperes are being used. Norbert Haefele, president of the N. C. Haefele Company, has just purchased a new “Hup” and will leave next week to call on the East Shore exhibitors. Mrs. Haefele will take charge of the office during his absence.

Harry Morstein, owner of the Queen and Hunny theatres of Baltimore, just arrived home from a trip to the hospital. Henry, the versatile son of Mr. Morstein, is managing the above houses. As we go to press Mr. Morstein is reported out of danger and convalescing rapidly.

Jerry Meyers, the oil cloth and muslin kid of Baltimore and theatre artist de luxe, is busy making signs this summer. As an artist, Jerry is a good plumber.

Two big scenes from “The Cup of Life,” a Thomas H. Ince production for Associated Producers, with Hobart Bosworth, Niles Welch, Tully Marshall and Mudge Bellamy in the principal roles.
Evansville's Victory Theatre Opens to Capacity Business

Seats 2500 Persons and Embodies all Modern Ideas of Playhouse Building—Many Out of Town Visitors

EVANSVILLE, IND., July 20.—An audience that filled all of the 2,500 seats of the new Victory theatre was present at the formal opening of the theatre last Saturday. The theatre and the Hotel Sonntag have been erected at a cost of $1,000,000 by the Consolidated Realty and Theatres Corporation, of which A. F. Brentlinger of Indianapolis is general manager. Special cars carrying visitors to the opening came from Indianapolis, Terre Haute, Richmond, Ft. Wayne and Chicago.

The opening program began with the showing of a reel of film taken of the officers of the theatre company, prominent Evansville people, and views of the theatre, hotel and other points of interest in the city. A two-reel comedy, Jimmie Adams in "Holy Smoke," and the Constance Talmadge film, "Wedding Bells," followed. The program of pictures was supplemented with four acts of vaudeville and concerts of various origin. Osmants P. G. Robbins of Ft. Wayne and James Gillette of this city, aided by the Victory theatre ten-piece orchestra and a band, took part.

Brentlinger to Manage

Byron Brentlinger, a son of the general manager, who has had charge of the Liberty theatre at Terre Haute, is the manager of the Victor theatre. Frederick H. Grunenberg, Sr., of Chicago, is president of the Consolidated Corporation and also of the Standard Evansville Realty Company, the latter being the builder and owner of the new theatre and hotel.

The hotel is named after Marcus S. Sonntag, president of the American Trust and Savings Bank. The building containing the hotel and theatre is six stories high. The theatre is separated from the hotel by a twelve-foot passageway. The auditorium has 2,500 seats, with no columns or pillars to mar the view. An indirect lighting system is used, with various colored lighting effects. A temperature of 70 degrees is maintained at all times by the aid of washed air, two twelve-inch driven wells beneath the stage supplying 50,000 gallons per minute. There are ten openings in various parts of the theatre through which the washed air is circulated. A large fan in the ceiling exhausts bad air at the rate of 55,000 cubic feet a minute.

Copies Italian Art

Gold-wrought, lavishly carved and decorated, it will be an elaborate frame for the entertainment that film and vaudeville stars will offer beneath. It is unique. While elaborate in detail, it is dignified and splendid. It is a triumph of modern art. Daring combinations and delicate colors have been cunningly wrought in the plaster and metal work. The entire background is in two tones of rich gold and upon this field the delicate colors have been mingled to produce a striking effect.

J. O. Fridimore, Chicago architect, who designed the theatre, has reproduced in the proscenium arch, the grills on either side, and on the ceiling and side walls of the vast auditorium the unusual color scheme he found in southern Italy's playhouses on his recent travels.

The lofty ceiling, hung with large ornamental bowls of blue and gold wherein lighting is subdued, is captivating, as are the side walls, where extend wide painted tapestries in delicate blues, trimmed with gold.

Looking toward the stage, the audience obtains its most pleasing view. The proscenium arch, with its glazing gold, is in vivid contrast to the rich blue velvet curtains which frame it. On each side of the proscenium are two great golden grills, upon which play colored lights.

The lighting effects over the theatre are remarkable. The old cave lighting, which has been in practical every theatre built in the West, has been discarded. Thirty-six bowls containing prisms and colored glass make it possible for every conceivable color effect to be used in the auditorium. Colored lights may be blended, dissolved and re-blended in every imaginable shade (but as an indirect effect), the bowls directing the colors upward.

Entrance in Keeping

The entrance to the theatre, cornering at Main and Sixth streets, is decorated in keeping with the rest of the building and this opens into the main auditorium foyer, which is 10 feet wide and 90 feet long, decorated in the same manner as the mezzanine loomng room, and provided with several exits.

So numerous are exits that it is possible to empty the theatre of a capacity crowd in two or three minutes.

Drinking fountains with running ice water are conveniently placed about the house. There are telephone booths and other conveniences for patrons.

The stage, 68 feet by 32 feet, has two tiers of dressing rooms on each side, with one chorus room. The power plant, heating and airwashing systems are under the stage.
$150,000 House for Scottsbluff

Ostenberg Theatres Co. Builders Follow Plan Los Angeles Mission

Scottsbluff, Nebraska, will have one of the finest motion picture theatres in any town of its size in the United States, when the new Orpheum, which is to cost $150,000, is completed September 1. It is being constructed by a First National sub-franchise holder, the Ostenberg Theatres Company, of which W. H. Ostenberg, Jr., is manager.

The house was designed after the plan of the beautiful Mission Theatre in Los Angeles, and excavation work was started in March. The owners, who are considering changing the name of the Rialto, are making arrangements for an impressive opening, the feature of which they announce will be one of the First National attractions, “Man - Woman - Marriage,” “Sowing the Wind” or “The Oath.”

One of Chain

The new structure will be one of a chain of theatres to be owned by this company and its dimensions will be 560 by 140 feet. The seating capacity will be 2,500, including the auditorium, the bank seats, the loges and boxes. The loges will seat sixty-five, and the boxes sixty-five. Underneath will be a beautiful “Rustic Garden,” with a fine dance floor, tables for refreshments and space for entertainers, orchestra, etc., when the Rustic Garden is in use. In the theatre the music will be furnished by a specially constructed Robert Morton, 60-stop pipe organ, installed at a cost of $25,000. The cost of the theatre, unoccupied, will be $135,000, while this will be increased to $155,000 when the equipment is installed.

The front elevation of the brick structure will be of the finest pressed brick enameled in Polychrome colors, the color scheme of the front being dark tapestry brick, the field an apple green, the ornament a dark green pickout of red and brown. The metal Marquise will have a brilliant illumination from a bank of incandescent electric lights, at an angle to flash into the lobby. The floor of the lobby will be of alundum tile, non-slip in character, and red in color. The walls will be of green tile, with the same color scheme. The lobby walls will include sunk-in frames, with indirect lighting for attractions of that day, while in the foyer similar lobby frames will contain posters of coming attractions.

Spacious Staircases Charm

On either side of the foyer spacious staircases will lead to the bank seats, and also downwards to the “Rustic Garden” in the basement. From the same place also one may pass through two tunnels, to the main auditorium. Next after the foyer is the lounging room, spacious, and including mantics, palms, wicker furniture. This is four steps down from the foyer lobby.

The stage is a huge affair with a proscenium arch and ornate decorations and constructed to easily handle the largest scenery and to accommodate the largest companies on the road. Over the stage is the latest modern skylight ventilation, which in case of any fire on the stage carries the fumes and smoke straight up, and not over the audience as in the days gone by. The stage is also equipped with gridiron and fly, gallery scenery and can make from fifty to sixty sets of scenery available.

To the left from the foyer is the mezzanine floor, where there will be four spacious office rooms and also storage room.

Modern Ventilating Plant

The theatre, with its beautiful dome ceiling, will be furnished with the best modern ventilation, heating and lighting systems, all being the most modern and complete obtainable. There will be three motor fans in the roof, while a fresh air duct opens over the pipe organ. The suction fans in the roof can be reversed to take in fresh air as well as release the air from the interior. In this manner the air in the theatre can be changed in two minutes. The ventilation system includes the stage and the “Rustic Garden” underground as well as the auditorium.

The color scheme of the auditorium is beautiful in detail, with pilasters of old ivory between light blue, also cloud effects, etc.

In the projection booth there is a space of 12x16 feet, accessible by a spiral staircase from below. This is an absolutely fireproof booth, with outdoor as well as fan ventilation. It will be equipped with the latest type of projecting machines, as well as spotlights and stereopticon effects and lavatory.

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New Projects
Freepport, N. Y.—Freepport Theatre Corporation has been organized to erect a motion picture playhouse here.

Ashville, N. C.—Ideal Amusement Company will build a new theatre in Biltmore avenue. The house will seat 1,250.

Nellsville, Wis.—William E. Tragsdorf has purchased a site here on which to build a theatre.

Midland, Mich.—W. A. Cassidy is converting the old Foster building in West Main street into a motion picture theatre.

Mr. Clemens, Mich.—The Macomb theatre is nearing completion. This $300,000 theatre will seat 1,653.

Chippewa Falls, Wis.—Eau Claire Theatre Company has announced its intention of building a new theatre here.

Louisville, Miss.—J. T. Earhart will erect a $25,000 theatre here. Kramer & Lindsay are the architects.

Montgomery City, Mo.—A $16,000 theatre will be erected here by Barnes & Jennings.

Huntington, W. Va.—Equitable Amusement Company will build a $500,000 theatre and office building. The theatre will seat 1,500.

Central City, Ky.—Selba Amusement Company will build a $50,000 theatre.

Pascagoula, Miss.—A theatre seating 1,000 will be erected by Charles E. Frederic to replace the Warfield which was burned.

Paterson, N. J.—Fabian Amusement Company has purchased the Simmons estate property. A new theatre may be erected on the site.

Lawville, N. Y.—Manager Wolf of Norfolk has purchased a site from Charles Hogen on which to erect a theatre.

Remodeling
Manitowoc, Wis.—Mikadow Amusement Company has closed the Rialto and Mikadow theatre for renovating and remodeling.

Arkansas, Kan.—W. T. Smiley is the new manager at the Fifth avenue theatre. He announces that the house will be redecorated.

Piedmont, Mo.—N. W. and S. A. Eads have purchased the Princess theatre. They plan to make several improvements in the house.

South Bend, Ind.—The Oliver theatre is being redecorated and otherwise improved. New seats will be installed.

Ownership Changes
Barry, Ill.—T. M. Bradburn has purchased the Star theatre from G. M. McClain.

New York—Greenberg Brothers have purchased the motion picture theatre under construction at 176 East 116th street.

WEST COAST THEATRES UNDERGOING REMODELING
Since the appointment of Edward A. Smith, formerly of San Francisco and the string of Warner’s theatres, Inc., houses in Bakersfield, Cal., as managing director of the Kinema theatre in Los Angeles some three weeks ago, there have been a number of changes both in the manner of the actual running of the house and of presentations. One of the first steps taken by Mr. Smith following a study of conditions was the immediate reorganization of the staff and the urging of a closer co-ordinative spirit. To that end he has established a daily “visiting hour,” fifteen minutes’ instructive talk before his entire organization each day. Keeping everlastingly at it seems to be Mr. Smith’s motto, and the talks have shown results. His corps of ushers is now regarded as the most efficient in the city, and a set of new uniforms have been ordered for the thirty girls.

Presentations at the Kinema during the past three weeks have been most enjoyable, the nature of programs consisting rather of individual features cleverly chosen to fill-in subjects. During the presentation of Constance Talmadge’s “Lessons in Love,” Smith gave a rather pretentious program, consisting besides the feature of Lyman Howe’s “Ride On A Runaway Train;” Lyons and Moran comedy, “Roman Rave;” and the Royal Purple Synco-pated Orchestra, under Ted Henkel. The bill was so arranged as to make each item stand out as a feature.

At present he is arranging an atmospheric prologue for Neila’s “Bob Hamp of Placer,” which is to be especially massive.

The Kinema theatre is also undergoing a complete renovation period. Gore Bros., Ramish & Sol Lesser have approved plans for the remodelling of the stage and the entire front of the house is to be renovated. New carpets, draperies and new floors both in the orchestra and balcony have been ordered. The floors have already been laid, working crews taking possession of the theatre during the night hours. Ed Smith has through slides and the medium of the house program announced to his patrons by begging their indulgence during the period of reconstruction and promising them more conveniences, and more production efficiency when the job is completed. Business, affected of course by the general summertime, has not however been too seriously affected while the Kinema is undergoing the marked changes.

PORTABLE PROJECTOR AGENTS HOLD MEETING
Portable projector distributors from all parts of the country gathered in Chicago for the annual convention of the DeVry Corporation representatives.

Optimism was the keynote of the convention. It was the consensus of opinion among the delegates that the portable projector market has only been scratched, and that the future holds substantial rewards for those identified with the portable industry.

The convention was held at the Hotel La Salle, although the opening day luncheon was spread around the garden near the DeVry factory. A Rothacker cameraman was present and a film of the dinner was taken. An important part on the entertainment program of the banquet which closed the convention.

Herma A. DeVry, inventor of the first portable projector and president of the corporation, expressed his gratitude for the splendid cooperation which the corporation had received from distributors in the past year. He told of big plans for future expansion of the business. A. E. Gundelach, sales manager, made important announcements regarding sales policies for the ensuing twelve months, and Mr. E. J. White, sales manager, outlined the future advertising program.

Among the convention guests were visual instruction leaders who made constructive suggestions on how motion pictures could render increased service in educational work. Advertising managers related how they were using the business to increase sales. A representative of the government told the surgeon general’s plans to use portables in promoting public health.

The Only Way

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August 6, 1921

EXHIBITORS HERALD

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“Over the Hill” Will Play Woods’ Theatre
Fox Production Scheduled To Open Chicago Run
On August 17

“Over the Hill,” the William Fox production which has been shown in New York one year, will open at Wood’s theatre, August 17 for an indefinite run.

Simultaneously it was announced that William Fox had leased the playhouse for a period of several weeks. It was not stated whether the entire period would be given to “Over the Hill” and it is generally believed that a part of the time will be given to “A Connecticut Yankee,” “The Queen of Sheba” and other big Fox productions.

“Over the Hill” is one of the twelve special productions which Fox is offering to theatres which will give it a long run at “prices in keeping with its exhibition value.”

C. S. Goetz Succeeds Beadell as Manager

Charles S. Goetz, former special representative for Associated Producers, Inc., has been made manager of the Chicago exchange of A. P., succeeding Ben Beadell, who resigned effective July 30. Mr. Beadell has not announced his plans, leaving for a fishing trip through Michigan.

Operator Dies at Post

Jacob Siff, operator at the alpha theatre, Chicago, died while at his post in the theatre from heart disease. The audience was waiting impatiently for the second performance to begin. Finally one of the theatre attendants climbed into the booth. Siff had died with the fade out of the first picture.

Lee Herz Has Rights
On Two Comedy Series

Lee Herz of Interstate has purchased the Illinois and Indiana rights on twenty-six Dizzy Dumbell comedies of two reels each and thirty-eight single reel subjects. The initial publication date on the latter has been set for August 15.

The comedies will be of interest to exhibitors in this territory owing to the fact that they are produced in Chicago.

Pat O’Malley Tries His Hand at News Reporting

In Marshall Neilan’s “Go and Get It” Pat O’Malley was cast as a newspaper reporter. During his recent stay in Louisiana, where scenes were being made for Oliver Morosco’s “Slippery McGee,” the New Orleans item decided to give him a taste of real reporting. Although he was not given an assignment to cover he provided enough copy to fill almost a column in the paper.

Max Slott Manages Stratford Theatre

Max Slott, former house manager for the Woodlawn theatre, has been appointed manager of the Stratford theatre at Sixty-third and Halsted streets, Chicago.

Mr. Slott has completed plans for putting the Stratford on a paying basis by extensive advertising for every picture, and unusual presentation and exploitation.

He is one of the youngest theatre managers in Chicago. Previous to his connection with the Woodlawn he was at Jackson Park for two and a half years.

“Aesop’s Fables” Booked
For First Runs by Three Loop Houses in Chicago

Tom McDermott, who is traveling through the Central West in the interests of “Topics of the Day” and “Aesop’s Film Fables,” arrived in Chicago from Minneapolis last week and期间 during his brief stay booked the “Fables” in at three loop theatres for first run. Commencing this week, the State-Lake, the Majestic and the Roosevelt, three of Chicago’s largest downtown theatres, are showing these “Modernized Fables” each for a week’s run.

Mr. McDermott is touring the country arranging first run bookings for this latest animated cartoon series, and so far has met with unusual success. The new fables, which are the work of Paul Terry, who for a time was with Paramount, are extremely funny and wherever shown have caught on instantly.

Fitzpatrick-McElroy Get Six New Houses

Chicago Concern Now Owns Thirty-Six Theatres in Four States

In the last three months Fitzpatrick & McElroy of Chicago has purchased four new theatres and has commenced construction work on two others.

Addition of the four houses to the chain gives the company control of thirty-six theatres in Michigan, Wisconsin, Illinois and Indiana. The new houses include two at Goshen, Ind., the Jefferson and Lincoln, 900 seat houses; the Lincoln-Dixie at Chicago Heights, a 1,600 seat theatre; and the Leida, an 800 seat house in West Pullman.

The two theatres now under construction will be the most pretentious of all the chain. They are located in Benton Harbor, Mich., and at Harvey Ill., and will probably be ready for opening early in the spring. The Benton Harbor theatre will take care of 1,800 patrons and the theatre at Harvey will accommodate 1,000.

Besides its large theatre business this firm also is sole representative of the Ford Motion Picture Laboratories, handling the world rights to the Ford Educational Library; and also distributor of the Zenith Motion Picture Projector.

Arthur Schoenstadt Is
Motoring Through West

Arthur Schoenstadt of Schoenstadt Theatrical Enterprises, and Karl Newhouse, accompanied by a chauffeur, are touring the West. The party will stop in all of the larger cities between Chicago and Billings, Mont. At the latter place J. D. Silberman will join Schoenstadt and Newhouse and the three will tour Yellowstone Park, thence to Colorado Springs, the Grand Canon and other places of interest before returning to Chicago.

Ben Turpin Popular in His Home Town, Chicago

Ben Turpin, who has been elevated to stardom by Mack Sennett, was feted upon his recent return to Chicago for a brief visit during the past week. Turpin is a former Chicago resident and was paid more than the usual honors accorded returning native sons. Incidentally, the newspapers devoted several columns of publicity to him, including large-sized photographs.

Whitmoyer Now Warren Manager in Minneapolis

M. Whitmoyer, who was associated with the Chicago exchange of Associated Producers when that office was under the management of Sidney Goldman, left Saturday for Minneapolis to manage the F. B. Warren branch there.
CHICAGO PERSONALITIES

By Mac

HUNTER BENNETT, general manager of the National Exchanges, has been the guest of FRED AICKIN and HARRY WEISS of the Superior Screen exchange for the past several days and will leave for points west for an extended trip before returning to New York.

SID GOLDSMITH, manager of the local F. B. Warren exchange, tells us he has just closed with the Lubliner & Trinz and Asher circuits for his company’s entire output of releases. Thata a boy! Sid, more of these same contracts is what we want to hear.

There seems to be something big about to happen around the local Associated branch with ART HOLAH, manager, stepping about with the big guns of the American Legion. Maybe a barrage of “Behold the Man” is about to storm the former buddies for a long siege at one of the big Loop theatres.

Just been informed by the gang of “Sun worshippers” that line the eastside of film row, that a new film club is now occupying a suite at 809 South Wabash avenue and applicants for membership will please page Maury Salkin at the Blackstone pictures exchange.

Bah jove, old deals—you should have been on the bridle path last eve. Behold and who should come dashing along the cinder trail but LOUIS PFALZNER, flanked on either side by two celebrities of local cinema renown, POSEY HAVEL of Pathe and TOM MALOY of the operators union. Let it be known, these two youngsters will make exquisite material for the U. S. Cavalry if they keep steadily at this noble pastime for another generation or so.

LESLIE BAMBREG, a recent comer in local film circles and associated with the Interstate exchange, has just been placed in charge of the service department giving the exhibitors of Chicago and the road the same service by personal contact that they would receive through a call in person to the exchange.

Didya see TOM MITCHELL dashing down Flournoy “boulevard” the other night as Grand Marshal of the big Pageant parade? Yep, Tom was leading the parade seated in the saddle of his noble charger with the queen of the carnival riding close by. From where we stood we couldn’t get the proper angle on Tom’s mount. It looked a lot like a Bulgarian zebra.

A rather large void has been created along the row. We refer to the continued absence of Irv MACK, scribe de luxe, who is now summering at his villa in South Haven.

MANAGER BURHORN of the New Era Films announces that his company is now associated with the Jack MacCullough studios and will give this local studio national distribution for their numerous offerings.

FREDDEE MARTIN, known from Coast to Coast, is now affiliated with the local F. B. Warren exchange, and will cover the territory of Iowa, Indiana, Illinois and Wisconsin, which should give this peppy young huddler plenty to do. Up and at ’em Freddie.

CLASSIFIED

Five Cents per Word Payable in Advance. Minimum Charge, $1.00

WANTED to buy complete theatre equipment; all makes moving picture machines; suitcase projectors; chairs; compensars; motors; fans, etc. Write us before selling. State best cash price in first letter. Monarch Theatre Supply Company, 724 South Wabash avenue, Chicago, Ill.

FOR SALE—At a bargain, Wurlitzer Style O, Motion Picture Orchestra, 1929 model. Good as new. C. F. Allen, Waverly, Ill.

WANTED—New and used prints in good condition; also negatives. All types of films except drama features. Ellis O. Jones, Forest Hills, N. Y.

Excelsior Film Co.

EXPORTERS AND IMPORTERS OF FILMS

LOUSTALOT AND VICTORIA

Cable: “Velasquin”

Avenida de Belgica 43, Havana, Cuba

SPECIAL ANNOUNCEMENT

Jack MacCullough Studios The New Era Films, Inc.

1825-31 Warren Avenue

CHICAGO, ILL.

21 East Seventh Street

Have associated themselves for the purpose of Producing and Distributing a selected class of motion pictures. The first release under this new arrangement will be ten single reel fairy tales, including

JACK AND THE BEANSTALK
GOLDFELOCKS AND THE THREE BEARS
LITTLE RED RIDING HOOD
BILLY’S BABY
WASH DAY JINGLES

Plans for extensive Production and Distribution will be announced later.

National Film Co.

IMPORTERS AND EXPORTERS

ECLIPSE AND GAUMONT

PARIS

We are always in the market for Big Productions

Office: Paseo de Marti 87, Havana, Cuba

CABLE: “CEGETEO”
GUIDE TO CURRENT PICTURES

AMERICAN FILM COMPANY

Distributed Through Pathé Exhibitors

Their Mutual Child, six reels, with Margarita Fisher and Nigel Barrie.
Sunset Jones, five reels, with Charles Clary.
Payment Guaranteed, five reels, with Margarita Fisher and Cecil Van Allen.

ARROW FILM CORP.

Woman's Man, five reels, featuring Romaine Fielding.
Love's Protege, five reels, featuring Ora Carew.
Bitter Fruit, five reels, all star cast.
The Golden Trail, five reels.
Bachelor Apartments, five reels, with Georgia Hopkins.
Ten, feature series, five reels.
A Man from Nowhere, five reels, with Jack Hoxie.
The Way Women Love, five reels, with Ruby De Remer.
Luxury, six reels, with Ruby De Remer.
The Desertor, five reels, with Carol Howard.
The Tame Cat, five reels, with all star cast.
The Man Who Trifled, five reels, with all star cast.
Before The White Man Came, five reels, all Indian cast.

ASSOCIATED EXHIBITORS

Distributed through Pathé Exhibitors

The Riddle Woman, six reels, with Geraldine Farrar.
The Devil, six reels, with George Arliss.
What Women Will Do, six reels, with Anna Q. Nilsson.
The Rider of the King Log (Special Prod.),
The Road to London, with Bryant Washburn.

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODUCTIONS

Homespun Folks, six reels, with Lloyd Hughes.
Lying Lips, six reels, with House Peters and Florence Vidor.
Mother O' Mine, six reels.

J. PARKER READ, JR., PRODUCTIONS

The Leopard Woman, seven reels, with Louise Aragon.
A Thousand to One, six reels, with Hohart Bosworth.
Love, six reels, with Louise Glaum.
I Am Guilty, six reels, with Louise Glaum.

ALLAN DWAN PRODUCTIONS

The Faithful Things, six reels, with James Kirkwood and Helen Jerome Eddy.
A Perfect Crime, five reels, with Monte Blue and Joceline Loquan.
The Broken Doll, five reels, with Monte Blue.

MAURICE TOURNER PRODUCTIONS

The Last of the Mohicans, six reels, with Barbara Bedford.
The Foolish Matrons, six reels.

MACK Sennett PRODUCTIONS

A Small Town Idol, six reels, with Ben Turpin.
Home Talent, five reels.
She Sighed by the Seaside, two reels.
Made in the Kitchen, two reels.

J. L. PHROTHINGHAM

The Ten Dollar Raise, five reels.

C. B. C. FILM SALES

The Victim, six reels.
Dangerous Love, five reels.
The Nightingale of Paris, five reels, with Zany Miene.

CREATION FILMS, INC.

For the Freedom of Ireland, five reels.

EQUITY PICTURES

Keep to the Right, six reels, with Edith Taliaferro.
Whispering Devils, seven reels, with Conway Tearle.
Midchannel, six reels, with Clara Kimball Young.
Hush, five reels, with Clara Kimball Young.
Straight From Paris, five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY

Mar. 29—O'Malley of Mounted, six reels, with Wm. S. Hart.
Mar. 20—The Great Dictator, six reels, Ince-Vance production.
Mar. 27—The Gilded Lily, six reels, with Mae Murray.
Mar. 27—The Idol of North, six reels, with June Mathis.
April 3—The Faith Healer, six reels, a George Arliss Production.
April 5—The Dollar a Year Man, five reels, with Roscoe Arbuckle.
April 10—Buried Treasure, seven reels, with Marion Davies.
April 10—The Witching Hour, seven reels, William D. Taylor production.
April 17—Love, Special, five reels, with Wallace Reid.
April 17—The Great Day, four reels, Hugh Ford Prod.
April 21—What Every Woman Knows, seven reels. (Wm. De Mille Prod.
April 21—The Home Stretch, five reels, Wallace Reid.
May 1—The City of Silent Men, six reels, with Thomas Meighan.
May 8—Proxys, six reels. (Cosmopolitan Prod.)
May 8—Decent Woman, eight reels. (Special Prod.)
May 15—Oh, Jo, five reels, with Dorothy Gish.
May 16—King, Queen, Joker, five reels, with Sid Chaplin.
May 22—Too Wise Wives, five reels. (Lois Weber Prod.)
May 25—Sacred and Profane Love, five reels, with Elmo Lincoln.
June 5—The Traveling Salesman, five reels, with Roscoe Arbuckle.
June 5—The Goose, seven reels. (Cosmopolitan Prod.)
June 12—The Unmarried, six reels, with Thomas Meighan.
June 19—Appearances, six reels. (Donald Crisp Prod.
June 19—One A Minute, five reels, Douglas MacLean.
June 19—The Bronze Bell, six reels. (Thomas Ince-Vance Prod.)
June 26—Sham, five reels, with Ethel Clayton.
June 26—A Wise Fool, seven reels. (George Melford Prod.)
July 3—A Woman God Changed, seven reels. (Cosmopolitan Prod.)
July 10—Too Much Speed, five reels, with Wallace Reid.
July 16—the Mystery Road. (British Prod.)
July 21—The Life of a Fool, five reels. (Brady Prod.)
July 24—Behind Masks, five reels, with Dorothy Dalton.
July 31—The Last Romance, seven reels. (Wm. de Mille Prod.)

FIDELITY PICTURES CO.

The Married Virgin, six reels.
Fruivilous Wives, six reels.

FILM MARKET, INC.

The House Without Children, seven reels, with Richard Dix.
The Supreme Passion, six reels.
The Ne'er-do-Well, six reels.

FIRST NATIONAL

The Old Swimmin' Hole, six reels, with Charles Ray.
Passion, eight reels with Pola Negri.
Scrambled Whips, six reels, with Margarette Clark.
The Kid, five reels, with Charles Chaplin.
Trust Your Man, six reels, with Katherine MacDonald.
Man-Woman Marriage, six reels, Holub-Phillips.
Scrap Iron, five reels, with Charles Ray.
The Passion Flower, six reels, with Norman Taurog.
The Oath, eight reels, R. A. Walsh production.
Jim the Postman, with Lionel Barrymore.
The Girl in the Taxi, five reels, with Mr. and Mrs. C. Gardner.
Sowing the Wind, five reels, with Anita Stewart.
Lessons in Love, five reels, with Constantine Talmadge.
Bob Hampton of Pacer, six reels (Marshall Neilson).
Gypsy Blood, six reels, with Pola Negri.
Playthings of Destiny, six reels, with Anita Stewart.
Courage. (Sidney Franklin Prod.)

The Sky Pilot, six reels. (Catherine Curtis Prod.)
Scrap Iron, six reels, with Charles Ray.
Dancing Bells, six reels, with Constantine Talmadge.
F role's Bad Boy, seven reels, with Jackie Cooper.
Golden Snare. (James Oliver Curwood Prod.)
Stranger than Fiction, with Katherine MacDonald.

FEDERAL FILM EXCHANGES

The Midlanders, five reels, with Besoie Love.
The Swindler, five reels, with Besoie Love.
Hearts and Masks, five reels, with all-star cast.
Good Bad Wife, five reels, with all-star cast.
The Servant in the House, five reels, with all-star cast.
Dangerous Toys, seven reels, with all-star cast.

FORWARD FILM DIST.

Youth's Desire, five reels.

FOX FILM CORPORATION

FOX SPECIALS

If I Were King, seven reels, with William Far

While New York Sleeps, seven reels, with All

Blind Wives, seven reels, with All Star Cast.

WILLIAM FARNUM SERIES

Drag Harlan, six reels.
The Scoundrels, six reels.

PEARL WHITE SERIES

The Tiger's Cub, six reels.
The Thief, six reels.
The Mountain Lover, six reels.

TOX M MIX SERIES

The Texan, six reels.
Prairie Trails, six reels.
The Road Demon, six reels.

Beyond Price, five reels.

WILLIAM RUSSELL SERIES

The Man Who Dared, five reels.
The Challenge of the Seven, five reels.
The Iron Rider, five reels.
Theater Reform, five reels.

SHIRLEY MASON SERIES

Girl of My Heart, five reels.

GEO GEORGE WALSH SERIES

From Now On, five reels.

20TH CENTURY BRAND

The Land of Jazz, with Eileen Percy.
Partners of Fate, with Louise Lovely.
The Big Punch, with Buck Jones.
The One Man Trail, five reels, with Buck Jones.
Beware of the Bride, five reels, with Eileen Percy.

While the Devil Laughs, five reels, with Louise Lovely.

The Little Gray Mouse, five reels, with Louise Lovely.

OLIVER Twist, Jr., five reels, with Harold Goodwin.

GOLDWYN PICTURES CORP.

GOLDWYN STAR PRODUCTIONS

What Happened to Rosa, with Mahel Normand.
The Song of the Sons, with Vivian Martin, a Mesmerize Kendall production.
Goodness from a Good Woman.
The Great Lover, six reels.

The Greatest Bidder, five reels.

FRIMKISS of Love.
The Concert, five reels, All Star Cast.

Cheit of Women, five reels, with Will Rogers.

Hold Your Horses, five reels.

The Voice in the Dark, five reels.
A Red Ink Eraser
Oliver A. Rowe
of Sobelman & Rowe

POSTAL TELEGRAPH - COMMERCIAL CABLES

BRIDGE 02 808 60 XL
MS MNUVAJPLA JUL 24 1921
AL SCHRAM
ASSOCIATED PRODUCERS 789 SHERIDAN AVENUE
HERE'S A NOT BUST FOR YOU, OPENED YESTERDAY ON A BUSY DAY WITH ONE OF THE HOTTEST BOX OFFICE ATTRACTIONS THAT EVER SIGNED THEATHER HOUSE OR ANY OTHER THEATER THE MOTHER O'MINE OPENED TO CAPACITY AND ALSO CAPACITY TODY TUESDAY. STOP AUDIENCE SIGNS LAUGHED SHRIEK THE SEATS AND OVER HUNDRED PERCENT SATISFYING WHAT MORE DO YOU WANT THE GREATEST AND ONE REASON TO DATE

Thomas H. Ince's
MOTHER O'MINE

ASSOCIATED PRODUCERS INC.
A BIG ONE IS COMING
THE AMAZING STORY OF "FANNY HERSELF," BY EDNA FERBER, THE NOVEL THAT HAD TWO MILLION READERS
WATCH FOR THE TITLE
DIRECTED BY TOD BROWNING

UNIVERSAL JEWEL
September
Special Attraction

FRANK MAYO
in
"The Shark Master"
DIRECTED BY FRED GRANVILLE

MARIE PREVOST
in
"Moonlight Follies"
DIRECTED BY KING BAGGOT

HOOT GIBSON
in
"Action"
DIRECTED BY JACK FORD

GLADYS WALTON
in
"The Rowdy"
DIRECTED BY DAVID KIRKLAND

UNIVERSAL
Sept 11
The Old Nest
Oct 2
Dangerous Curve Ahead

Two of the most important dates of the new season!

The Old Nest will be played starting September 11th. Dangerous Curve Ahead October 2nd. Twenty-seven million readers of thirty national magazines. That's part of the Goldwyn Policy for 1921-1922.

This greatest campaign that has ever been used to exploit motion pictures will make September 11th and October 2nd two of the most important dates in the new season. Watch GOLDWYN.
Every Season is a Good Season—for Good Pictures!

And here are the pictures which will make the season 1921-22 the greatest season you ever had in your life. You don't have to worry about business when you show these. Look them over!

September


Gloria Swanson in Elinor Glyn's "The Great Moment," destined to be one of the greatest productions of this generation. Directed by Sam Wood. Scenario by Monte M. Katterjohn.


"The Golem," the stupendous sensation which has broken all records at the Criterion Theatre, New York, in the hottest summer on record.


October

Elsie Ferguson in "Footlights," a John S. Robertson production, by Rita Weiman. Without any question the greatest, most entrancing picture Miss Ferguson has ever had. Photoplay by Josephine Lovett.


Paramount Pictures

Show free picture to keep the pictures free! Motion Picture Day August 25th, 1921
CONTROL Your ORCHESTRA PIT!

Convert your musical expense into an investment

FOTOPLAY your pictures

Investigate Our Special Summer Payment Plan Instruments Ready for Immediate Delivery

The American Photo Player Co.

NEW YORK CITY  
Necca Bldg.—1600 B'way.

CHICAGO, ILL.  
842 Jackson Blvd.

SAN FRANCISCO, CAL.  
102 Golden Gate Ave.
USE FOX WEEK

As a solid foundation on which to build sure and permanent profits for the coming year. Book Fox pictures solid for the week of

September 11th to 17th

Seven days of perfect entertainment will start your patrons on the habit of regular attendance during the year. Don't put off prosperity! Book now for Fox Week and a Season of Solid Success. ~ ~ ~
To Be or Not To Be

The Motion Picture Theatre Owners of America (M. P. T. O. A.) adopted a resolution to make September

INDEPENDENCE MONTH

Are you going to make good or do you intend to make September a big month for the Wall Street companies, and for those organizations that now-a-days pose as independents?

Are you going to make the resolution mean what it says?

Do you intend to make September a genuine INDEPENDENT MONTH, or are you going to permit it to be merely a meaningless resolution?

Celebrated Players Film Corporation

Eight Hundred and Ten South Wabash Ave.
CHICAGO
MEMBER

THE BIGGEST INDEPENDENT EXCHANGE IN AMERICA

LEADERS IN FILM DOM'S PROGRESS
A Diversified Line of GENUINE INDEPENDENT PRODUCTIONS

TWO-REEL COMEDIES
Chester (Snooky)
Monte Banks (Federated Warner)
Hall Room
Hank Mann
Christie
Film Specials
Muriel Ostriche
Clare Briggs

ONE-REEL COMEDIES
Chester
Federated Warner
Gumps (Cartoon)
Folly
Hank Mann
Gaiety
Celebrated
Christie
Jungle
Film Specials
Clare Briggs

NOVELTY AND SCENICS
Prizma
Sport Pictorial
Federated Screen Snapshots
Ford Weekly
Ford Educational Library
Celebrated Screen News
Urban Movie Chats
Chester Outings
Globe Trots
Gaumont Pictorial Life
Illiterate Digest
Topical Tips
Depths of the Sea
Salisbury Wild Animals
Baumer Industrial (M.P.T.O.A.)
Tony Sarg's Almanac
Chester Screenics
Rothacker Scenics

TWO-REEL WESTERN DRAMAS
Irving Cummings
(Northwest Mounted Police Stories)
Northwood Dramas
Star Ranch Westerns
Braidwood Westerns

SERIALS
Miracles of the Jungle
Vanishing Trails
Million Dollar Reward
Houdini
Lost City
In the Clutches of the Hindu
Fatal Fortune
Tiger Band
Carter Case

FEATURES
The Black Panther's Cub
Dangerous Toys
The Right Way
Bonnie May
The Midlanders
Penny of Top Hill Trail
East Lynne
Servant in the House
That Something
The Good-Bad Wife
Fall of a Saint
Hearts and Masks
Jungle Princess
Out of the Darkness
Child for Sale
Diane of Star Hollow
Soul of Men
Nobody's Girl
A Series of Six Exceptionally High-Class Western Features
(Watch for Announcement)

Celebrated Players Film Corporation
Eight Hundred and Ten South Wabash Ave.
CHICAGO
MEMBER

HIGHEST INDEPENDENT EXCHANGE IN AMERICA

LEADERS IN FILMDOM'S PROGRESS

Federated Film Exchanges of America, Inc.
If You Are a State Right Producer, Exchange Man or Exhibitor, Read This

THEY SAID:
THAT state right market was DEAD,
BECAUSE state right exchanges were NOT BUYING.
THAT state right productions COULD NOT BE SOLD NOW,
BECAUSE the exchanges were NOT LIFTING half the present pictures contracted for.
WE ARE PROVING: That independent or state right productions CAN BE SOLD, PROVIDED they are MERITORIOUS BOX-OFFICE ATTRACTIONS and not clap-trap, produced over night at a dollar a foot.

THAT the independent or state right exchanges WILL LIFT SHIPMENTS, if the merchandise delivered is as it is represented when sold.

THAT theatres WILL PLAY independent attractions, PROVIDED they are PRODUCED PROPERLY and possess SUFFICIENT ENTERTAINMENT VALUE, backed with PROPER EXPLOITATION.

THAT the state right market is in a SANE, HEALTHY CONDITION and the only independent market of substance.

BECAUSE we are RAPIDLY disposing of the first series of twelve

Texas Guinan Two-Reel Western and Northwestern Productions

to be released one every other week commencing Sept. 25.

If merit counts then these attractions will prove MORE POPULAR THAN ANY TWO-REEL PRODUCTION OF LIKE SUBJECT EVER PRODUCED.

They will be MADE RIGHT, with a SUPER-FEATURE CAST, SUPER-FEATURE DIRECTION, PHOTOGRAPHY AND EXPLOITATION.

These productions are being sold on the state right basis to EXCHANGES BUILT TO REMAIN IN BUSINESS.

Texas Guinan Productions
Jesse J. Goldburg, General Manager
Suite 712, 1819 Broadway - - - - New York
ELAINE HAMMERSTEIN IN
Six Splendid Productions
SOLD AS A SERIES

The Most Charming Star the Screen Has Ever Known—Norma Talmadge's Only Rival for Premier Honors—the Pride of the Selznick Organization.

Beginning with—
“HANDCUFFS OR KISSES”
From the Story by Thomas Edgelow
By Permission of Young’s Magazine
Directed by George Archainbaud
EUGENE O'BRIEN
in
Six Powerful Attractions
SOLD AS A SERIES

The Idol of the Picture Going Public. Home First in Countless Popularity Contests Conducted Throughout the Country.

Beginning with—
"CLAY DOLLARS"
By Lewis Allen Browne
 Directed by George Archainbaud
Beginning with—

"SHADOWS OF THE SEA"

By Frank Dazey
Directed by Alan Crosland
OWEN MOORE in
Four Great Comedies
SOLD INDIVIDUALLY
Irrevocably Established in the Motion Picture Hall of Fame as the Originator of the Most Legitimate Type of Screen Comedy Ever Devised.

The First:
A HENRY LEHRMAN PRODUCTION
A Real Departure in Screen Comedies
Personally Directed by Mr. Lehrman
SELZNICK SUPREME SIX
This Is the First
Our "SPECIAL" policy will be one of concentration. Just six Specials during the year. But exhibitors everywhere can bet their last dollar on each and every one.

SELZNICK PICTURES
The Greatest Domestic Drama Ever Screened

"A MAN'S HOME"
A RALPH INCE PRODUCTION
BY ANNA STEESE RICHARDSON AND EDMUND BRESEE
The Most Effective Photoplay Cast Ever Assembled

HARRY T. MOREY
as the Man
FAIRE BINNEY
as the Daughter

KATHLYN WILLIAMS
as the Wife
ROLAND BOTTOMLEY
as the "Other Man"

MATT MOORE
as the Daughter's Fiancé
GRACE VALENTINE
as the "Other Woman"
Our "SPECIAL" policy will be one of concentration. Just six Specials during the year. But exhibitors everywhere can bet their last dollar on each and every one.

"CONCEIT"

By Michael J. Phillips
Directed by Burton George

Powerful Screen Drama Told in Action Pictures That Appeal to All Classes of Theatregoers.
A Cast Known Wherever Photoplays Are Shown.
WILLIAM Ewersham
in John Galsworthy's
"JUSTICE"
A RALPH INCE PRODUCTION

The Greatest Living Actor in the Greatest Acting Role Ever Created for the Stage or Screen
"THE EASIEST WAY"

All the Power of the PICTURES

PECTACULARLY SUCCESSFUL DAVID BELASCO TAGE PRODUCTION of UGENE WALTER'S Wonderful Play which Mr. Belasco will present again in New York this fall with Frances Starr in her original role.

Money, Effort, Skill and Experience, used in lavish measure, all combine to make this production surpass any other of the year.

The Special of Specials!

SELZNICK SUPREME This is the Fourth

Our "SPECIAL" policy will be one of concentration. Just six Specials during the year. But exhibitors everywhere can bet their last dollar on each and every one.
Brilliant Revivals

CONSTANCE TALMADGE
in SIX OF HER BEST
SOLD AS A SERIES
Beginning with—"SCANDAL"
By Cosmo Hamilton
Directed by Charles Giblyn
Presented by LEWIS J. SELZNICK

NORMA TALMADGE
in SIX OF HER BEST
SOLD AS A SERIES
Beginning with—"POPPY"
By Cynthia Stockley
Directed by Edward José
Presented by JOSEPH M. SCHENCK

SELZNICK PICTURES
Their finger on—
"The World's Greatest News Reel"
Leading theatres everywhere find their patrons like it best
TWICE WEEKLY—SUNDAY and THURSDAY
Lewis J. Selznick, Publisher
**LET'S MAKE MONEY**

I want to keep on making money. And I can’t unless you do.

So I’m turning out forty money-making pictures for the coming year. If we don’t all clean up on this lay-out we’d better get out of business.

You can buy these forty, or any part of them, at my Select exchanges—which means that you’ll get real service and a square deal.

You can take my word that it’s been many a long day since Old Man Opportunity has knocked at your door with such a rich bundle as this.

---

**SELECT PICTURES STANDS BEHIND THESE TRADEMARKS**

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<thead>
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<th>Productions Starring</th>
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<td><strong>F-O-R-T-Y!</strong></td>
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SEPTEMBER is R-C Pictures Month—"Independence Month," the greatest month in the year—when enterprising independent exhibitors throughout the country will show independent pictures in accordance with the spirit of the resolution adopted by the motion Picture owners at the Minneapolis convention.

Exhibitors look naturally to R-C Pictures, the largest independent producers and distributors in the moving picture industry for their September features and programme pictures.

R-C Pictures Corporation produces a minimum of 26 pictures each year, supplying exhibitors with a diversified program of superior independent motion pictures—clean, approved pictures.

September is a harvest month for the independent exhibitor. Let us help you reap a harvest of clinking coin at your box-office.

The way to do it is to book these independent productions of proven box-office dividend-producing power.

Play R-C Pictures one week during September.

Get in touch TODAY with the Robertson-Cole Distributing Corporation Exchange nearest you and ask for

Special Free Advertising Accessories

Phone Write Wire

R-C PICTURES CORPORATION
(ROBERTSON-COLE)
Did YOU Get a Copy of the Franchise Catalogue Number?

It's out now! If you haven't a copy, get one quick. It contains complete data on First National's forthcoming releases together with full details on all current and past releases. It's something to file and to use daily.

CURRENT RELEASES

JEWEL CARMEN
in
"Nobody"
A Roland West Production
Thrilling, baffling, different! A mystery drama that will keep them all guessing. Written, produced and directed by Roland West; Scenario by Charles H. Smith and Mr. West; Photographed by Harry Fishbeck.

“COURAGE”
A Sydney A. Franklin Production
A drama of unusual strength which shows what a woman can do for love; Presented by Albert A. Kaufman and adapted from Andrew Sour's book of the same title.

“GYPSY BLOOD”
With the incomparable star
Pola Negri
A stirring love tale of old Spain based on the original French version of Prosper Merimee's "Carmen"—A mighty marvel of the screen with multitudes of players.

MARSHAL NEILAN
presents
Randall Parrish's
"BOB HAMPTON OF PLACER"
Scenario by Marion Fairfax
Tremendous scenes; stupendous photographic effects; hordes of Blackfeet, Sioux and Crow Indians and a regiment of U. S. Cavalry, in addition to a big star cast; Photographed by Jacques Bizeul and David Kesson; Art Director for Ben Carre.

KATHERINE MacDonald
in
"Trust Your Wife"
The story of a wise wife in a city of folly; Presented by the Katherine MacDonald Pictures Corporation, B. P. Schulberg, president; a screen story by J. A. Barry and Gerald C. Duffy; Based on the stage play, "Conscience," by H. S. Sheldon; Directed by J. A. Barry.

CONSTANCE TALMADGE
in
"Lessons in Love"
A sparkling comedy-drama adapted from Douglas Murray's play, "The Man from Toronto"; A Chet Withey production; Photographed by Oliver T. Marsh; Tech. Director, Willard M. Reineck.

“SALVATION NELL”
A realistic drama of the New York slums, filled with tender pathos, love and romance; Taken from the drama by Edward Sheldon; Personally supervised and presented by Whitman Bennett; Directed by Kenneth Webb; Photographed by Ernest Haller; Art Director, Roy Webb.

“THE SKY PILOT”
Directed by King Vidor
From Ralph Connor's novel of the great Northwest, where men are big and life looms large in the open spaces; Presented by Catherine Curtis and produced by the Catherine Curtis Corporation.

ANITA STEWART
the inimitable star in
“Playthings of Destiny”
A fascinating love romance and the strange pranks Fate played on one girl; Presented by LOUIS B. MAYER and made by the Anita Stewart Productions, Inc.; Story by Jane Murfin and Larry Trimble; Directed by Edwin Carewe; Scenario by Anthony Paul Kelly.

JACKIE COOGAN
"The Kid," in
“PECK'S BAD BOY”
(1921 Model)
Sub-titles by Irvin S. Cobb
A picture that is proving a veritable cleanup. It is the one best bet for putting a Jinx on any hot weather slump. Full of joy and breezy laughter—a Gloom Chaser. Presented by Irving Lesser; By arrangement with Warner Bros. Written and directed by Sam Wood.

NORMA TALMADGE
in
“The Passion Flower”
The powerful emotional actress in one of her most stirring roles; Adapted for the screen by Mary Murillo and Herbert Brenon from the famous play of old Spain by Jacinto Ben- vente; Presented by Joseph M. Schenck and produced under the personal direction of HERBERT BRENON; Photographed by Roy Hunt; Tech. Director Willard M. Reineck.

MR. and MRS. CARTER De HAVEN
in
“The Girl in the Taxi”
A rousing comedy hit taken from the famous stage success by Stanislav Strange; Presented by Carter de Haven and Directed by Lloyd Ingraham.

FIRST NATIONAL ATTRACTIONS
The Case of Mr. Hines

By MARTIN J. QUIGLEY

CONSIDER the experience of Mr. Sherman Hines: Mr. Hines is the proprietor of the Princess theatre at Portland, Ind. On a recent occasion this exhibitor was summarily placed under arrest in his place of business, dragged through the main thoroughfare of the town and lodged in jail.

The jail building is an old, dilapidated, unsanitary structure, yet the citizen-exhibitor was lodged therein and, due to the absence from the town of the official authorized to approve bonds, he was held several hours without bail.

Eventually news of the exhibitor’s arrest and subsequent detainment in jail spread through the town and a large number of citizens assembled and approached the jail en masse where they overpowered the attendants, broke open the cell door and released the prisoner.

At the moment of his arrest Mr. Hines was in ill health. His arrest and the attending circumstances left him in such a condition that he was compelled to remain under the care of a physician for several days.

The experience of Mr. Hines carries with it a valuable lesson for every exhibitor in America. * * *

IT is an experience that might happen to any one of many thousands of exhibitors, for the crime with which Mr. Hines was charged—if it can be called a crime—was the exhibition of motion pictures on Sunday. The law which was called into operation to effect his arrest is an antiquated statute which prohibits all work on Sunday. It is not alone in the Indiana community that such a law exists; it will be found buried among forgotten laws in practically all of the states.

It is to be noted that the zealous officials charged with the duty of law enforcement were very partial in the case of Mr. Hines: Stores and shops of various kinds, and newsstands and other commercial operations were permitted to go on but the motion picture theatre alone was elected to feel the wrath of the law.

The case of Mr. Hines is particularly noteworthy in many respects. It illustrates the jeopardy in which an exhibitor is constantly placed when he is without the support of organized opposition to the Blue Law fanatics.

In a very graphic manner it demonstrates that this brand of intolerance practiced by officialdom is utterly without the support of public opinion, because even in the provincial community of Portland, Ind., the populace rose up and compelled the release of the exhibitor.

* * *

THE case of Mr. Hines illustrates further the real necessity of carrying on a campaign of preparedness against the proponents of Blue Laws and other types of persons who seek to promote unwarranted interference with the rights of exhibitors. It shows that no opportunity, however slight, to annoy and embarrass the theatreman will be overlooked. It proves that an intelligently informed public opinion is the one safeguard that is most necessary for the successful continuance of the exhibitor’s business.

The action of the public in the Portland incident is interesting. The public not only took the reins of justice into their own hands in freeing the exhibitor but they also made it very plain that the disinterment of the antiquated law was not done as a result of popular demand, but was merely the work of that small minority—who are to be found in every community—who seek to force their own will and wishes upon the rest of the community.

The contest in Portland is not settled yet, but it will be settled and the basis of settlement will afford no satisfaction to the faction of intolerance. With the public intelligently informed, and it will be, the Blue Sunday law will be put back to rest and the exhibitor will again be secured in his rights of citizenship.
A particularly appropriate statement was made last week by S. R. Kent, Famous Players distribution chief. Mr. Kent sees in the present situation an inevitable tendency toward the elimination of what he describes as the “yellow streakers” and the “quitters” of the business.

* * *

The Kent statement is particularly appropriate because it focuses attention upon the certain failure to survive of that type of person who seizes upon the first indication of a slower pace in business to shout panic in the desperate hope that his individual failure will be attributed not to his own unfitness but to the general conditions.

* * *

This type of person is the commercial counterpart to the one who shouts “Fire!” in a crowded theatre. In each instance it is a case of lost nerve.

* * *

An unusual combination of unfortunate circumstances has resulted temporarily in a condition which is a test of the men and the companies of the industry. When the full course of this test has been run it will be found that the industry is rid of a lot of personal and corporate deadwood that under less drastic procedure might take many years to eliminate. And when this is done the way will be cleared for the realization of Mr. Kent’s prophecy that “there is no industry so fortunately situated to reap the benefits that will accrue through deflation and sane reorganization in the business world.”

* * *

The proposed referendum on censorship in Massachusetts is a matter of very pertinent interest to the trade everywhere. This opportunity to permit the voice of the public to be heard should not be overlooked. And, further, in ample time before the votes are cast the people of Massachusetts should be intelligently and thoroughly advised on the real meaning of political censorship.

* * *

The prospect is, however, that it will not; nor does there seem much promise that the subject of the proposed censorship referendum of such vast importance to the industry everywhere, will receive the necessary attention as there are attendant upon the situation the usual petty and vapid animosities with which the film business is sadly burdened.

Lord Northcliffe can call his King and the members of Parliament all liars if he wants to but when he says our near beer is a lie, it’s time to sever diplomatic relations.

See where Georges Carpentier is writing a book on boxing and wants a title for it. We’d suggest “The Right That Failed.”

S. R. O.

Chicago has two stellar attractions this week. Ben Turpin and the Pageant of Progress.

You Tell ‘Em

“Work at the Famous Players studios has begun on ‘Don’t Tell Everything’.” — N. Y. Telegraph.

“Fogs Ahead”

It has been a great season for fogs, in pictures. Saw the last week, “The Fighter” and “Danger Ahead,” both with first rate atmospheric smudges in ’em.

Made Him Homesick

Fred S. Meyer, of Hamilton, O., wanted to see the wheels of a big city go round, so he breezed into Chi. last week and took in all the shows. “The Four Horsemen” pleased him having been raised on a farm but the calves on the Chicago beaches fairly made him pop-eyed.

Thanks, Jenkins

J. C. Jenkins is a poet as well as a manager, it seems, for just as we were shimming to press and wondering what ‘cell to say to fill this col. along comes this gem:

Bill Weaver, on a summer’s day, Strapped on his back a bale of hay, And buttoning tight his threadbare vest Went out to Jackson Park to rest.

Bill took along a lot of things, A corn cob pipe, some nails and strings, An oyster can, and an old pie tin With which to fry his liver in.

He took a knife and fork and spoon, Resolved that every day at noon, He’d cook himself a nice big stew Just like the other fellows do.

Now Bill had labored long and hard, He reeled off “copy” by the yard To make the Herald strong and great, The leading Journal of the state.

He ’d work from nine till half past three On “What The Pictures Did For Me,” And then he’ll write an hour or two And content himself with plain home brew.

We know this guy has earned a rest, He’s bucked his level best, And here’s hoping that he’ll stay until Some good Muller gives him and calls on Bill.

Gone But Not Forgotten

The help yourself idea so prevalent in Chicago’s cafés has reached the banks. One bank president with cafeteria areas is being sought in 48 states and both oceans.

Stock Note

The Illooy Film Corporation voted to pass its eighth annual dividend last week. Directors also voted to pass the hat.
“Motion Picture Day” Is Made New Storm Center
Advocates Redouble Efforts to Insure Success of Drive as M. P. T. O. A. Turns from Disapproval to Active Hostility

With the Motion Picture Theatre Owners of America actively hostile, proponents of “Motion Picture Day” have greatly increased their effort to make it a success.

Chairman E. M. Saunders, in charge of the work, announces that the task of organizing throughout the United States is being speeded up and already reports are pouring in from all parts of the country indicating success.

State Organizations Open Up Fire

Sydney S. Cohen, president of the M. P. T. O. A., followed up his opening broadside against the plan by a fiery talk at the convention of Connecticut exhibitors, which brought forth a resolution binding members not to participate. Pennsylvania and North Carolina state organizations have sent out letters to members branding the day as a “scheme of the big producers.” The Illinois organization has dropped its early preparations to participate in the day.

Chairman Saunders apparently anticipated the movement being associated with the N. A. M. P. I., as he issued a statement early last week that “all committees are working independent of any other organization or association as Motion Picture Day is an event promoted for and by the allied motion picture interests, and without ulterior motives or for selfish reasons.”

Broadway Theatres Sign
Among the first theatres to sign agreement to cooperate with the National Picture Day Committee to establish August 25 as “Motion Picture Day,” were the Rivoli, Rialto and Criterion of New York City. The managements have pledged themselves to turn over 50 per cent of their gross receipts.

July 26, the F. I. L. M. Club of New York, hearing on record to support the day and the National Picture Day Committee announced that it anticipated similar action would be taken by “all clubs and similar organizations.”

It was announced the Boston committee had wired “allied theatres of this state will go through one hundred per cent. Assured all New England will cooperate with our plans.”

Pennsylvania Letter Strong One

The letter sent out to members of the M. P. T. O. of eastern Pennsylvania, southern New Jersey and Delaware over the signature of John S. Evans, president, is headed “Exhibitors Beware.” It says in part:

“A move is on foot which we consider an attempt by large producers to either disrupt or curb the activities of the M. P. T. O. A. and an effort to get exhibitors’ money under their control, and handled in favor of manufacturers with no consideration for independent exhibitors.

If you want to preserve your rights and independence do not sign. It drives a nail in your coffin. Plainly speaking, we feel this is the most diabolical and subtle scheme ever conceived by big producers to throw dissection into our ranks and try to prevent us from raising money.”

Calls it “Scheme to Disrupt”

H. P. Varner, secretary-treasurer of the M. P. T. O. of North Carolina, includes the following in a general letter to members: “Motion Picture Day, August 25, was designated by producers and distributors of New York City, ignoring our state and national organizations and, no doubt, is another scheme to disrupt exhibitor organizations for their own selfish ends.”

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Readability Is The True Test

Unless a trade paper is read, it is valueless as an advertising medium.

An idea of the thoroughness with which the HERALD is read by its subscribers can be gained from the following unsolicited letter from Mrs. W. H. Hefler, manager of the Itasca theatre, Alice, Tex.:

“I am sure it is my duty as well as a privilege to tell you how much we think of the HERALD. We mean my husband, my son, and myself. We always have a ‘rough house’ to see who gets it first. The information one gets about all the latest pictures is of inestimable value. I think every exhibitor would be greatly benefited by reading every word of it and using the valuable lessons that are so plentiful in every number. I want the field to know that I sure am strong for the HERALD.”

Other unsolicited letters from exhibitors, giving their estimate of the HERALD, appear on page 19 of this issue under the heading of “What Exhibitors Are Saying About Exhibitors Herald.”

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Firemen Extinguish Money-Making Idea
Stands Netting $150 Daily Are Ordered Out of Chicago Lobbies

When the extremely hot weather of the last days of July hit Chicago, J. Linick & Schaefer conceived the idea of establishing thirst quenching stations in the lobbies of their several loop theatres, where hiree root beer was dispensed in big, foaming steins, at five cents per glass.

It’s a Sad, Sad Story

Business was good from the start, in fact the stand in front of the Orpheum theatre cleaned up more in a day than the theatre, and the returns on the other stands were good.

Then the firemen stepped in and said there was a fire ordinance prohibiting the booths in the lobbies and they were immediately removed. Small stores on either side of the theatres, quick to see the profits made by J. L. & S., have established root beer booths and are doing well.

Goodby $150 Per Day!

The Cort theatre also had a booth and this was ordered removed after the first night, as was the one in front of the Randolph theatre. The heat had been running three days. The intake was about $150 a day at the Orpheum.

Woods President of Screen Writers Guild
(Special to Exhibitors Herald)

LOS ANGELES, Aug. 2.—Frank E. Woods has been elected president of the Screen Writers Guild of the Authors League of America. June Mathis is vice president, Einar W. Presby, treasurer and secretary, and Dwight Cleveland, recording secretary.

In addition to the officers the following comprise the executive committee: Thompson Buchanan, Elmer Harris, A. S. LeVino, Jeannie Macpherson, Elmer Rice, Frederick Palmer and Robert Wagner.

Fleckles Resigns As Head of Distributors
(Special to Exhibitors Herald)

NEW YORK, Aug. 2.—Maurice Fleckles has resigned as president of the Film Distributors League. He is succeeded by Morris Brown of Philadelphia. Ben Freedman of Minneapolis has been named vice-president.

A purchasing committee comprised of Messrs. Lande of Pittsburgh, Garner of Washington, Brown of Philadelphia, Alexander of New York and Riffkin of Boston has been appointed.

Fox Plans $1,000,000 Playhouse at Oakland
(Special to Exhibitors Herald)

OAKLAND, CAL., Aug. 2.—William Fox, head of Fox Film Corporation, will erect a $1,000,000 theatre in Broadway, near Market street. The structure will be a combination theatre and office building.

Ace Berry With R-C

Ace Berry has joined the publicity staff of the home office of R-C Pictures Corporation and will handle special exploitation assignments.
**Yearsley Nominated A. M. P. A. President**

Beatty Chosen Vice President

With Thomas Wiley as Secretary

NEW YORK, Aug. 2.—C. L. Yearsley, director of publicity and advertising for Associated First National, was nominated president of the Associated Motion Picture Advertisers. The adjourned meeting was presided over by E. S. Ray, recently appointed secretary and treasurer.

Other new officers are: vice-president, Jerome Beauty, publicity and advertising manager of Paramount; secretary, Thomas Wiley, and treasurer, Victor Shapiro.


Walter Eberhardt was appointed managing editor of the monthly bulletin, with J. L. Green as business manager.

**High Rents Responsible For New Film Colony**

(Kansas City, Mo., Aug. 2.—Redraft Pictures Corporation, the last exchange to occupy the Ozark building, has moved to 107 West 15th street, according to G. L. Stiles, manager.

Owing to the high rents in the Film Exchange building at 17th and Main streets, a new film colony has been developed. In the new exchange district are Robertson-Cole, Reelcraft, Goldwyn, Paramount, Crescent and Pathé. Later Metro, Realfilm and First National will join the new colony.

**Denies Intention to Hike Price**

Statement from EASTMAN KODAK COMPANY Says Tariff Sought Only As a Protective Measure

A statement denying that a tariff on raw film will be used by Eastman Kodak Company to enable it to raise its present prices has been issued by George Eastman. The statement follows:

"It has come to my attention that members of congress have been circulating in opposition to the tariff on raw motion picture film contained in the house bill now before the finance committee of the senate. A great deal of this propaganda contained in the Hearst newspapers has also come to our attention and it seems only fair that you should have before you at once a brief statement of the facts in the matter.

"The purport of this propaganda as far as it has come to my attention, is that this tariff will prevent all competition by foreign made film and will be used by this company to enable it to raise its present prices on photographic film.

"I desire to say as emphatically as possible that this company has no intention, if a duty is placed on films, of advancing its price. The tariff, in fact, is my desire to do so. There can be no better evidence of our policy in this respect than our action during the last four years. From the fall of 1911 to the fall of 1915, or even later, practically all foreign made motion picture film was kept out of the American market. No possible tariff could equal the embargo of the war conditions. Yet during that period this company not only did not advance the price of motion picture film to American consumers but actually reduced it five per cent.

"Neither is it true that foreign producers of motion picture film could not compete with this company at its present prices under the tariff imposed by the so-called Fordney bill. The latest figures at hand show that the largest manufacturer of motion picture film in Germany, which is a part of the German Chemical & Dye Trust, can pay the duty imposed by the Fordney bill and easily compete with this company at its present prices. And they will undoubtedly do, but if film were left upon the free list, they would very largely take the manufacture of motion picture film to Germany.

"* * *

"The assertion has been made that foreign made film is covered upon American made celluloid. This is untrue. All German and French film is made upon German or French made celluloid, and the main importations of photographic film come from Germany and France.

"The tariff imposed, therefore, is strictly in line with the protection of an important American industry, and at the same time the rate imposed is not prohibitive and therefore will be a very important revenue producer."

**Three Escape Death When Auto Plunges Into 20-Foot Ditch**

OMAHA, Neb., Aug. 2.—When an automobile plunges over a twenty-foot embankment and is completely wrecked you expect the occupants of the car either to be killed or confined in a hospital for several weeks with broken bones.

But not in the case of Julius K. Johnson, manager of the Rialto; Harry Watts, manager of the Strand, and Edwin Stevens, secretary of the musicians’ union. The accident didn’t even detain the men from keeping their appointment with A. H. Blank in Des Moines. After the plunge the men crawled from the wreckage and caught a train at Stuart for the Iowa city.

Stevens was badly injured by flying glass, but the other two escaped with hardly a bump.

**Theatre Men Back Hearst Tariff Fight**

New York, Aug. 2.—Recognition of the fight William Randolph Hearst is waging in his newspapers for the free entry of motion picture film from abroad has been noted by the Motion Picture Theatre Owners of America.

Mr. Hearst has been notified of the action taken in communication from Sam Bullock, executive secretary. Through the efforts of the association there is being distributed to members of congress copies of an editorial appearing in the New York American of July 22, in which are advocated the free import of motion pictures.

**Independent Firms in Omaha Organize Pledge of Cooperation Voted by Exhibitors of State and Exchanges**

OMAHA, Neb., Aug. 2.—The Motion Picture Independent, published by the Motion Picture Theatre Owners of Nebraska and the independent exchanges of Omaha, announces the formation of the Independent Exchange Association of Nebraska and Iowa.

"Independence for independents" was adopted as the slogan of the organization.

The purpose of the body is to create better lines between the exchanges and the exhibitors.

To accomplish this a joint arbitration board composed of two exhibitors and two exchange men has been formed.

A joint resolution adopted by the new association and the exhibitors declares that "cooperation between independents and exchange is the real basis of the future solidity of our business relations."

In furthering independence the exhibitors and exchanges pledge themselves to "do everything possible to make this month a successful month of independent pictures in independent theatres."

**Dempsey-Carpentier Fight Pictures Show In New York Theatre**

NEW YORK, Aug. 2.—The Dempsey-Carpentier fight pictures opened at the Forty-fourth street theatre last Saturday.

Presentation of the pictures followed a ruling by the district attorney’s office that it was not in violation of the law.

Tex Rickard, promoter of the bout, and Fred Qumbie, producer of the pictures, previously had been fined $1,000 each for bringing the film into the state. The appeal bureau then held that the men could not be prosecuted further for the same offense.

It is understood that Pathe News, which also got the data, is waiting federal action. It is said that the first man to buy a ticket to see the pictures at the Forty-fourth street theatre would be prosecuted.

"It is understood that Pathe News, which also got the data, is waiting federal action. It is said that the first man to buy a ticket to see the pictures at the Forty-fourth street theatre would be prosecuted.

*kku Klux Klan Kicks Out Two "He Vamps"*  
(Special to Exhibitors Herald)

HOUSTON, Tex., Aug. 2.—William Horwitz, Jr., manager of the Iris theatre, has received from the Ku Klux Klan a letter of condemnation for showing the pictures "he vamps." The letter reads:

"This letter is meant as an expression of thanks to you for your recent action in kicking out of your theatre a pair of ‘he vamps.’ In the event that similar occurrences should arise in your theatre we trust that your action will be of the same character."

"Keep on thundering. We appreciate the sentiments expressed, and are very truly,

Ku Klux Klan."

So proud of the letter was the exhibitor that he had it framed. It now hangs in the box office.
Leaders Urge Repeal of All Taxes Imposed on Industry

Exhibitor and Producer Representatives Declare Thousands of Theatres Are Closed; Relief May Save Others

WASHINGTON, D. C., Aug. 2.—The removal of all taxes imposed upon the motion picture industry was asked of the ways and means committee on July 29, when William A. Brady and Saul E. Rogers of the National Association of the Motion Picture Industry and Samuel I. Berman of New York, H. B. Varner of Lexington, N. C., and Julian Brylawski, representing the Motion Picture Theatre Owners of America, told the conditions which now exist in the industry and which threaten to drive out of business many of the smaller theatres and not a few of the larger ones.

Glorious Picture of Conditions Is Painted

The industry is in the worst shape of any industry in the country the committee was told. The N. A. M. P. I. representatives said 4,000 theatres have been closed with many others planning to shut down. The exhibitor representatives placed the number of theatres which have suspended business at 30 per cent, with those remaining open operating at a tremendous loss.

It was the contention of these men that more revenue will be lost to the government by failure to revise these taxes than if they were lightened so as to enable theatres to operate.

Taxes Borne by Exhibitor

The congressmen were told by the exhibitors that the 5 per cent rental tax and the seating tax were borne by the theatres and could not be passed along to the public. The exhibitors' representatives held that the elimination of these tax burdens would enable many houses to reopen and keep the admission taxes in a state of normalcy.

Urging repeal of all the taxes imposed on the industry the representatives of the N. A. M. P. I. stated that a deplorable condition exists which menaces the industry. It was pointed out that the day of the high salaried stars and of large profits for producers has passed.

Actors Walking Streets

"Ninety per cent of the actors are now walking the streets," declared Mr. Brady. "Only one movie producer was able to pay a dividend last year. The days of the Pickford-Chaplin-Fairbanks salaries have disappeared.

"The depression and the high taxes have hit hardest the smaller theatres in the little towns. Then, the people are refusing to accept the cheap one-reel films. Formerly an acceptable film could be produced for $1,500 or $2,000, but that is not true now."

Must Pay Other Taxes

It was pointed out that elimination of the federal taxes would not relieve the industry of taxation since local and state licenses and taxes must be met, as well as corporation and income taxes.

In answer to comment made by several committee men that the hot weather was to blame for the falling off in business the exhibitor representatives pointed out that not only had the theatres survived the hot spells in previous years, but that the decrease in business this year started before the hot weather set in.

In the hearing to be held before the Senate finance committee President Sydney S. Cohen and Senator James J. Walker will represent the M. P. T. O. A.

Theatre Which Used "Hook" on Ben Turpin Eight Years Ago Is Paying Him $2,500 Per Week

"Just eight years ago I was thrown out of this theatre," said Ben Turpin, the screen comedian, who is making personal appearances at McVickers theatre, Chicago, in connection with the showing of the Associated Producers film "She Sighed by the Seaside."

"And now I'm getting twenty-five hundred dollars a week, real money; my name is in electric lights, and I have the star's dressing-room."

Turpin referred to his appearance at the same theatre back in 1913, when he was a vaudevillian. It happened this way. One of the acts on the bill was cancelled because of illness. Frank Boyle, the booking agent, sent Turpin over. Before his first show was half over, Jack Burch, the house manager, gave Ben the hook. Such is life!
Lauds Press for Interest in Exhibitor Activities

Independence of Trade Journals Is Healthy Sign for the Industry, Says Elmer Pearson

The manner in which the trade journals have fostered exhibitor activities nullifies the arguments often heard that the press shows a "lack of interest" in the problems of the theatre man, according to Elmer Pearson, director of exchanges for Pathé.

Director Pearson also commends the trade press for contributing its share "in maintaining a spirit of optimism throughout the industry by the dissemination of the cheerful news of a situation that we all must admit could have been made to appear rather grim at best."

Several important developments have followed the action of the Motion Picture Theatre Owners of America in setting aside September as Independence Month," says Mr. Pearson. "More than any other, however, is the development showing just what side of the fence the trade papers are standing on."

"We have been particularly impressed by the manner in which all the film trade journals have stood back of the action of the M. P. T. O. in advancing the interests of the independent distributors during the September drive."

"At various times I have seen attacks directed against trade papers for their lack of interest in the problems of the exhibitor. I think that these arguments have all been nullified by the manner in which the trade papers have fostered the exhibitors' interests during the past few months of their struggle with vital problems."

"Many heads have been hit by the cudgels waved by the trade paper editors in their fight on behalf of the showman, but it is an old Irish saying that you can't a negativist and brickproof too."

"The independence of the trade press is a healthy sign for the industry, and should come in for a portion of the September celebration."

"In speaking of healthy signs, have you noticed how the atmosphere has been clearing in the past couple of weeks? Have you read what Mr. Gary of the United States Steel Corporation said the other day with reference to an unparalleled period of prosperity coming to the United States?"

"Many of the most pessimistic leaders in the world of finance, are changing their indigo hue and now are sharing the viewpoint expressed by Mr. Gary."

"All along we have held the view that the United States was too all powerful to be swamped by a wave of false depression. The trade papers have done their share in maintaining a spirit of optimism throughout the industry. Depression, tritely, is a state of mind—an expression heard many times in the past months—but very true for all that. It is easily strengthened by newspaper and trade paper reports. But fortunately, the trade paper editors were farsighted enough to see that the economic situation would be long in the readjustment stage. During the period of transition from abnormal to normal conditions they helped maintain the equilibrium of the industry by their own cheerful attitude in the face of a period that has had no equal for them from the viewpoint of depression."

"Pathé has always advocated an unfettered trade press. It is very happy to note the sterling measures adopted by the weeklies in behalf of the exhibitor."

Arrest Film Official On Larceny Charge

(Special to Exhibitors Herald)

NEW YORK, Aug. 2—J. R. Gibracio, head of Trans-Atlantic Film Corporation, was arrested yesterday, charged with larceny of $138,000, alleged to be the property of the Russian Soviet government. He was held in $10,000 bail for examination Thursday and taken to the toombs.

Johnson Film First Passed By Censors

(Special to Exhibitors Herald)

NEW YORK, Aug. 2—Martin Johnson's new adventure picture, "Life in the Jungle," was the first picture passed by the New York censor board. The subject was approved without charge.

Western Pennsylvania Theatre Men Contene

(PITTSBURGH, PA, Aug. 2—Jerome Casper of Rowland & Clark and president of the Motion Picture Theatre Owners of Western Pennsylvania, and Dennis Harris submitted their report on the Minneapolis convention at a recent meeting of exhibitors in this territory. Fred J. Herrington and Allan Davis also spoke.

Appointment to Board Of Examiners Approved

(FORT WORTH, TX, Aug. 2—The city commission has approved the appointment of Quinn Thompson, exhibitor, and Horace Palmer, operator, to the board of examiners for motion picture machine operators.

ELMER PEARSON
Director of exchanges for Pathé commands stand taken by trade press.

Lese Majesty

Wallace Reid, Paramount star, was at the Sherman hotel, Chicago, recently, making a brief stopover on his way from New York to Los Angeles. Reporters of the Chicago dailies, with one exception, assembled at his room seeking an interview.

"Miss Mae Tinee of the Chicago Tribune' requests that you go over there to be interviewed," he was informed by his secretary.

Wallie glanced at the thermometer, which was registering near the 100 mark; took another drink of ice water, and replied:

"Nothing doing."

Start Movement to Curb Use of Animals In Motion Pictures

Our Dumb Animals, published monthly by the Massachusetts Society for the Prevention of Cruelty to Animals, is urging its readers to inaugurate a nation-wide campaign to end the picturing in motion pictures of acts of cruelty to animals. The current, August, issue contains an attack on two films in which animals play an important part.

"What can we do?" it asks editorially, and continues: "Let every man and woman, whenever present at a moving picture show where cruelty to animals appears in any form on the screen, write in protest both to the management of the theatre and to the manufacturers of the film. Keep at it. These manufacturers are in business for money, not for their health. Convince them that the public is not entertained by pictures made at the expense of animal suffering or the disregard of animal rights, and they will stop producing that kind."

Jack Johnson Will Star in Production

(Special to Exhibitors Herald)

NEW YORK, Aug. 2—Mark Dintenfass, who produced "My Four Years in Germany," announces he will make a feature starring Jack Johnson, the negro pugilist.
EXHIBITORS HERALD

August 13, 1921

EXHIBITORS HERALD

Patrons Pay As They Leave
(Special to Exhibitors Herald)
HORNELL, N.Y., Aug. 2.—"Honesty is the best policy" and everybody in Hornell is honest, according to Charles Smith, manager of the local theater.

Smith operates his house on the plan, "pay as you leave" rather than "pay as you enter." All patrons are admitted free to the house. If they like the picture they are asked to drop 30 cents in a container placed at the exit. If they don't like the performance they can leave without cost.

The exhibitor claims the scheme has worked successfully.

Indianapolis Adopts Rigid Ordinance to Regulate Carnivals
(Special to Exhibitors Herald)
INDIANAPOLIS, IND., Aug. 2.—Exhibitors of this city regard as a distinct victory the recent adoption here of an ordinance regulating the operation of carnivals and street fairs.

While not barring the carnivals, the ordinance places restrictions governing the granting of permits which are expected to greatly reduce the number of roving street fairs showing here each summer.

The ordinance provides that carnivals must file the written consent of 60 per cent of the residents within a radius of 500 feet from the grounds used. Permits are good for twenty-four hours only and the fee is set at $100. Carnivals not complying with the ordinance are to be regarded as "public nuisances."

Credit for the passing of the measure is given G. G. Schmidt, who is president of the M. P. T. O. of Indiana, and also a member of the city council of Indianapolis.

Musicians Object: Curtain Interfering With View of House

Whether a theatre manager has the right to raise the razing around his orchestra pit four inches, thus shutting off the view of musicians from inspecting the audience, was a question recently raised at the LaSalle theatre, Chicago, where "The Four Horsemen" is on the last lap of its engagement.

Ned Holmes, manager of the show, thought he had this right. He raised the draperies four inches. The musicians kicked and took it up with the union, but the obelisks in the pit are still invisible from the back part of the house.

Cohen and Walker Attack Film Rentals as Too High
Addresses by National Officers Feature Connecticut Convention—W. A. True Is Elected President Succeeding Martin Heanue

(Special to Exhibitors Herald)
NEW HAVEN, CONN., Aug. 3.—Sydney S. Cohen, president, and Senator James J. Walker, council, of the Motion Picture Theatre Owners of America, made vigorous attacks on "high film rentals" in addresses at the recent convention here of the Motion Picture Theatre Owners of Connecticut.

Mr. Cohen declared that producers would do well to eliminate extravagance and waste, adding that story interest in pictures must be improved. He charged that in some instances the same story appears in ten or twelve productions.

Walker Charges Over-Valuation in Prices

Senator Walker was even more emphatic in his denunciations. He charged that pictures worth $50,000 are carrying "exhibition values of $200,000 and $300,000" and that the price of film had "gone up steadily without justification.

The addresses from the national officers featured the convention, which attracted sixty-five exhibitors to this city.

Martin Heanue Retires

Martin Heanue, well known exhibitor leader, declined re-election to the presidency of the Connecticut league. He accepted the post of chairman of the executive committee. The complete slate of officers is as follows:

President—W. A. True, Hartford; Vice-President—Joseph Walsh, Hartford; Vice-President—Samuel Kantor, Norwalk; Vice-President—N. J. Zukerman, Norwalk; Vice-President—John Gentile, New Haven.

Secretary—Joseph Saperstein, Bridgeport; Treasurer—Joseph T. Rourke, Bridgeport; Executive Committee—Martin Heanue, chairman; Calvin Martin, Waterbury; L. B. Murphy, Litchfield; Peter Daw, New Haven; I. J. Hoffman, Ansonia; Louis Sagal, New London; Martin Pouzar, New London.

Mr. True, newly elected president, has been active in exhibitor organization affairs and is well known throughout the industry.

A resolution was adopted opposing the holding of "Motion Picture Day," following a statement by Sydney S. Cohen that the M. P. T. O. was not considered at the time the event was outlined.

Other resolutions opposing blue laws, censorship, the music tax, and uncleen pictures. The Americanization movement was approved. "Independence Month" was endorsed.

Mr. Cohen, in the course of his address, charged that several independent exhibitors have taken advantage of "Independence Month" to boost film rentals. He stated that the practice must cease.

Capital Houses Close For "Improvements"

WASHINGTON, D. C., Aug. 2.—Quite a number of theatres have closed for "redecoration and improvements" hereabouts. The exhibitors and musicians' union heads have as yet failed to come to an agreement on wages and other matters and the present agreement between the two is about to expire.

What Exhibitors are saying about EXHIBITORS HERALD

"I like EXHIBITORS HERALD better than any other motion picture magazine on the market and do not want to miss a single copy."—R. O. Baker, manager, Baker's Electric theatre, McCune, Kans.

"I attribute a great part of our success to my best adviser, EXHIBITORS HERALD, and always look forward to its coming."—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.

"I am a busy man but I always have time to read EXHIBITORS HERALD when it comes."—C. H. Simpson, manager, Princess theatre, Millen, Ga.

"EXHIBITORS HERALD is our main support in this time of stress."—Walter Coddington, manager, Home theatre, Rantoul, Ill.
Exhibitor Official Asks Brady and Cohen to Cooperate

"No Time to Quibble Over Ists and Isms," Says O'Toole in Urging Lobby at Washington, D. C.

"I suggest that President Sydney S. Cohen, of the M. P. T. O. A., and President William A. Brady, of the N. A. M. P. L., start this matter going by merging their efforts and then securing the cooperation of all segregated elements of both industries and form a 'lobby' at Washington. This is no time to quibble over ists and isms of the situation."

This is the statement of M. J. O'Toole, secretary of the Pennsylvania division of the M. P. T. O. A., in a communication to the HERALD dealing with the situation at Washington, where legislation vital to the motionpicture industry is being considered.

"We must act and prevent injustices being done our business by congress," he concludes. "Few members of congress, if any, would willingly injure us. But they do not understand our business and we must have a competent committee there to keep them informed upon its needs and also send word down the line to exhibiting and other members of the different congressional districts so that the home influence can be brought to bear upon the congressmen and senators."

"I am acting in this matter entirely on my own initiative," he declares in his opening paragraph and calls attention to the fact that the big tariff bill, the Fordney bill, has passed the house and reached the senate and that the majority of exhibitors know little or nothing about it.

"Is this bill entirely satisfactory? Are we satisfied, for instance, with the duty, or tax, of '33 cents per pound' on the materials said to compose the film used in our business? (See Page 12, Paragraph 28, Fordney Tariff Bill.) Is this tax likely to produce an injurious monopoly? The manufacturers of a considerable part of the film we use are said to have made 92 per cent on their invested capital last year. We paid the most of this grossly excessive profit. Will this tariff tax of '33 cents per pound' increase the ability of these film people to further penalize us in future?" he asks.

"Again are we satisfied with the tariff tax of '33 centum ad valorem' on carbons used in our picture projection machines? Does this increase the price of carbons to us? (See page 31, paragraph 217, Fordney Tariff bill.) Are we satisfied with other levies in that tariff bill which may affect other articles entering into our business. Remember, theatre owners, there are many things connected with theatres besides films and machines."

"The easiest and most effective way to influence legislation honestly, and we certainly have no desire to act in any other way, is through the home touch with the congress members in the state. If we can show through the home exhibitor in each of the congressional districts in the United States that this or that piece of legislation is unfair and improperly imposes burdens upon our business or impedes our progress, we can easily set anything we object to aside."

"But the home exhibitor is not aware of what is going on in Washington. He has but an abstract notion as is the case with most people in all lines of business. Hence committees of experts or people especially fitted for this work are stationed at the National capital during sessions of congress whose special business is to study impending legislation and after determining its character send the word down the line and then the home exhibitor can get busy in an intelligent manner, tell his congressman what he wants and usually get it.

"But we do not seem to have this committee. At least no word was 'sent down the line' about the Fordney Tariff bill. But it is not too late to act yet. Other legislation is pending. Another revenue bill is in course of formation. Chairman Fordney should be asked to include in its provisions the repeal of the admission tax and the film tax. Who will ask that this be done? What committee is framing for the motion picture industry at Washington the things the exhibitors want and what the industry as a whole will welcome?"

"Is there some move under way to effect the repeal of the admissions tax, the film tax and other levies opposed to the interest of our business?"

"Are we in favor of the 'Turn Over Tax'? We defeated a tax proposal of that character in Pennsylvania last winter. The exhibitors at that time declared that they did not want to pay a tax of one per cent on their gross box office receipts. They truthfully said that this tax would frequently be on losses instead of profits. This was also the opinion and the position of exhibitors in other states where a similar move was made. Will they now accept from congress in the one per cent turn over tax the same thing precisely they refused from the legislature at Pennsylvania and other states? Are we satisfied upon that matter? Some say the turn over tax bill will not pass. Perhaps it will not and something worse for us will in the form of a tax measure. Who is looking after the matter so that we will be sure of our ground?"

Idle London Actors Blame American Film

NEW YORK, Aug. 2.—Approximately half of the 5,000 members of the Actors Association in England are idle, according to a dispatch received here. These experts state that the widespread unemployment can be traced directly to the popularity of motion pictures, which means American films, for they are in the majority in England.

Group of Metro executives who met in New York July 1-5, in sixth annual convention, at the Astor Hotel. They are, left to right front row, sitting: A. L. Rozelle, branch manager, Chicago; Charles Werner, branch manager, St. Louis; S. A. Shirley, district manager, Chicago; S. L. Haldeman, branch manager, Kansas City; C. R. Osborn, branch manager, Omaha; H. W. Kahn, branch manager, Buffalo; J. E. D. Meador, director of publicity and advertising; Marcus Loew, W. E. Atkinson, general manager; E. M. Saunders, sales manager; T. J. Conners, assistant; Harry J. Cohen, foreign manager; A. Abeles, branch manager, New York; F. F. Brown, branch manager, Denver; C. H. Townsend, branch manager, Detroit; W. C. Bachmeyer, district manager, Cincinnati; C. E. Almy, district manager Cleveland; W. W. Rawland, branch manager, Cincinnati; H. Kaufman, Toronto; A. H. Fischer, branch manager, Minneapolis. Rear row, standing: E. A. Golden, district manager; G. L. Coward, branch manager, Salt Lake City; H. Lustig, district manager, Los Angeles; C. Storm, branch manager, Seattle; F. W. Voight, branch manager, San Francisco; H. Potter, Boston; M. Hill, branch manager, Boston; L. P. Gorman, branch manager, Portland, Me; Wm. A. Scully, branch manager, New Haven; J. S. MacLeod, Robert Lynch, branch manager, Philadelphia; Paul Berger, manager accessories dept.; C. E. Kessrich, district manager, Atlanta; G. W. Fuller, branch manager, Washington; L. Dickel, branch manager, Dallas; C. J. Briant, branch manager, New Orleans; S. MacIntyre, branch manager, Atlanta.
First Reviews of Fox Specials
An Appraisal of Two of the Company’s Latest Features Which Were Received Enthusiastically at Premieres

"THUNDERCLAP" (FOX)

A splendidly directed production touching effectively upon the mother, the melodramatic, the human interest, the love, the thriller themes, staged by the sure hand of Richard Stanton with a good cast headed by Mary Carr, Violet Mersereau, J. Barney Sherry, and Paul Willis. Live wire exploitation possibilities that will bring the crowds in droves, despite the hot weather, and send them away highly satisfied. A box office attraction if there ever was one.

WILLIAM FOX, practicing what he preaches with a vengeance, brings to the screen a thrilling special that has its climax in a race track scene that stands out superbly. The premiere of "Thunderclap" was at the Central theatre, New York, Saturday, July 30, to an audience that was hot but excitedly awake. There were surreptitious uses of handkerchiefs during the early part of the picture, due to the superb acting of Mary Carr as the paralyzed mother, unable to move or to talk, only to be understood by the expression of her eyes and the muscular contraction of her face.

There are delicious child scenes that brought said old New Yorkers down to earth with many a gurgle of delight. Little Carol Chase, as Betty Jamieson, the baby, is a welcomed newcomer to the screen. In her four year old (about) flirting abilities develop, she will be one of our most subtle flirts by the time she reaches an age of discretion.

The sets are not presumptuous; they are in keeping with the quiet of the story and never annoy by over lavishness. Cameraman George Lane and his assistant, Ben Miggins, are to be commended upon the excellent lighting effects. The shots of Tommy thundering in the swift current of angry waters racing to a falls stand out brilliantly, and received a storm of applause from the various sections of the audience.

The tenseness of the action is ameliorated by humorous human interest flashes, psychological bits appreciated because the mind is permitted a temporary repose from suspense. Credit is due Richard Stanton for his splendid direction and his presentation of a production that could have been easily marred by over-acting and undue emphasis of any one incident that surges forward to the tremendous race-track climax.

The story has to do with Mrs. Jamieson (Mary Carr) and her unhappy second marriage to an unscrupulous "gentleman" gambler, Lionel Jamieson (J. Barney Sherry). When she refuses to do her husband’s bidding, he strikes her down, rendering her speechless and helpless. In the meantime, Mrs. Jamieson’s little daughter by her first marriage is living at a convent. At a tea that hour, not very far away is Tommy, suffering the hardships of cruelty and harshness.

Time passes and brings the story to the point where Tommy (Paul Willis) is approaching manhood and Betty (Violet Mersereau) is approaching womanhood. Tommy is training "Thunderclap," his only possession, for the big meet.

The big day arrives. But Jamieson’s day of reckoning has come. One of his patrons who has been cheated to the tune of $40,000, discovers him cheating in a game of cards. He swears that if Jamieson does not refund his $40,000 by six o’clock he will kill him. How Jamieson agrees to give his daughter to an old roue for that sum, how she is kidnapped by Wali Leong and rescued by Tommy and his black friend, George E. Tan, how Jamieson attempts to do away with "Thunderclap" and Tommy and Tommy’s near death in the river over a falls, how the race is won by "Thunderclap," and the death of Jamieson just as he would kill his helpless wife because her daughter defies him—all, and more, round "Thunderclap" into the special, and the human interest thriller, that will make it a box office attraction de luxe.

"SHAME" (FOX)

Another big Fox special staged by the man who made "The Connecticut Yankee in King Arthur’s Court"—Emmett J. Flynn. A dramatic production that delves deep into life to present one of the most realistic, gripping, and vividly properties yet offered on the screen.

It is another step forward in screen artistry and will appeal to all people, making it, therefore, a box office attraction to be booked and exploited in ways novel and effective because of the present prominence of questions relative to China, to heredity, to intermarriage.

On Sunday afternoon, July 31, at the Lyric theatre, New York, where William Fox’s "The Queen of Sheba" just ended a long and successful run, one of his latest specials, "Shame," staged by Emmett J. Flynn, was given its initial performance.

"Shame" is by Max Brand, scenario by Mr. Flynn and Bernard McConville. It is a suspenseful presentation. It is handled in superb fashion and never at any point loses an opportunity or over emphasizes one. The cast is the regular excellent Flynn cast, including such players as John Gilbert, Doris Pawn, Rosemary Theby, William V. Mong, George Siegmann, and others. The photography is good, and the sets are tasteful and appropriate, striking a happy medium between lavishment and simplicity.

Mr. Flynn has a difficult problem in hand, presenting a story that overlaps from one generation to the next. But so dast is he, so delicate, that never is one consciously aware of being swept back twenty-five years or that it is the defiant retort of a faithful little Chinese serving girl that leads to the developments that cause David Fielding in the heyday of his manhood to bow his head with an unutterable grief, to struggle with his conscience, to work himself up to a stage of hystirical madness and to flee from the wife who loves him with his child into the wilderness of snow-bound Alaska.

The story is handled with the skill of a master. The effects resulting from the cause mount up with ever increasing suspense. There is the tense slowness about the oncoming climax that reminds one of the panther sweeping upon his enemy. There is grace, marked by a certain circumspect that avoids by a wide margin over cagerness, over acting.

Mr. Flynn delights with his vivid flashes of realistic humor. When Li Ching, Fielding’s Chinese secretary scholar and philosopher, makes faces like an owl and a dragon to amuse the little boy David, David tries his level best to imitate him. It is life, here. There are innumerable actions on the part of the various characters that make the laughs mingle with the tears. There is the subtle handling of the scenes with the baby; when hungry, it cries in a forlorn way that everyone has heard and seen at one time, and, when the bottle is given to it, it stops abruptly to suck eagerly, the tears running down its face now working with the joy of getting sustenance. These are the Flynn touches.

The story is difficult to put into so many words. The reviewer would never be able to do justice to it, for its theme is too broad to yield to many words or to the space allotted for it. Suffice it to say that "Shame" is the story of David Fielding (portrayed by John Gilbert) who learns, after he is happily married, that he is a half-caste—his father having been an American, his mother a Chinese woman. His anatomy is great, and, in the end, he makes his great sacrifice by renouncing all claim to the love of his wife and fleeing into the wilderness of lonely Alaska.
Sponsors Charlotte As Exchange Center
Varner States This Would Mean Big Saving to Exhibitors
(Special to Exhibitors Herald)
LEXINGTON, N. C., Aug. 12.—In a letter to members of the Motion Picture Theatre Owners of North Carolina H. B. Varner, secretary-treasurer, urges exhibitors to patronize as far as possible the film exchanges at Charlotte.
By doing this and making Charlotte the exchange center of the Carolinas a great saving on express charges can be made, he states.
Mr. Varner again calls attention in the letter to the motion picture exhibition which will be held at Charlotte on Dec. 6, 7, 8 and 9.
"It will be the biggest and best film picture exhibition the South has ever seen," he predicts. "Mark these dates on your calendar and begin to boost now."
The annual dues of the organization have been fixed at $10.

Miller's Censorship
Board Functioning at New York City Office
(Special to Exhibitors Herald)
NEW YORK, Aug. 2—Censorship in New York state became operative under the Clayton-Lusk law yesterday. Offices and projecting rooms have been opened by the commission in the Candler building, 220 West 42d street.
The following statement has been issued by George H. Cobb, chairman of Governor Miller's board:
"It will not be my purpose to interfere with the business of any person or corporation unless the pictures which they produce come within the inhibitions laid down by the law. I do not think that when there is an understanding reached between the commission and the producers any serious controversy will follow."

Akers Is Promoted to Home Office Position
G. E. Akers, formerly branch manager at St. Louis for Famous Players-Lasky Corporation, has assumed his new duties at the company's home office in New York as assistant to the sales manager succeeding M. H. Lewis, who has been transferred to the Coast.

Resigns As Manager
(Special to Exhibitors Herald)
OKLAHOMA CITY, OKLA., Aug. 2.—William Jacobs has resigned as manager of the Criterion theatre in center business for himself at Kansas City. A. H. McLaughlin, local manager for Robertson-Cole at Dallas, Tex., will succeed Jacobs.

Los Angeles Business Men Arrange to Aid Producers
Cinema Finance Corporation Will Give Financial Assistance at Reasonable Interest—Means Cut in Production Costs
(Special to Exhibitors Herald)
LOS ANGELES, Aug. 2—The Cinema Finance Corporation, a motion picture financing organization formed by bankers and local business men to extend financial aid to Los Angeles' largest industry, will open offices in the business district at an early date.

Will Have Capital of $2,000,000
The new corporation will have an authorized capital of $2,000,000 of which $1,000,000 will be preferred stock and $1,000,000 common stock. A substantial proportion of this will be subscribed by business interests in Los Angeles.
Among the Los Angeles business men who will serve as directors are John B. Miller, president of the Southern California Edison company; Thomas H. Ince, motion picture producer; Harry Chandler, president and general manager of the Times-Mirror company; George E. Farrant, attorney; Dan Murphy, capitalist and president of the Brea Canyon Oil company; William H. Davis, vice president; and counsel of the Pacific Mutual Life Insurance company; Garretson Dulin of Hunter-Dulin Company and John E. Barber, vice president of the First Securities Company.
Since the original announcement made several weeks ago of the scope of the Cinema Finance Corporation has been considerably enlarged as the result of discussions held with different prominent interests that have evinced a desire to assist in the financial encouragement of the motion-picture industry. It is to be the definite policy of the corporation, it is said, to finance only productions of the highest quality, and no picture will be financed which is in any way censorable or objectionable.

Financing Has Been Difficult
In discussing the new organization, John E. Barber, vice-president of the First Securities Company, said:
"To counteract the 30 per cent reduction in attendance at motion-picture theatres producers are forced not only to turn their attention to the production of better pictures, but also to concentrate their efforts on reducing their costs.
One of the chief obstacles in the way of this reduction and the successful readjustment of the industry is the difficulty of obtaining financial accommodation on reasonable terms. This is due primarily to the unfamiliarity of our banks with the needs of the industry and its method of operation.
"The cost of capital is today one of the chief items in motion picture production and it is frequently the case that the producer, dependent on private sources for his financial accommodation, is forced to pay interest of 50 to 60 per cent for the capital required to make his product. The picture industry should have a special structure under which it may obtain the financial assistance to which it is entitled."

Old Method Is Outgrown
"The motion picture industry has outgrown its present method of private financing on costly terms. New and broader avenues of finance should be opened to the industry if its reconstruction and growth are to be assured. Since the time has not yet arrived for extensive appeal to public funds through flotation of securities, the transition from private to public financing may best be accomplished through aid and assistance of our banks and trust companies, as well as finance corporations organized by business men to supplement the banks' efforts by providing junior financing.
"The Cinema Finance Corporation is an essential intermediary. It will advance funds to nationally known producers of artistic and business ability for the production only of clean and artistic pictures—pictures not censorable in the slightest degree. The Finance Corporation will supplement the banks' financing of motion pictures by banks. The experience of many banks which have specialized the motion picture industry has been that, properly safeguarded, loans against motion picture negatives offer desirable security and possess a high degree of liquidity."

Japan—A Land Of Opportunity
The HERALD this week is presenting the first of a series of three articles on Japan, written by Harry M. Owens and K. Mukaeda, now in the far east representing the Associated Producers, Inc.
Japan offers opportunities for people in almost every branch of the motion picture business—the exhibitor, the distributor, and the producer.
The first story of the series appearing on page 27 is devoted to the opportunity offered the exhibitor. The second will be devoted to the distributor and the third to the producer. Each is well worth reading.
A Nation-Wide Defense

Forty-six states now are represented in the membership of the PUBLIC RIGHTS LEAGUE. Theatre men of Nevada and Rhode Island are the only ones not enrolled in this national movement to enlist the support of the public in a defense of the motion picture.

Exhibitors of NEVADA and RHODE ISLAND! Let’s make the campaign 100 per cent.

A

ANDERSON, C. A., Star theatre, Mineville, N. Y.
ANDERSON, ELLIOTT, Grand theatre, Alvin, Tex.
ATKINS, R. E., Lyric theatre, Elkville, Ill.

B

BECK, J. E., Vitagraph, Inc., Albany, N. Y.
BIRKENHAUER, J. H., Fox Film Corporation, Albany, N. Y.

C

CARTER, B. D., Directa theatre, 1665 Grand Concourse, New York City.
CHARLES, C. C., Albany Theatre Supply Company, Albany, N. Y.
CONNOR, L. L., Victor theatre, Cambridge, N. Y.
COSTELLO, J. D., Opera House, Poultney, Vt.

D

DICKINSON & LA ROCQUE, New Fairyland theatre, Warrensburg, N. Y.
DOBBECK, L. N., Playhouse, Ticonderoga, N. Y.

E

ELAM, G. B., Princess theatre, Winnsboro, La.
ELLIOTT, CHARLES, Jewel theatre, Sidell, Ill.

F

FERRY, C. A., Crown theatre, Pasadena, Cal.
FISCHER, LEW, Bradley theatre, Fort Edward, N. Y.

G

GILLIES, JOHN M., Star theatre, Salem, N. Y.
GRACE, W. E., Black theatre, Fair Haven, Vt.
GREEVER, H. K., Pictorium theatre, Vernon, Tex.
GREIVER, S1, Greiber Productions, Chicago.

H

HALLIGAN, C. B., Universal Film Company, Albany, N. Y.
HAMBLEY, HARRY J., Gardiner Pictures, Inc., Albany, N. Y.
HANSEN, C. E., Dreamland theatre, Eau Gallie, Fla.
HAYME, JOHN H., Reedville theatre, Reedville, Va.

I

INSERSOLL, R. C., Orpheum theatre, Oelwein, la.

J

JENNINGS, H. N., Pastime theatre, Granville, N. Y.

K

KEMPERER, M. W., Famous Players-Lasky Corporation, Albany, N. Y.

L

LANGDON, L., Dooly Exchange, Albany, N. Y.
LEARMAN, B., Majestic theatre, Hamlet, N. Y.
LEVY, J. W., 730 South Olive street, Los Angeles.
LOSMER, PAUL, Bolton Landing, N. Y.

M

MC CARTHAY, CHARLES A., New theatre, Hoosick Falls, N. Y.
MC CARTHAY, F. J., Liberty theatre, Port Henry, N. Y.
MALLERY, A. T., Starr theatre, Corinth, N. Y.
MORAN, B. M., Pathe, Albany, N. Y.

O

O’DELL, O. B., Electric theatre, Lake George, N. Y.

P

PHELPS, C. W., Cady theatre, Chatham, N. Y.

R

REGAN, DENNIS S., Star theatre, Greenwich, N. Y.
RICHARDSON, ARTHUR, Schroon Lake, N. Y.
RICHARDSON, HOWARD W., Plaza theatre, Chestertown, N. Y.
ROSEN, FREDERICK M. & COMPANY, Theatrical Specialists, Organizers and Financiers, Evansville, Ind.

S

SCHAGHTICOKE AMUSEMENT ASSOCIATION, Town Hall, Schaghticoke, N. Y.
SHIRLEY, ED., Link theatre, Walkerton, Ind.
SHOUPP, H. W., Mall theatre, Sidney, O.
STEWART & JONES, Eagle Opera House, Petersburg, N. Y.

T

TEFFT, L. B., 1 O. O. F. Hall, Berlin, N. Y.

V

VAN RIPER, Dreamland theatre, Eau Gallie, Fla.

W

WADE, C. H., O’Keefe theatre, North Creek, N. Y.
WALLACE, GEORGIA, Grand theatre, Whitehall, N. Y.
WOODARD, G. A., Fox Film Corporation, Albany, N. Y.
Keeping Up With Smith

(A playlet, the locale of which might be any city. There are three characters, Exhibitor Jones, manager of the Princess; Jones' attendant, and Exhibitor Smith, manager of the Palace, which abuts on the Princess. The opening scene is in the lobby of the Princess. Jones is talking with his attendant.)

"Smith isn't putting on vaudeville these nights, is he?"
"Nothing like that. Why?"
"I was wondering what kind of a stunt he is putting over to get such applause every performance."
"Don't know much about it. The operator told me something about a slide he had to run every night that had something to do with the freedom of the screen."
"So!"
(Jones scratches his head, then strolls into the Palace where he meets Smith.)
"Tell me, Smith, what's your stunt which wins all of the applause every night. I'd like to be in on your secret. Every time the people come along they hear the clapping in your house and pass up my box office cold."

(Smith, with a good, hearty laugh, slapped Jones on the back.)
"That's a good one, Jones. The thing has more possibilities than I thought."
"What thing?"
"I'm running a series of slides, Jones, aimed to enlist the support of the public in the industry's fight against censorship and other fool laws the reformers are advocating."
"You don't think for a minute, do you Smith, that running a slide every performance is going to influence the public?"
"You've heard the applause, haven't you?"
"Yes, but that doesn't mean anything."
"It means just this, Jones, that a majority of the people want more individual liberty and less reform."
"Suppose they do applaud. What good will that do the industry?"
"It does this: It gets people to thinking about the question and when they go to the polls the next time they are going to be darn careful not to vote for a candidate who wants to destroy your business and my business."
"But suppose the candidate hasn't voiced his stand on censorship, blue laws, etc. What then?"
"It works this way. Suppose a bill is introduced in the legislature. I've been running this slide propaganda. I've won the support of my patrons. They'll sign petitions for me. I take these petitions to our legislator. Don't you imagine he will think twice before voting 'yes' for these bills when he finds his constituents are protesting."
"But why bother running the slides now? Censorship hasn't a chance of coming up in this state for another two years."
"That's just where the industry has been at fault. The exhibitors and producers have always waited until the eleventh hour to try to kill such legislation. Sometimes they've won and some times they've lost. Why not prepare far enough in advance for these fights and be sure of victory?"
"Not only that. By running these slides I'm winning the confidence of my patrons. Think what it would mean if the thousands of other theatre men would do likewise. It paves the way for other propaganda. If a bill comes up in the city council or in the legislature providing for additional taxation we can urge the people to protest. Tell them on your screen that it will bring higher admission prices. Just watch the results."

"We can make our screens as valuable to us as the editorial pages are to the newspapers. We can arouse community interest in various projects. We can be of aid to the government as we were during the war. Did you ever stop to realize, Jones, that we have at our beck and call the most powerful weapon in the world. Although we don't want to get angled up in politics we certainly can remember our friends and boost them."

"Where could I get a set of these slides, Smith?"
"You can make the slides yourself. I use the brief editorials published each week in 'Exhibitors Herald' in connection with the PUBLIC RIGHTS LEAGUE."
"How much does it cost to join this LEAGUE?"
"Not a cent. Just tear out the pledge and sign it. Then mail it to 'Exhibitors Herald' and you are enrolled in this movement."
"Thanks for the tip, Smith. I'm going after some of this applause myself."

(A few minutes later Jones drops a letter in the mail box addressed to the PUBLIC RIGHTS LEAGUE.)
Don’t Try to Regulate Your Neighbor

Speaking at the First Congregational church in Wilmette, a Chicago suburb, the Rev. Harry L. Myers of Decatur, Ill., said:

“Keep your own house in order. Don’t try to regulate your neighbor.

“What is wrong for you on Sunday might be all right for him.

“There has been too much blue law agitation.”

The opinions of Rev. Myers are the opinions of the motion picture industry. They also are the opinions of the majority of people if the majority can be persuaded to speak.

By conducting a comprehensive slide campaign in behalf of the freedom of the screen exhibitors can induce their patrons to publicly denounce the meddlers.

Enlisting the support of the public rests with the theatre man. It can be done by a conscientious effort on the part of the exhibitor to reach every person in his neighborhood with the propaganda of the PUBLIC RIGHTS LEAGUE.

Start this campaign today and tomorrow you can be assured of victory.

This is copy for slide No. 15. Each week there will be printed in this space a brief message of information and argument aimed to inform the public correctly concerning the issues involved in the campaign for the freedom of the motion picture.

All the wise men of the world are not wise enough to sit in judgment as to what the public shall see upon the screen. The public alone is competent to judge. Therefore, legalized censorship of motion pictures cannot prove successful.

PUBLIC RIGHTS LEAGUE.

---

Clip Out! Sign! And Become a Member of League

THE PUBLIC RIGHTS LEAGUE

Sponsored by EXHIBITORS HERALD in the interest of the INDUSTRY and the PUBLIC

For the Freedom of Motion Pictures

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws.

Knowing that immediate action must be taken to maintain the freedom of the screen, I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE, my only obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

Name .............................................

Theatre ..........................................

City .............................................
The Motion Picture Industry in Japan

This Is the First of Three Articles on the Opportunities Offered Americans in the Orient

Article 1. THE EXHIBITOR

VAST SUMS

By HARRY M. OWENS and K. MUKAEDA

(These men, who are representing Associated Producers, Inc., in the Far East, describe in a vivid and interesting manner the present conditions of the motion picture industry in Japan. In this installment Messrs. Owens and Mukaeda state that vast sums are to be made by American organizations who will construct modern theatres in the Orient.)

Quantities rather than quality seems to be the rule for programs. In one representative theatre the pictures offered are an educational weekly, one reel; a comedy, two reels, and two features, one in seven reels. The screening time is about four and a half hours. The prices for admission are: Special class, 150 yen; first, 75 yen, and third, 40 yen.

A custom rendered necessary by the importation of foreign films and which has become an integral part of the organization of a cinematograph theatre is the story teller. He originally was indispensable, as all titles were in the language of the country from which the film was brought. Translations are made for this gentleman and when the picture is projected he stands in proximity to the screen and gives his version of the story to the audience in the Japanese language.

At the present time, although facilities exist by means of which the work could be done, the titles of foreign films are not translated. The story teller, owing to his time honored appearances, together with the dramatic assistance which he is able to command from the story he tells, has worked his way into the hearts of the Japanese theatregoer.

Popular is such as much of an asset to a motion picture theatre today as any other one thing, if not the greatest. He also works with plays of Japanese manufacture, where may be found only a few titles in the native language, and even in this field the story is not complete without him. In Tokyo the city officials recently investigated the capacity of the story tellers with the idea of bringing this department of the industry to a higher

(Concluded on page 28)

Associated Producers representatives visiting the Shochiku Kinema studios at Tokyo. Seated at the left is Miss Yei Higashi, feminine star; center, Harry M. Owens; right, Moroguchi, "the Lew Cody of Japan." Standing, second row, second from left, Mr. Osen Taguchi, general manager; on extreme right, K. Mukaeda.
News Reel Is Fast Becoming a Great Power

Says LORD NORTHCLIFFE

British Journalist Declares That America Leads the World in the Development of the Technical Side of Motion Pictures

LORD NORTHCLIFFE, noted British journalist, recently was given his first opportunity to visit a motion picture studio. During his stay in New York City he spent two hours inspecting every department of the large plant operated by Fox Film Corporation.

"This is all so big it is staggering," he declared as he was shown the many phases of production.

Of special interest to the distinguished journalist was the production of the news reel. He predicts a great future for this type of picture. In this connection he said:

"Motion picture news reels will soon take their place with the foremost newspapers in the world. They are fast becoming a power to be reckoned with."

"When the visitor was being conducted through this department Herbert Hancock, who is in charge of Fox News, offered an apology for the apparent untidiness of the room.

"Why, that's nothing," replied Lord Northcliffe. "No successful newspaper ever had a tidy office. I think my office in London is the most untidy in all England. We work too fast to be tidy."

In the opinion of Lord Northcliffe "the development of the technical side of motion pictures in America is ahead of any in the world."

"Everything seems to fit in its own groove here," he remarked. "It is certainly made for economy of time and space."

President William Fox and Winfield R. Sheehan, general manager, met Lord Northcliffe when he arrived at the plant with several New York friends. He visited the executive offices first and then followed the tour of the entire plant.

The activities of every unit of the organization intensely interested him. "It's really wonderful," he commented. Lord Northcliffe's secretary had allotted him one-half hour in which to view the studio. Although he remarked time after time that he was staying too long, he remained for two hours that he might not miss a single thing.

Is It Possible for Steffes to Retire?

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Aug. 2.—It has been generally rumored that William A. Steffes would retire as president of the United Theatrical Protective League at the convention to be held at the West Hotel here on August 9 and 10.

The question is asked, "Can he?" "Will members of the league permit the man who has placed the association on a solid foundation retire from official life?"

Owing to the fact that no other exhibitor has been mentioned as a likely candidate leads to the conclusion that Steffes will find it difficult to lay aside executive responsibilities.

Free Matinee for Kiddies at Ranger

(Special to Exhibitors Herald)

RANGER, TEX., Aug. 2.—Children are admitted free at the Manhattan theatre between 9 and 11 o'clock every Saturday morning. This policy has become very popular with the youngsters of Ranger and vicinity.

Interior Is Redecorated

OSHKOSH, WIS.—The interior of the Rex theatre has been redecorated. New lighting effects have been installed.

EXHIBITORS IN JAPAN

(Concluded from page 87)

plane, and much improvement is anticipated as a result of this good work.

No matter how excellent a picture may be, it is accorded only the one week's run given the average production. Special advertising is employed rarely to stir up public interest in particularly fine films.

Censorship duties have been placed in the hands of the police of each city. What may be passed by one city may be eliminated by another, this mutilation robbing the stories of their dramatic value.

Children under 16 years of age are denied admission to theatres unless accompanied by adults, and this rule applies to motion picture theatres also.

(This article reveals the possibilities of advancement of the exhibitorial field in Japan. Next week Mr. Owens and Mr. Makada will discuss the distribution of pictures in the Orient.)
The following exploitation review is based upon reports of exhibitors to the "What the Picture Did for Me" department of the Herald and theatre stories printed in these pages. Though not all productions powerful in influence are included, those discussed are representative of the various classes and serve to show that an even supply of motion pictures possessing this quality is at all times available from many sources.

"THE DEVIL" (Associated Exhibitors) brought George Arliss to the screen in an established stage success. Emphatic stressing of star name and play history by advertising exhibitors was noted. The production's influence upon the theatre was shown chiefly in the elaborate presentation accorded by exhibitors who formerly had used prologues, etc., sparingly if at all. Stimulus to presentation was imparted.

"THE LAST OF THE MOHICANS" (Associated Producers) strengthened an important bond between the theatre and schools, clubs, churches, the press and other important civic institutions. James Fenimore Cooper's novel admirably picturized provided a common meeting ground upon which was based cooperation through which old and young were properly entertained and brought to view the theatre in its proper light as a community factor.

"THE KID" (First National) greatly advanced the cause of comedy, long mistakenly regarded by many as a backward phase of motion picture entertainment. The best known comedian won respect as a great actor. A comedy, for as such it was popularly regarded, was granted to be a great picture. The theatre was freed from much undeserved criticism. Incidentally, exhibitors learned much about comedy presentation and comedy values.

Does the picture make the theatre? Or does the theatre make the picture? Which of the two dominant factors of the screen is the cause, and which the result? It is less difficult to trace picture influence than theatre influence. That does not mean that it is the stronger.

The question of supremacy is one of deep interest to all in the industry. The brief digest of recent influential productions presented herewith is offered as a basis for reflection. Ask yourself as you read whether the pictures included were produced to conform with theatre demands or whether the reverse argument is sounder.

"OVER THE HILL" (Fox) has demonstrated picture importance effectively. Though exhibited to a limited clientele its name is known throughout the nation and persons who will not see it for many moons discuss it intelligently. Only things of importance are thus widely heralded by press and word of mouth. A picture which proves to picture people the importance of pictures serves valuable the cause of the screen.

"THE CABINET OF DR. CALIGARI" (Goldwyn) gave trade and public something to think about. A radical departure from production standards, and as daring in story and performance, it bred discussion of possibilities, developments, etc., which is of more than momentary duration. Such discussion stimulates general interest on the part of the public and serious thought on the contrary of the film.

"EAST LYNNE" (Hodkinson) proved the superiority of the screen. A picturization of a stage classic won from the majority of those who compared it with the original unqualified endorsement of the Hugo Ballin production. Many of the comparatively few who still hold out against the motion picture theatre were brought to see it in its true light. The benefit to the motion picture theatre will be a lasting one.

"THE FOUR HORSEMEN OF THE APOCALYPSE" (Metro) has figured importantly in the conquest of the stage field. Exhibited in legitimate theatres, it has remained in engagement when stage attractions under like circumstances have been withdrawn. The public attaches its own significance to such an occurrence. It is a significance favoring the film form of entertainment.

"DECEPTION" (Paramount) induced the formation of "100% Quality Leagues" in which merchants banded together to advertise in connection with the theatre honesty of treatment, fairness of prices and general business integrity. Theatres identified with the merchant body of their cities in such a campaign win more than temporary profit.

"WITHOUT BENEFIT OF CLERGY" (Pathe) added Rudyard Kipling to the motion picture theatregoers library and a literary classic to the screen without loss. Another step toward universality for the theatre clientele. Another step upward as an institution of arts and letters.

"THE LITTLE CLOWN" (Realart) served invaluable as a summer attraction in a number of cities. In one an exhibitor used it to defeat a carnival in open warfare. A circus picture published in circus season and gener-

(Concluded on page 62)
Suggestions in the Stills

EXPOSITION characters are practically "made to order" for "Little Italy," Alice Brady's Realart production. A girl dressed in masculine attire and wearing a mask should attract considerable first attention. When she is approached by a man in the garb of a French officer, similarly masked, original interest will be heightened. The third figure, who may explain the identity of the others and the purpose of their appearance upon the city streets should complete an exploitation stunt which should bring large patronage to the theatre exhibiting the production. The same characters may be used, of course, in presentation of whatever character is desired.

"I Can't Tell Why I Love You But I Do," one of the most popular ballads of yester-year, is seen upon the piano in the above scene from "Moral Fibre," a forthcoming Vitagraph feature starring Corinne Griffith. The setting is one that is easily approximated upon the theatre stage and the actual presentation feature in which the song may be used may be directed by any competent musician. In the revival of an old-time favorite lies opportunity for various types of song popularity contests and basis for considerable newspaper publicity. It is doubtful if a better selection of a song number could have been made. Adults in the audience should receive such a prologue or interlude with exceptional warmth.

Ambrosio's production of Victorien Sardou's play, "Theodora," distributed by Goldwyn, is of spectacular nature and contains the above scene. It should be possible to arrange with lodges which use ornate costumes in their rituals for presentation of the production with a stage feature based upon the still. There is a wealth of bombastic musical material which may be used to create the proper impression of royal magnificence. The setting itself is not so elaborate as to make approximation unduly difficult. There are many ways of linking the presentation with local institutions in such manner as to induce voluminous newspaper publicity. Straight advertising should, of course, include ample mention of the presentation used.

Great space has been given in the newspapers of the nation to the question of short skirts, rolled hose, cosmetics, etc., in connection with the employment of office help. Employers have stated their opinions in the matter, and public interest has been aroused. When "Short Skirts," Gladys Walton's Universal production, is exhibited the exhibitor who properly capitalizes this publicity should find his theatre well crowded for the run. The above still shows the fitness of such a stunt in connection with the picture's exploitation. The title suggests, likewise, many forms of presentation which may be used with like success.
Tradition was dramatized for the exploitation of Vitagraph’s “The Heart of Maryland” at the Manor theatre, Brooklyn Manor, Long Island, N. Y.

David Schaefer, whose exploitation experience may be surmised when it is stated that he won the prize offered by Vitagraph several years ago for the best advertising of their feature, “Womanhood,” was the “exploitation impresario” in charge.

Look at the illustrations presented herewith. Then read the interesting details of their significance.

The belfry and bell used in the production of the picture were brought to the theatre for the engagement. They were mounted in a vacant lot adjacent to the theatre and there each day at four o’clock in the afternoon a young woman impersonating Catherine Calvert, star of the picture, swung on the clapper in imitation of the traditional event.

At even hours throughout the day a substitute gong sounded the time, giving the impression that the belfry bell was used.

The front of the theatre was decorated in keeping with the picture. Swords, guns, flags, etc., were used to reproduce the atmosphere of the Civil War period represented. Three men, attired in the uniform of the Union soldier, patrolled the front of the theatre as sentries.

A float was used in carrying the exploitation abroad. A quartette in proper uniforms was mounted thereupon and as they made their way about the streets old familiar campaign songs were sung.

School teachers told their children sufficient of the history to which the picture applies to stimulate their desire to attend the theatre.

In addition, a great amount of standard advertising was done.

The result was the breaking of the house record.

The theatre seats 800 persons. Its nearest competitor has a seating capacity of 1,800.

There is significance in the figures and in the fact.

Mr. Schaefer’s long experience in exploitation of motion pictures has been well spent.
Use Float For "Kid" In Parade

All of Portland, Ore., turned out to see the great floral parade, which is an important factor in the annual rose festival of that city.

All who saw the parade gave close attention to the float entered by Jensen & Von Herberg.

You doubtless gave attention to that float, as shown in the accompanying illustration, before you began reading this article.

It was a good stunt.

The names of the five theatres operated by that firm in Portland, the Majestic, Liberty, Columbia, Peoples and Star, were prominently displayed on the float.

The scene represented was the making of First National's "The Kid" by Charles Chaplin.

It is doubtful if any current production would have been a better choice for the purpose. Probably no picture published during the year was the center of more general interest.

The theatre chain benefited through its participation in the annual Portland civic event.

Theatres always are benefited through participation in civic events.

More exhibitors should realize that. More work of that nature should be done.

It is not reported that the picture was being shown at any of the theatres during the period of the festival. Neither is that point important.

The important point is that the theatres were excellently advertised. More people were reached by that float than could be reached by half a dozen independently-operated stunts of like character.

Participation in civic events is one of the most effective theatre exploitation stunts at the exhibitor's disposal. When such participation becomes the rule rather than the exception a better theatre estate will have been effected.

ASSOCIATED FIRST NATIONAL PICTURES, INC., has prepared for exhibitor use a twenty-four sheet which is calculated to serve at once as a blanket advertisement for the First National program and a specific advertisement for whatever attraction may be in exhibition at the time of the posting. The pictures of stars, directors, etc., responsible for First National attractions during the 1920-1921 season are placed about the margin of the poster, leaving a space that will accommodate four full sheets in the center. This is for the use of exhibitors in making special announcements of current attractions, such announcements being renewed or changed as desired throughout the stand of the sheet. The illustration gives a clear idea of the twenty-four sheet as it appears without the setting in of the special announcement paper. The stand will be supplied to exhibitors, it is said, at cost.
A Genuine Broadside

A broadside which converted the whole of his theatre into a practical advertisement for First National attractions was used by D. Wolerstein, manager of the Majestic theatre, Jackson, Miss., as shown in accompanying illustrations. Mr. Wolerstein, a thorough workman in whatever he attempts, ran true to form in the handling of his First National Week. Although practically every "big exhibitor" in the country using that program has conducted a similar event, none have produced more complete representation than the manager of the Majestic.
Exploitation Stories Recorded by the Lens Showing the Trend of Advertising Activity

"Too Much Speed," which promises to surpass in exploitation records Paramount's earlier Reid vehicle, "What's Your Hurry?" has had its second big campaign. Des Moines, Ia., was the scene of the event and accompanying illustrations show the work done. The mayor of the city endorsed the campaign, his letter being carried in illustration of the general speed-warning story in Des Moines papers. Max Doolittle, Paramount representative, took over direct management of the campaign, co-operating with Arthur G. Stolte, managing director of the Des Moines theatre, where the picture was shown. Practically every stunt used at the picture's initial campaign in Philadelphia was duplicated, with sundry elaborations in accordance with local conditions. So well known are the methods by which "What's Your Hurry?" was made one of the big exploitation pictures of film history that description of work presently done in connection with "Too Much Speed" is not essential to the successful exploitation of the latter attraction by American exhibitors. The pictures are of sufficiently similar nature to admit of practically identical advertising.

Passengers alighting from Bayonne, N. J., busses in front of the Lyceum theatre stepped upon paper advertising Paramount's Cosmopolitan production, "The Wild Goose," placed in that unique position by Fred V. Green, Jr., Paramount exploitation man. It is reported that nothing save rain damages paper securely pasted in such a position, and suggested that such placement need not be limited to the space in front of the theatre.

Newspaper advertising as well as the window display of the Adskin-Tilley Furniture Company, Holyoke, Mass., served as advertising for "The Inside of the Cup," Paramount production, when that attraction was shown at the Strand theatre.
THE children of Herkimer, N. Y., shared with children of practically every city in the country the experience of viewing an exhibition of Vitagraph’s "Black Beauty," featuring Jean Paige, as the guest of a theatre. In this case it was the Liberty theatre that entertained. The illustration shows the exterior of the theatre with the children assembled for the photographer. Children throughout the country have been entertained by theatres showing this production, lasting friendships being created in that manner and much good done for the theatre as an institution, for the children themselves, and for the closer relationship of communal factors generally.

CUTOUTS from the twenty-four sheet issued with "The Traveling Salesman," Roscoe Arbuckle’s Paramount production, were used effectively by Bohan and Landorf, leather goods dealers, in New Haven, Conn., where the picture was shown at the Rialto theatre. The entrance to the store, as well as the window, was covered with picture representation as shown in illustrations presented above and below. In addition to the direct appeal to traveling men, the store worded its cards in such manner as to include the vacation traveller, a provision particularly worth while at this time.

FOX’S "A Ridin’ Romeo" was shown juvenile members of the "Muse Club," organized by N. N. Frudenberg in behalf of Saturday matinees at the Muse theatre, Omaha, Neb., on the anniversary of its formation. Since its inception the admission price has been raised from ten to fifteen cents, the added nickel going to buy presents which are given to the more than 600 entertained each week. The children marched to the theatre in a body. Below is shown the stage of the Sun theatre during a presentation for Goldwyn's "Bunty Pulls the Strings," in which members of the Omaha Scottish Society participated, giving characteristic numbers.
Personal Messages Prove Good Summer Advertising

ENJOYMENT

As complete overhauling and thorough adjustments of the GREAT TYPHON FANS that keep the METROPOLITAN, WINTERGREENER, and others of the GREAT CRANDALL THEATRE in WASHINGTON many degrees cooler than the outside temperature, does not constitute our only preparation for the brand new.

Today the city's winter clothes are supplied by the cool, real, summer garments, and each of our theatres presents a reasonable appearance of PLEASING AND COMFORT from entrance lobby to projection.

The condition of air circulation and slower air currents today, the very same point locations, are only to add to their comfort, but equally to increase their ability to serve our patrons with the utmost efficiency that springs from a sense of entire personal protection.

These conditions improve the effect of the GREAT FANS and FRESH MIST, these partners of our SEVEN THEATRES, the highest measure of comfort and enjoyment available in the Capital.

HARRY M. CRANDALL

What part of your morning mail do you read?
Do you read the advertisements?
Or do you read only the personal letters thoroughly and disposes of the advertisements with a glance?
The latter is the general course.
"It's too hot to read."
The chances are, unless you are a very unusual citizen, that you accord the newspaper about the same treatment. You probably read the front page headlines, following through such stories as seem especially interesting.
You probably read the editorials, for that is business.
You undoubtedly read the theatre advertisements, just as you read the advertisements in this publication, for they too are business.

They amount to personal letters from those with whom you do business, the opposition theatre advertisements constituting the messages of your competitor, the advertisements in this publication the messages of the concerns from which you obtain pictures and accessories.

You do not read dry goods, hardware, grocery and similar advertisements as closely as you do in winter.

You cannot expect other readers to do differently.

It is wise, therefore, to put your message to the public in the form of a personal message in so far as it is possible to do so.
They will read that.

Personal message advertisements have done much to stabilize business for many exhibitors. Three such advertisements are reproduced herewith in reduced size, in order that other exhibitors may use them as models in preparing similar copy.

Harry M. Crandall, managing several theatres in Washington, D. C., has long shown his appreciation of the value of personal messages by writing straightaway letters to the public in advertisement form. Two of his Summer messages are reproduced in the first and third columns of this page respectively.

Harold Wendt, publicity director of the Rivoli theatre, Toledo, O., a comparative newcomer in the motion picture advertising field who gives promise of upsetting tradition and establishing important precedents, used the personal message advertisement presented in the second column. It is particularly interesting in view of his recent article in this publication detailing the manner in which he has maintained business during the warm weather.

Exhibitors everywhere will find use of copy written in accordance with the examples presented a highly profitable investment.

An advertisement written in that form impresses the reader as something more than an advertisement. It impresses him as a personal message from the management of the theatre. And everybody reads personal messages, regardless of temperatire.

Especially is this form suitable for an advertisement which has the weather and its influences as subject matter. The displays presented are of that nature.

Read them.

Mr. Crandall speaks of his Typhoon cooling system. The name is one that goes well in such advertising. As described by Mr. Crandall it becomes a positive attraction.

In his second discussion, "Truisms," Mr. Crandall goes on to list and describe briefly the good points of the programs offered at his theatres. The point that the shows would be good even were the theatres as warm as theatres are expected to be is subtly but effectively registered.
Sutch Assists Griffith
In Direction of Picture

Herbert Sutch has been appointed assistant director with D. W. Griffith, succeeding Elmer Clifton. It is Sutch's sixth year with Griffith, beginning with the days of "Intolerance" and meeting no interruption excepting the time spent in the Canadian army. His first work as assistant director will be on "The Two Orphans."

Herald That Pays Way
Clears Path to Extra Exploitation Endeavor

R. A. Gill, manager of the Erie theatre, Hugo, Okla., writes as follows:

"Enclosed you will find a sample of 'self-supporting' herald that we have used with results in the last few months. The idea is old but might be worth passing along to some one."

The reply to that is:

"It may be old, but it certainly is worth passing along.

Accordingly, reproductions of the front and back pages of Mr. Gill's sample have been made and are presented above. They require little description other than as to size. The herald measures 8x10½ inches and runs in four pages on slightly heavier than newspaper stock.

The content matter of the whole is about evenly divided between text and advertising. The latter, according to Mr. Gill, pays for the publication of the herald.

That is costless advertising.

There are more than a few reasons why costless advertising is worth while.

Such advertising, aside from its purely economical value, leaves the way open for the more expensive and not frequently undertaken varieties of exploitation. There is always a place to put money to advantage in advertising. The more devices like Mr. Gill's herald used, the more money there is for feature stuff.

The one slight danger that such a device involves is that it may lead the unthinking into the error that it is in itself sufficient.

To adopt a course of relying solely upon such advertising as may be maintained without cost is to abandon thought of betterment, of business progress.

American exhibitors are not business men of that type.

Mr. Gill's herald is reproduced here with because it is worthy of adaptation.

Joint First National
Week Successful at
Denver and Salt Lake

Exhibitors of five western states—Colorado, Wyoming, New Mexico, Utah and Idaho—celebrated First National Week, June 19 to June 25, with phenomenal bookings and results, according to reports from the Denver and Salt Lake offices.

Conducted jointly by the Denver and Salt Lake City exchanges, the exhibitors in both territories massed behind the full-page advertisements in the metropolitan newspapers, and created great interest in the project.
DIGEST of PICTURES of the WEEK

THE feasibility of presenting an entire program of short subjects was clearly demonstrated by S. L. Rothafel, of the Capitol theatre, New York, recently, and the success of his venture has induced other theatre managers in various parts of the country to try the same experiment. For hot weather, a program of two and three-reel films, with special incidental music, offers an ideal evening’s entertainment. In commenting on the outcome of the experiment at the Capitol, Mr. Rothafel said:

“The audiences during the week demonstrated that the experiment was an unqualified success. This was due to several reasons. First, the season of the year made a program of short, light and diverting subjects a welcome relief from some of the long and dull feature programs.

“Then, too, we believe that the people now come to the Capitol to see the pictures, rather than come to see the pictures at the Capitol. The value of an institution is such that the institution draws rather than the attraction and when a theatre has attained that institutional value, it can stray from the beaten path of monotony and still do a good business.

“To say that the short subject program is superior to the other, is nonsense. A picture may have big drawing value in itself, as a great many of them have, and this added to the institutional drawing power creates the big business that is so essential to the success of an enterprise. One will find that the short subject program is just as expensive as the feature program, but it is much more flexible and permits the show to move more quickly, and if properly handled, can be made to give more all-around satisfaction than the feature program.”

Exhibitors trying Mr. Rothafel’s scheme should not make the mistake of booking old, worn-out comedies or short subjects that have lost their value by repeated showings. There are companies now making two-reel Westerns that have all the punch and zip of the regular five-reel features, and with such short subjects as “Topics of the Day,” the various cartoon series, scenic and news reels offered by the different distributing companies, a splendid program easily can be assembled.

“THE CONQUEST OF CANAN” (Paramount) is the second picturization of Booth Tarkington’s popular novel. This version follows the story closely and is fairly interesting. It is the story of a small town youth who wins the love and respect of his neighbors after several years struggle. Diana Allen, Alice Fleming, Macy Harlan, Riley Hatch, Paul Everton, Doris Kenyon, Charles Abbe, and Henry Hallam give splendid characterizations in support of Thomas Meighan.

“LITTLE ITALY” (Realart) presents Alice Brady in one of the most pleasing roles she has had in some time. The story is laid in an Italian settlement and concerns a feud of long standing. Frederick and Fanny Hatton wrote the story, Peter Milne prepared the play, and George Terwilliger directed it.

“THE SIGN ON THE DOOR” (First National) with Norma Talmadge, is a splendid adaptation of a stage success. The performance of the star and that of the entire support cast is of a very high order. A sure fire interest holding entertainment.

“DANGER AHEAD” (Universal) is an entertaining little story, well photographed and well directed, though of conventional design. It concerns the trials of a little girl living with a severe aunt in a fishing village, the usual triangle love affair and the final righting of a wrong. Several thrilling incidents are introduced for punch. Rolin Sturgeon directed.

“AN UNWILLING HERO” (Goldwyn) with Will Rogers in the role of a tramp, is an adapted O. Henry story, “Whistling Dick’s Christmas Stocking.” It is a story of the South and holds one’s attention despite the slender plot. Charles Badger, who directed it, brought out the comedian’s idiosyncrasies to the full.

“MAID OF THE WEST” (Fox) is a rather weak and implausible story of the love affair of a Texas girl. Eileen Percy is the girl in the case, and while it has plenty of action and many beautiful sets, it will not leave a deep impression upon its spectators. Directed by Philo McCullough, with a capable cast. The subtitles are crude attempts at humor.

“THE FIGHTER” (Selznick), written by Albert Payson Terhune, is an old plot with several new twists, concerning a business man in love with his ward, who puts up a strong fight. Conway Tearle is the h. m. and gives a splendid performance. He is ably assisted by Winifred Westover.

“THE FACE OF THE WORLD” (Hodkinson) is an adapted story from the novel of Johan Bojer, a Norwegian writer, directed by Irvin Willat. It contains many stock situations and there are too many points of interest in the plot to be convincing. Beautiful photography and satisfactory acting do not make up for story’s shortcomings.

“DON’T NEGLECT YOUR WIFE” (Goldwyn) is Gertrude Atherton’s first story written exclusively for the screen. Superb direction of Wallace Worsley, and excellent acting by entire cast makes this a worthwhile production. It is primarily adult entertainment and one that will create a large following among Miss Atherton’s readers. It is in six reels.

Reviews of two new Fox special features, “Thunderclap,” which opened July 30, at the Central theatre, New York City, and “Shame,” given its premier at the Lyric theatre, New York, July 31, appear on page 22. “Thunderclap” is a racing melodramatic spectacle with Mary Carr, Violet Mersereau and Paul Ellis in the leading roles. “Shame” has Rosemary Theby, William V. Mong, John Gilbert and George Siegmann in it, and is a story of Alaska.
NORMA TALMADGE IN
THE SIGN ON
(First National)
Splendid adaptation of the Channing Pollock stage success. Gives Miss Talmage an opportunity to act such as she does not often get. Her work and that of the supporting cast is of the highest order.

"The Sign on the Door" is a photoplay, adapted from a Broadway success, that proves it is not necessary to change a plot and rob a story of its superior points in order to make it into screen material. Here is swift moving drama, convincingly acted, written by a dramatist that knows the tricks of the trade. There is a smashing climax and unique situations not met with in the ordinary adapted story. Miss Talmage is at her best and gives a performance that will long be remembered among the vast repertory of screen plays in which she has appeared. The cast includes also a long list of screen favorites, and exact types for the parts and artists as well.

Lew Cody, in an important role, is a lovable villain and while the part wins him little sympathy, his work, nevertheless, is finished and artistic. Charles Richman, as Lafe Regan, gives one of the best performances of his career. He has a difficult role and gets all there is possible out of it.

The story is strict melodrama, one concerning a girl who works as a secretary in the office of a rich man with no account son. The son endeavors to add the girl to his long list of conquests and string of broken hearts. He induces her, against her better judgment to go to the opera, and from there to an after-the-theatre place to dine. The girl, innocent in the ways of the world, and especially of the set in which Devereaux is a figure, trusts him, and is led into a private dining room, where she is induced to partake of an intoxicant. It is a questionable, though smart resort, and watched by the police. A woman, assigned the private room, sees that the girl is unused to her surroundings and deducing that she does not know where she is, plans to get Devereaux out of the room long enough to tell her. She is about to leave when he returns, but diplomatically feigns a headache, incurs his anger and protests against his forced attentions. In the midst of a scuffle there is a knock at the door. The place is raided. The girl is caught in a flash-light photograph with Devereaux and is taken to the station and then we hear no more of her until we find her as secretary to Lafe Regan, a wealthy, influential and prominent widower, of spotless reputation. They are married, and the girl, who assumes the role of mother to Regan's daughter. Then the cause of the final intrigue is the attention of Devereaux to the daughter, the embarrassing position of the young wife, and the disastrous outcome. Devereaux induces the debutante to come to his apartment, alone. But the foster mother, in order to prevent the inevitable, sacrifices herself by going there first, and compromising herself irreparably, until, after many exciting, intensely dramatic happenings, the villain is wiped out and the family reunited.

A sure-fire interest holding entertainment, in six reels.

ALICE BRADY IN
LITTLE ITALY
(REALART)
Interesting story of a picturesque village and its many amusing characters. Star gives clever performance and shows serious thought has been given part. Photoplay by Peter Milne, from Frederic and Fanny Hatton story. Directed by Gilbert Warren.

Alice Brady in the role of a young Italian girl, gives a splendid characterization in "Little Italy" an original story by Frederic and Fanny Hatton. She is ably assisted by Norman Kerry and George Fawcett. There are many clever subplots sprinkled throughout the picture and the characters are true to life. "Little Italy" should prove entertaining to most screen patrons.

It is the story of a feud between two Italian families, a quarrel started years before in Italy, and which remains active after those who had the original misunderstanding have been at eternal rest for many years.

Marco Mascani, at the head of one of the contesting families, has a beautiful daughter. She has a mind of her own, and does not fancy marrying the young man her father has picked out for her. She spurns his unwelcome attentions and, after seeing Antonio Tumillo, handsome, debonair son of the contesting family, Rosa decides that if he were other than a Tumillo, he would be her ideal of a man suitable as a life companion.

Antonio has been engaged in a more serious fight, one involving nations and summoning all eligible native born Italians to the army. Upon Tony's return to America he is surprised to learn that the family feud is still on. Nevertheless, the Mascanis still hate the Tumillos to the extent that when the handsome hero is identified with the name, Rosa, burns her admiration, sacrificing sentiment at the altar of family tradition. About the time Antonio returns to "little Italy", Rosa's suitor presses his wish to win the hands and endeavors to force his attention. He finds himself unable to match Rosa in cleverness, but when her father joins forces against her, she declares she will marry the first single man she meets on the street, upon leaving her home. The first one to happen to be Antonio Tumillo. Rosa searches for an excuse, finds none, and the wedding takes place. Having fallen in love with her at the start, the news of her declaration and the results, were welcome enough to Antonio, but, following the marriage, he has a disagree-
able time, in his efforts to win Rosa over and prove to her that a family feud is not a sufficient barrier between true love exists. She finally leaves him, goes to her cousin's in the Bronx, New York, without leaving any trace of her whereabouts. Tony is suspected of having done away with her, and when he is being subjected to cruel suspicion and treatment, Rosa comes and tells the truth, thus clearing the heartbroken husband and newly-made father. The appearance of the grandchild also convinces Rosa's father that it is time to end the feud.

WILL ROGERS IN
AN UNWILLING HERO
(GOLDFryn)

O. Henry story serves Will Rogers' well as a starring vehicle. Sub-titles are gems of wit and were written by the comedian. Cast is an excellent one and Clarence Badger's direction is exceptionally clever.

Adapted from an O. Henry story, "The Unwilling Hero," this Christmas Cracker is a splendid material for the former "Follies" comedian. He has grasped the O. Henry point of view and he makes of the character, "Whistling Dick," a living breathing figure just as the author pictured him.

Like "Boys Will Be Boys," Rogers' latest picture, he is again a tramp, but an entirely different sort of fellow from "Peep O' Day." A telling bit of photography opens the picture where Dick shivers with the cold of the North and watching a flock of geese flying South, hits out for New Orleans.

Arriving in the South he comes upon a gang of hobos upon robbing a nearby mansion of the Christmas money to be distributed to the plantation help. How he warns the owner of the plantation while he is held under guard, and his subsequent elevation to the guest of honor at a dinner, are all logically and convincingly worked out. Following the banquet he is offered clean linen and a bath. His sversion to the latter is inborn and he tells the colored man servant "there is only one season for a bath, that's summer time." The quaint bits of humor of the subtitles are half the story. For instance he tells the owner of the minor it was lucky the tramps were old-fashioned burlgars and opened his safe instead of invading his cellars of wines.

Ed Kimball made an ideal Judge Priest, Monty Ulick was a pretty little Southern girl, Nadine; John Bovens, a stalwart and pleasing Hunter; and Darrell Foss a sufficiently villainous Richmond.

Beautiful scenes of the South abound and many unusual shots along a southern railway were shown.

THOMAS MEIGHAN IN
THE CONQUEST OF CANAAN
(PARAMOUNT)

Booth Tarkington's novel of life in a small town is carefully directed and follows the story closely. Cast includes Doris Kenyon, Dina Allen, Riley Hatck and other screen favorites. Directed by Roy Neill.

For the second time in a comparatively short period, the Tarkington's story of a small town youth reaches the screen. The Paramount version numbers some well-known stage and screen players in support of its star, Thomas Meighan, and for the most part they were each well cast. Paul Evertton, gives a splendid portrayal of the young man, Riley Hatck and Alice Fleming in their respective roles as "Nashville" Corey, Gene Louden, and Claudine. Doris Kenyon has the role of Ariel Tabor, and gives a finished performance. Diana Allen is the Mamie Pike of the story.

Good photography, realistic sets and an interesting story combine to make this a pleasing screen play. A picture that should have unusual appeal, especially suitable for the small town.

The story is that of a young man, Joe Louden, who is frowned upon by the natives of the town because he is at heart real. Judge Pike, the wealthy man of the community has no use for Joe, while Ariel Tabor likes him. He is the victim of misfortune and he leaves home. He studies law in Chicago and finally returns to Canaan, Ind., but the townspeople continue to bound him. His clients are the Beaver Beach crowd. A member of this element, Happy Farley, shoots "Nashville" Cory, whom he suspects of paying attention to his wife. Judge Pike saves him from the mob and sentiment turns toward Joe when the crowd picks on his dog. Ariel returns from Paris, where she had gone with her father, and there is a happy reunion between the two.

WILL ROGERS

As "Whistling Dick" in his latest Goldwyn feature, "An Unwilling Hero," "There's a season for everything," says Dick, and "Summer's the time for bathing."

WILL ROGERS IN
DON'T NEGLECT YOUR WIFE
(GOLDFryn)

Gertrude Atherton's First Screen story beautifully presented. Equipped with a cast second to none. A masterpiece of direction. Story not particularly sure fire screen-play.

When it comes to selecting casts, the greatest expert in existence could not have surpassed the personnel of "Don't Neglect Your Wife," a tale of tension, emotion, action, and cleverly directed, worth-while production, despite the weakness of the story as a screen offering. Followers of Gertrude Atherton's books will nevertheless be gratified in seeing pictured a characteristic work of the popular author. The scenario is credited to Louis Sherwin. It is well done. The continuity is smooth, with the exception of two or three places, while the photography is very good.

It is a costume play and as long as it is one it has made the best of a costume bargain and employed accurate detail in style of dress and customs. It is a bit mean at times, during that part of the story where the principal players are shown suffering inevitable separation with equal degrading loss, but if cast can St. John, a lover interest and happy ending count for anything, "Don't Neglect Your Wife" fills the bill.

Mabel Julienne Scott is a charming heroine, supposedly a northern girl who, as the bride of a prominent young physician, arrives in San Francisco rather late in the Civil War period. Society is not inclined to welcome her with open arms, but sponsored by leaders, she is launched in the verdant fields of the bay area. She is proud of his beauteous wife, but his interest is more keen in sports, his club, his masculine associates. He looks upon and treats the young wife as if she were an expensive ornament. He forgets to bestow the affection she craves. His life-long best friend enacted Cyril Percy, a literary man. He admires the young wife's inclination toward good reading, and is not unkind. They have much in common, and a warm, affection springs up between them. Gossip waxes warm to the extent that the young wife is permitted to leave San Francisco. This is shortly after he has become editor of a daily paper, the ambition of his life. He goes, and it does not develop where, until toward the end of the story. Left behind to mourn the loss of her companion, the girl grows morbid, becomes almost addicted to drinking. Finally leaves her husband, having an independent income, and endeavors to drown her sorrows, until she hears, through a mutual friend, that a part absent one has "gone to the devil." She sets out to find him, which is accountable for the scenes depicting life in the underworld of New York, when her work was young. Eventually she seeks and discovers the depth of his downfall, and though he really knows her in the depths, she takes him to respectable quarters and nurses him back to a reflection of his former self.

The play requires histrionic ability of all concerned, and each player has done his best. It is a picture with a lesson. It is refined to an extreme in some parts, and the opposite is entirely convincing. Direction, and the camera work combined, delivers a picture of which the producer may be proud and the exhibitor show with confidence. It is six reels in length.

BOBBY VERNON IN
SHORT AND SNAPPY
(EDUCATIONAL)

This Christie comedy drew gales of laughter at the Randolph theatre, Chicago, where it ran for a week. It belongs to the B. V. D. classification of fun, concerning two young men who rent one dress suit and both try to appear at the same party in the same suit. They fight over the trousers until they are destroyed, then flit from room to room, to avoid coming in contact with the guests of the party, and finally escape in a pair of trousers taken from the butter. There is some repetition in the trousers pulling incident, but on the whole it is good, clean entertainment and very laughable.
EXHIBITORS HERALD

EILEEN PERCY IN
MAID OF THE WEST
(FOX)

Plenty of action, splendid photography and well designed sets are the outstanding points of this production. Story is weak and does not give star sufficient opportunity to display her talents. Philo McCullough directed.

"Maid of the West" will not leave a deep and lasting impression on Eileen Percy's followers. It is about the weakest vehicle this pretty little star has had to date, and although she makes a valiant attempt to put over the character of a harum-scarum Texas girl in love with an aviator who is very much on the job, the situations do not ring true. If judged solely from the amusement angle, "Maid of the West" will pass muster but must not be judged as a serious production. There are several things in it that would make good exploitation stunts, especially the airplane stuff, and a tie-up with a local jeweler's window might be employed advantageously using a string of pearls placarded "Betty", pearls which caused all the fuss in 'Maid of the West'.

The picture was directed by Philo McCullough, a former screen player, and gives promise of better things to come. The picture's one great fault is the vain attempt at humor in every subtitle. "I see you know the ropes" a detective announces as he searches the butler and takes a cigar from him, is a sample, and another reads, "And then came evening as evening has a habit of doing you've no doubt noticed." These tended to retard the story rather than help it. W. E. Spencer wrote the story and John Montague prepared the scenario.

Betty, in accordance with the provisions of her late father's will, lives in Texas, with an uncle, until she is twenty years of age. Then she is to live with an aunt in New York, where she is to marry a man of her aunt's choosing. She meets and falls in love with an aviator, Bert Craig, and when she is about to be sent to the city she tries to elope with the aviator. The uncle frustrates her plan and upon arrival in New York she is surprised to again meet Craig, who has flown to Manhattan in his machine and become a chauffeur in Betty's aunt's employ. Crooks learn of a valuable necklace to be presented to Betty, and enter the house. A butler and a maid are also attempting to steal the jewelry. The avian helps to round up the thieves and the aunt is forced to acquiesce in Betty's choice of a husband, the chauffeur-avarian.

William Scott is the aviator; Hattie Buskirk the aunt, and June LaVere and Jack Brennan, the maid and butler respectively.

BARBARA BEDFORD IN
FACE OF THE WORLD
(HODKINSON)

Screen version of Bojer's novel, featuring Miss Bedford and Edward Hearn, fails to do justice to the story. Director Irvin Willat has done better work than this. This is a Norwegian story with the locale changed to America so that it might be better understood, according to the foreword. The picture doesn't present anything new and many of the situations are hackneyed and trite. There are several beautiful long shots of snow scenes and two or three closeups of kittens, a dog, a parrot and other animals which are always sure-fire.

The story might be revamped and made into passable screen entertainment by the addition of some descriptive, lively subtitles.

Barbara Bedford is pleasing in the role of Thora, and Edward Hearn makes the most of the role of Harold Mark. The performances of Harry Duffield, Lloyd Whitlock, Gordon Mullen, J. P. Lockacy and Fred Huntley are equally well done. The story concerns a country girl who falls in love with a young doctor. They marry and move to the city where the physician tries for a scholarship. He neglects his studies, however, to attend socialistic meetings, and the wife turns to another. She elopes with a new found friend. The doctor finally becomes famous as a surgeon and when the villain is injured in an accident he is called upon to perform a delicate operation, in the midst of which the hospital catches fire. He saves his patient and jumps to safety from the flames. Then follows a reconciliation between the physician and his wife. The fire scenes furnish a thrill.

MARY PHILBIN IN
DANGER AHEAD
(UNIVERSAL)

Conventional little romance which makes ideal vehicle for Universal's new star. Miss Philbin's work is very pleasing, being finished, smooth and easy. A cast of unusual excellence appears in her support. Directed by Rollin Sturgeon.

Universal officials are to be congratulated for their acumen in selecting Mary Philbin, the little Chiquita girl, as a star for its productions. Our hat is off to Miss Philbin. Here is a little lady with personality, good looks and a way about her that should win her a high place in picturedom. She works like a veteran and it is unfortunate that a stronger story than "Danger Ahead" could not have been chosen for her initial appearance. However, she makes the most of the role assigned her and picture patrons have something to look forward to in this little star's coming pictures.

The story is interesting, but the same situations have been used time and time again, and the careful direction, unusually good photography and realistic, forceful acting, is all there is to hold your attention. The work of the entire cast is good and as we said before Miss Philbin is very pleasing.

As Tressie Harlow, a girl of seventeen, living with her aunt in a fishing village, she meets Norman Minot, son of a wealthy summer boarder, and Robert Kitteridge, an artist from the city. Mrs. Mayhew and her daughter Dora, also arrive and take a room with Tressie's aunt. Dora endeavors to interest Norman, but he prefers the company of Tressie, and his vacation comes to an end all too soon. At the station where she has driven to see Norman off she meets with a thrilling experience when her horse backs the carriage onto the track in front of a train. Norman grabs her from the buggy just as the train speeds by. The artist standing near, revives her, as Norman leaves for the city and she imagines he saved her. While sailing together they become lost in a fog, their boat is demolished and Tressie and the artist are picked up by a passing freighter.

Coming!

"THE SON OF WALLINGFORD"
WITH AN ALL STAR CAST
WRITTEN AND DIRECTED BY Mr. and Mrs. George Randolph Chester

VITAGRAPH
Minimum of Twenty-six to Be Issued by R-C Pictures

Three Star and Two Director Series Are Included In 1921-22 Schedule Just Announced by Producing Company

A minimum of twenty-six productions will be published during the 1921-22 season by R-C Pictures Corporation, according to an announcement stating that production activities have been resumed at the Robertson-Cole Studio.

Pauline Frederick, Sessue Hayakawa and Doris May will star in a number of these pictures. Included in the schedule also are two series of pictures directed by Louis J. Gasnier and William Christy Cabanne.

Pauline Frederick will be starred in six productions during the season of 1921-22, the first of which is "The Sting of the Lash," written by Harvey Gates and directed by Henry King. This is the dramatic story of a man's regeneration through his wife's loyalty and devotion. It will be published on September 11.

Campbell Directs Second

The second Frederick's picture will be "The Lure of Jade," by Marion Orth, directed by Colin Campbell. This story vies with "The Strange Experiment" in its dramatic intensity. In addition to those Miss Frederick will appear in four other society and outdoor dramas.

The first of the productions starring Sessue Hayakawa will be "Where Lights Are Low," by Lloyd Osborne and directed by Colin Campbell. An appealing tale of the love of a young woman of a lower social order than his own, and the perils and suffering he endured before his ultimate mission came to him, possesses a powerful appeal.

Written by Star

The second of the six Hayakawa productions is his own story, "The Swamp," a story of the kindness of a Chinese huckster for a woman who has been deserted by her husband with a little child dependent upon her. Bessie Love plays opposite Hayakawa. The picture will be issued on October 30.

The Vermillion Pencil"

The third of the season's productions, which Hayakawa is the star. This is an Oriental theme with a strong note of drama, tense interest and a splendid climax. It is to be published early in January. The fourth is "Thirteen Poppy Seeds," a story of Oriental intrigue and mystery. Two other productions will complete the Hayakawa series.

Doris May's first starring production will be "The Foolish Age" from an original script. Miss May will have in this production an opportunity to display her amusing qualities in a story of clever conceits and novel situations, which it is predicted will add new luster to her career. "The Foolish Age" is scheduled for publication on October 16.

A Correction

A rumour that the film in the July 16 issue, reviewed "The Mask," a George H. Hamilton Production, and through error credited its director was the distributor. This picture is being state righted by Export & Import Films, Inc., and is handled locally by the various First National exchanges.

R.C. Program

Included in R.C. Pictures Corporation's program for 1921-22 are the following pictures which will

Star Series

PAULINE FREDERICK: "The Sting of the Lash," "The Lure of the Jade," and four others to be announced.


Doris May: "The Foolish Age" and "Get a Room and Get a Job." (Bill) Commandeered by Cabanne.

Director Series


WILLIAM CHRISTY CABANNE: "The Barricade" and four others.

Published on November 27

The second of the director's productions by Gasnier will be "Mam'selle Jo," written by Harriet T. Comstock and is to be published on November 27. "Home" from the novel by George Agnew Chamberlain will be the next of Gasnier's pictures. Two others directed by Gasnier's will make up his schedule for the directors' productions.

William Christy Cabanne is now at work on the first of his director's productions of five pictures. This is "The Barricade" written by Daniel Corson Goodwin. The drama points to the futility and uselessness of religious prejudices. William A. Strauss, with David Warfield, has the leading role. "The Barricade" is scheduled for publication on October 16. This will be followed by four other productions which will be directed by Cabanne.

Harold Lloyd's Brother Stars in Pathes Series

Pathes announces that Gaylord Lloyd, elder brother of Harold, will appear in a series of one reel comedies, the first to be published in September. The subjects will be made at the Hal Roach studios. The Gaylord Lloyd comedies thus far delivered are: "Trolley Troubles," directed by Hal Goulding and with Beatrice LaPlante as leading woman; "The Lucky Man," directed by Harold Kenton; "A Zero Hero," with Estelle Harrison; and "Dodge Your Debts," with Estelle Harrison, directed by Earle Kenton.

Parker With Lesser

William (Bill) Parker has joined the staff of Irving M. Lesser to do special exploitation work and compile special press books for pictures which Western Pictures Exploitation Company intends distributing.
**Jossey Back in N. Y.**

**After Trip to Coast**

J. S. Jossey, special sales representative of Arrow Film Corporation, is back in New York after a three months’ sales trip through the Middle West which took him to the Coast and Vancouver, B. C.

On last Sunday he accompanied Dr. Shallenberger into the Adirondacks on a fishing trip. Thomas A. Curren, another of Arrow’s special representatives, has also arrived back at the home office after a long stay on the road.

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**Block of Seven Specials Will Be Offered Exhibitors by Paramount**

Kent Selects "Experience," "Peter Ibbetson" and "The Affairs of Anatol" and Four Others

To Book Under New Plan

Arrangements have been completed whereby exhibitors will be enabled to book in block and at an early date three of Paramount’s biggest fall publications, according to an announcement by S. R. Kent, Famous Players-Lasky’s general manager of distribution.

The productions selected for this offering are "The Affairs of Anatol," "Experience," "Peter Ibbetson," "Ladies Must Live," "The Great Moment," "Don’t Tell Everything!" and "At the End of the World."

**To Counteract Dullness**

"We are making this unusual offer," says Mr. Kent, "in recognition of the extraordinary period of dullness which has prevented the exhibiting end of the business and is likely to continue in greater or lesser degree throughout August. With the advent of Paramount Week and the new season, starting the first Sunday in September, there is every indication that there is going to be a decided change for the better."

"So we have picked out these seven productions, all of them among the very strongest box office attractions of our fall releases, and are giving exhibitors the opportunity of showing them successively, without regard to the scheduled release dates, provided they book all seven of them together."

**Among Best Published**

"This will enable any exhibitor booking them to give seven good hard wallops at the retreating figure of Old Summer Slump right where it will do the most good, recoup whatever losses he may have suffered during the hot spell and put himself more solid than ever with his public for the long strong pull during the season of 1923-24."

"These seven pictures are among the very best, from the box office standpoint, ever released by our organization. The people of the entire country are impatient to see Cecil B. DeMille’s "The Affairs of Anatol," with its twelve stars, namely, Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayers, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye."

**Barthelmeus Featured**

"George Fitzmaurice’s production, "Experience," was adapted from George V. Hobart’s sensational stage play. Richard Barthelmess is featured as Youth and the cast of thirty persons includes Marjorie Daw, Betty Carpenter, Nita Naldi, Joseph Smiley, Sybil Carmen, and Robert Seabrook.

"George De Maurier’s immortal story, "Peter Ibbetson," also directed by George Fitzmaurice, presents three stars in the persons of Wallace Reid, Elsie Ferguson and Elliott Dexter.

"Ladies Must Live" was produced by George Loane Tucker, who made "The Miracle Man," and presents in the leading role Betty Compson, who leaped with Thomas Meighan into fame and Stardom via that former Tucker masterpiece. Who could ask for surer box-office insurance?

**Gloria Swanson’s First**

"The Great Moment" is "Glorious Gloria" Swanson’s first Paramount starting picture and it was written by Elinor Glyn, author of "Three Weeks."

"Don’t Tell Everything!" is another three-star production, presenting Wallace Reid, Gloria Swanson and Elliott Dexter. Among the best, no doubt, on the list is "At the End of the World," in which Betty Compson makes her debut as a Paramount star. It was directed by Perdyn Stanlaws, the renowned artist.

"There they are, and in offering them in block, to be booked in quick succession, I believe we are performing a real service not only for exhibitors but for the entire industry. For here, surely, is some genuine backbone-stiffener, and that’s what the industry needs right now."

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**Ingram on Coast to Begin Production of "Turn to the Right"**

Rex Ingram has returned to the Metro studios in Hollywood from the east and will begin immediately plans for the motion picture production of "Turn to the Right," the stage success by Winchell Smith and Jack Hazzard.

"Last year's Metro purchased from John Golden, producer of the spoken play, a one-half interest in "Turn to the Right" for $250,000. This transaction, made last February, placed the value of the story at half a million dollars.

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**Sketchografts Is New Educational Publication**

Educational Film Exchanges begins this month the publication of a series of entirely new one reel novelties, called Sketchografts. The first subject, "Play Ball!" is a story in sketches of the progress of a baseball game from its earliest days down to the present time.

Sketchografts are made by Julian Olendorf. They are actual motion pictures of sketches, taken with a camera manipulated with the left hand while his right hand draws the pictures.

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**American History Basis of New Art Acord Serial**

Production will start immediately at Universal City on a new Art Acord serial, the story for which is based on American history. The story, written by Ford Beebe, will be called "Winners of the West." Edward Laemmle will direct. "Winners of the West" is an animated account of the romantic trail blazing trip of Capt. John C. Fremont from Booneville, Mo., to Sutter’s Creek, Cal., in 1848.

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**Heerman Assigned to Direct Jackie Coogan**

Victor Heerman has been chosen to direct Jackie Coogan. Work on the little star’s first picture started on August 1 at the Robert Brunton studio. The script was prepared by John Blackwood. Jack Coogan, Sr., is producing the pictures for distribution by Irving M. Lesser.
“Adventures of Tarzan” Serial Is Finished With Elmo Lincoln in Lead

Director Robert F. Hill has wired Louis Weiss, secretary of Adventures of Tarzan Serial Sales Corporation, that the final episode of the new Tarzan serial starring Elmo Lincoln has been completed. The entire force of Great Western Producing Company are at work cutting and titling the final episodes of this serial.

It is stated that more time has been given the production of “Adventures of Tarzan,” than any serial yet produced. A battery of four cameras has been grinding steadily on the various episodes since January 1.

Titles Are Announced


“Adventures of Tarzan” is the latest Edgar Rice Burroughs story to reach the screen via the serial route. Picturized in fifteen chapters, the initial episode consisting of three reels, this serial presents Elmo Lincoln and Louise Lorraine in the leading roles of Tarzan and Jane, supported by a large cast of well known players including Percy Pembroke, Frank Whitson, Charles Ingle, Lillian Worth, George Monberg and extra players numbering, it is said, several hundred.

Many Animals in Film

Prominent in the cast also is a remarkable array of wild animals, including the famous ape, Joe Martin, Tantor, the elephant, Numa the lion and other beasts of the jungle.

“Adventures of Tarzan” is being sold and exploited on the state right market by Adventures of Tarzan Serial Sales Corporation under the direction of Louis Weiss.

Chesters Are Editing

“Son of Wallingford”

Mr and Mrs. George Randolph Chester are engaged in editing, cutting and titling of the Vitagraph feature, “The Son of Wallingford,” adapted from the novel which they wrote. The work is being done at Vitagraph Flushing studio.

Lewis Transferred to Lasky Studio in West

M. H. Lewis, for the past year assistant to the sales manager at the home office of Famous Players-Lasky Corporation, has left New York for Hollywood to take up his duties as personal representative of the department of distribution at the Lasky studio.

This new position was created by S. R. Kent to bring about a more perfect connection between the production and distribution departments. Through Mr. Lewis it is hoped to eliminate the frequent changes in schedules. He also will confer with the production department as to the box office value of proposed product in the field.

Pathe Obtains Three Allen Animal Pictures

Pathe announces the forthcoming publication of a series of three Major Jack Allen pictures under these titles: “Netting the Leopard,” “Capturing Lions by Airplane,” and “Roping the Black Panther.” These pictures are presented by Adventure Films, Inc.

These subjects taken in the jungles of the Malay Peninsula present exciting wild animal exploits.

F. P.-L. Salesmen to Split $10,000 Prize Awards Will Be Made for Rental and Accessory Increases

Paramount will distribute a total of $10,000 among its various exchanges as prizes in the sales competition for Paramount Week. Of this amount, $6,000 will be divided among the various exchange organizations and $4,000 will be split up into awards to individuals.

The distribution among the six offices making the best showing will be as follows: First prize, $1,500; second, $1,250; third, $1,000; fourth, $750; fifth, $750; sixth, $250.

Rental Increases Necessary

These prizes will be awarded according to the following point system:

Sixty per cent of the points to be determined by the percentage increase of net rentals for Paramount Week over the weekly average of its net rentals for the first twelve weeks of this calendar year.

Fifteen per cent to be determined by the percentage increase of the Exchange’s net rentals for the week immediately preceding the Paramount Week over the weekly average of its rentals for the first twelve weeks of this calendar year.

Ten per cent to be determined by the percentage increase of sales of accessories covering the period of four weeks ending with Paramount Week, over the weekly average of its accessories sales for the first twelve weeks of this calendar year.

Individual Prizes Given

In addition to these exchange prizes, an aggregate of $4,000 in prizes will be awarded to the individual workers as follows:

A prize to the salesman in each exchange who delivers the greatest volume of business for Paramount Week, in proportion to the possibilities.

A prize to the housekeeper in each exchange district obtaining the largest amount of actual bookers for Paramount Week.

A prize to the accessories manager in each exchange district making the largest sales of accessories for Paramount Week.

A prize for each of the two best original exchange contests entered by any of the exchange representatives at the exchanges during Paramount Week.

In these contests it is also stipulated that in case of a tie in any case, each of the leading contestants shall receive the full amount of the prize.

Title of “Lotus Eater”

Now “Hidden Paradise”

Marshall Neilan has changed the title of the John Barrymore production from “The Lotus Eater” to “The Hidden Paradise.” D. J. Gray, Neilan’s film editor, will complete the picture on the train en route to New York, where distribution arrangements will be made.
Celebrated Handles Osborne Production
Widely Known Criminologist Spends Short Time in Chicago

Thomas Mott Osborne, former warden of Sing Sing prison, New York, and widely known criminologist, paid Chicago a brief visit July 26. He had just finished a week's engagement in Cleveland, where he was the guest of S. Barrett McCormick, managing director of the Allen theatre, and where his seven-reel feature "The Right Way," dealing with prison conditions, was shown.

The rights to this production, which is being distributed by United Artists Security Corporation, under the supervision of Ricord Gradwell, have been purchased by Celebrated Players Film Corporation, for the Central West territory.

Author of Story
Mr. Osborne wrote the story for "The Right Way," and sponsored its production from start to finish. He spoke enthusiastically to a Herald representative of its reception in Cleveland and of Mr. McCormick's showmanship in putting it on.

At the present time Mr. Osborne is commander of the United States naval prison at Portsmouth, N. H., and during the war served as lieutenant commander of the United States navy. He is engaged in writing two books, one on prison reforms and the conduct of penal institutions, and another a work of fiction based on facts gathered during his connection with state prisons. "The Right Way" will be the title of the novel.

To Appear Personally
He also expects to give brief talks in connection with the showing of his film in the large centers. He appeared before the Minnesota State Bar association at Duluth, Minn., last week.

The picture will be ready for distribution early in the fall.

Indian Scenes for Conway Tearle
Feature Taken on Tangier Island Mammoth Set Representing an Arabian Village Is Constructed at Selznick Studio for Star's Latest Production

Work has been progressing rapidly on Conway Tearle's next feature for Selznick, "A Man of Stone." Owing to the script requirements for exteriors reflecting the atmosphere of India a number of the exteriors for the production were made on Tangier Island in Great South Bay.

Headquarters Established
Headquarters was established at Patchogue and every morning motor bus conveyed all the workmen to the studios. A company of workmen is now ready for Mr. Tearle to come back to the studio and finish up. One of the sets has just been completed—an immense reproduction of an Arabian village. The big affair occupies several hundred feet on the lot back of the studio.

Betty Howe Has Lead

The nature of calls for incidents in English army life in India. Betty Howe was chosen as the correct type to portray the lead opposite the star.

Martha Mansfield came back from vacation to play the heavy. Director Archibald is taking great care with this picture, as it is the first time he has directed Mr. Tearle and because the story is of such a nature that a fine play of the Archibalds is imagination is permitted. It is believed that "A Man Is His Stone" will greatly enhance the reputation of both star and director.

Horizon Plans to Center Attention on Production of Human Interest Film

Because of the strong appeal of the picture version of Will T. Bingham's stage play, "The New Minister," now being offered by Horizon Pictures, Inc., to independent exchanges, and the success of "A Western Thoroughbred," which, like "The New Minister," also depends principally upon its heart interest for its appeal, Frankly E. Backer announces that his policy for the coming season is to confine his activities in both the producing and distributing fields to pictures that depend upon the human appeal of their stories for their effect upon an audience.

He maintains that while certain stories call for gorgeous stage sets and big spectacular effect, the pictures that are the most satisfying to the public, that leave the most lasting impression and that do the greatest amount of business with the least effort on the part of the theatre managers are the heart interest stories of real dramatic worth, well staged by a competent director with a well balanced cast of experienced artists.

Pathe Gets New Series of Day Two-Reel Films

Pathe has contracted for a second series of Holman Day two-reel dramas of life in the Maine Woods. The first subject will be "The Black Ace," which will aug-

Kipling States Film Is Artistic Triumph
Author Is Especially Pleased With the Portrayal by Virginia Faire

Rudyard Kipling has seen his own screen version of "Without Benefit of Clergy," and authorized a cable to Pathe Exchange in which he pronounces the picture "a great artistic achievement." The cable adds that Mr. Kipling is especially pleased with the "remarkable work of Virginia Faire."

As a compliment to the celebrated English author, Paul Brunet arranged a private showing of the picture for Mr. Kipling prior to its publication for public exhibition abroad. The performance was given at the Alhambra in London. Lord Beaverbrook was among the invited guests.

The above appreciation called by Mr. Kipling's authority appeared to reflect the unanimous sentiment of the invited guests.

It is said.

It is reported that the English author, since the publication of "Without Benefit of Clergy" to exhibitors in this country, has been deluged with propositions from other producers than Pathe. In the meantime Randolph Lewis is reported to be at work with Mr. Kipling on the continuity of the third of the series of pictures contracted for by Paul Brunet.
SELECT MANAGERS

Marshall Neilan’s “Bits of Life” Will Be Published in September

Producers Attending Private Showing Declare Film Will Establish New Type of Motion Picture Entertainment

Marshall Neilan announces that “Bits of Life,” his newest First National picture following “Bob Hampton of Placer,” will be distributed in September.

The film recently was shown to a gathering of prominent motion picture producers in Los Angeles. These men were unanimous in their prediction, it is said, that the picture will start a new type of motion picture entertainment.

Offers Four Stories

Offering as it does, four separate and distinct stories, “Bits of Life” presents the short story magazine idea on the screen in a manner which it is claimed has never before been attempted. Each story presents a different type of plot, the first episode, a story of a saire, the second a comedy drama, the third a melodrama and the fourth a farce which is expected to send the patrons away with a laugh.

In selecting his four stories, Mr. Neilan drew from the works of writers who were prominently identified with the respective type of plot they offer in this picture. This type of picture, it is pointed out, taps the reservoir of short stories that have been available to producers and which offer exceptional motion picture material but which for years have been discarded by publishers because they would not come up to the necessary footage for feature production.

Selects Prominent Cast

The problem of overcoming the complaint of the late arrival in the theatre who comes in at the middle of a feature and is compelled to guess what the story is all about for five or six reels, it is pointed out, will be materially lessened in the presentation of “Bits of Life” due to the fact that each of these stories require only from one to two reels to tell before another complete plot is started.

The cast includes Wesley Barry, John Bowers, Lon Chaney, Rockliffe Fellows, James Bradbury, Jr., Harriet Hammond, Fred Burton, Anna May Wong, Noah Beery and many other actors and actresses of similar popularity.

Synchronized Music Is Called Great Aid

Chicago Orchestra Leader Praises Development of System

“To have a properly drawn musical score, pre-arranged by experts who devote zealous care to each score, conforming the musical equipment to the precise movements of the pictured story, means the fulfillment of the average orchestra leader’s most cherished dreams,” says George Senesey, musical director for the Madison Square theatre, a Lubliner & Trinz house in Chicago.

Continuing Mr. Senesey said: “I am sure that if synchronized music means half as much to other musical directors as it does to me, it will soon be used by every theatre catering to exacting amusement lovers. The time is not far distant when music which is really the screen’s co-art of expression will take its rightful place on all programs.”

“My personal experience as musical director for the Madison Square theatre has convinced me without a doubt, that synchronized music scores are the solution of the major problem confronting orchestra leaders in motion picture theatres everywhere.”

Synchronized Scenrio Music Company, of 64 East Jackson boulevard, Chicago, is in receipt of hundreds of enthusiastic users of its music score service. Nothing has been left undone by the publishers of synchronized music scores to assure their complete success.

Educational Backing Independence Month

Branches Throughout Country are Cooperating with Exhibitors

Headquarters and branches of Educational Film Exchange, Inc., all over the country are cooperating with the independent theatre owners in their plans for making September “Independence Month.”

Friends of Independence

“We are friends of the independent exhibitors,” said Frank W. Hammond, president of Educational, “and are glad to cooperate in making Independence Month all that it should mean to this class of theatre owners.

“Expressions from leaders among the independent exhibitors make us believe that we will have virtually every print in our branches working during the month of September.”

A letter sent from Educational’s New York headquarters to each branch says:

Is Neutral Organization

“The month of September has been designated by the independent theatre owners of the country as Independence Month. Our policies are in keeping with the objectives of the independent theatre. Educational Film Exchange is a neutral distributing organization, free from any entangling alliance, and handles only those pictures made by independent producers.

“Cooperate with the independent theatres to the fullest extent in making Independence Month a real achievement for them.”

Prima Donna Has Joined Realart as Scenariost

Grace Drew, who sprang into fame some years ago as prima donna in “The Chocolate Soldier” and “Alma, Where Do You Live?” has joined the Realart editorial staff under the direction of Elmer Harris. In collaboration with Katherine Pinkerton she wrote “Spring Fever,” which will be a forthcoming Bebe Daniels vehicle.
LETTERS From Readers

Communications on topics of current interest. Writers are requested to confine themselves to 200 words. Unsigned letters will not be considered.

Best Business Since 1914

ARAKANS PASS, TEX.—To the Editor: I see in the Herald so many brother exhibitors complaining of the business falling off from hot weather and business depression, I think it might help some how I've increased my admissions in spite of the heat (and it sure is hot here) and practically everyone out of work. This is a small town between 1,250 and 1,300 and there is no rich farming district near.

This is how I made my business better than I have been in 1914. I have made my theatre the coolest place in town to show the best pictures that can be bought; play all my pictures two days. I imagine 25 cents was too high included, for the last two years, with the exception of two shows, "The Kid" and "This is the Back Door." On these I raised adults to 25 cents.

I do not think it pays to boost your price every time you have a picture above the ordinary. I can't remember when I have lost money on a picture. There are some I do not make much on but I more than break even. I use plenty of posters and cards all the time.

There is no daily paper here, so I get out heralds once a week, one of which I enclose. I have one put in each house in town and mail a lettercard to out-town people. These heralds, as you will see, give my weekly program. I sell space in the heralds to merchants which helps to pay for the advertising.

I read the Herald from cover to cover and don't see how any exhibitor can do without it.—August W. Immerman, Acme theatre, Aransas Pass, Tex.

Potpourri from Jack Beardsley

SNOWHOMISH, WASH.—To the Editor: A recent edition of the Herald had something for everyone in the advertising department. There in big type was the announcement by the Coca-Cola Co. that "The Wild Goose" took in $24,961.20 in one week at a certain Broadway theatre, also that the "Woman God Changed" took in $23,079.25 in two weeks at the Rivoli and Rialto. Taking this all for granted and a fact—if I was a congressman and was on the theatre taxation committee, I would raise the tax rate 10% or 25%—considering that I was taking my knowledge from trade paper advertising. I thought it time to investigate the overhead and general business a theatre does. This kind of advertising may look good to some high paid specialist, but on the long run it will act as a boom comic not only to his firm but the whole industry at large.

Another highly interesting feature was Mr. Charles Carey's statement regarding staging a prologue in his theatre that has a drawing capacity of 200 people. Could this man claim he could do a large town? Why "Roxy" would have to flee to the tall valley?

Under "Money Making Ideas," I notice a Free school night, some church night, etc. Now if this business is a legitimate one, why should one curb favor by giving away their wares? It may be called one way of advertising, but you don't see the butcher, baker or the garage man doing it. Yes, there are many forms of advertising, but don't forget some are Good and others equally Bad.

From what I can glean from different sources, last year theatres like Grauman's in Los Angeles hand their pictures out on a silver spoon, so to speak, starting with a bunch of poses at the door, then a prologue that would do a musical comedy credit, then a high-class orchestral number. The poor picture comes in for the least honors, and as new large theatres open the manager is at his wit's end to think of something to add to the already too long list of side attractions. However, there's a limit and I believe in 1921 most of the master minds in this industry will have found it.

My thought is that if in order to attract the public to see a picture one has to put on a performance consisting of a cross between a classical concert and a musical comedy, at least the latter was better mixed in, we must admit that the picture is losing ground, and, believe me, the way business has flopped the last few months, it's a live question in most exhibitors minds.—Jack Beardsley, manager Orpheum theatre, Snowhomish, Wash.

Beware of "Montana Bob"

DES MOINES, I.A.—To the Editor: Please warn all exhibitors not to fall for any hard luck story nor loan any money to "Montana Bob," traveling in a Dodge special limousine, showing a three-reel rodeo picture. He is a false alarm. Take it from one who has been stung.—H. Hiersteiner, vice-president and manager, Western Amusement company, Des Moines, la.

How to Help Business

WINONA, MISS.—To the Editor: My advice to exhibitors is: "Read What the Picture Did for Me and your business will improve."—Max Davitts, manager, Dixie theatre, Winona, Miss.

THRUSTY? TIED?

How the Three May Arrive for the Play of "3 Strikes and You're Out."

The Purdy Confectionery Co.

Sundays, Admission 10 Cents

Jack Pickford in THE MEANest WAY OF Creating the TIDE

Monday and Tuesday, July 20 and 21

Once a Week in Special Varsity.

Mary Pickford

THROUGH THE BACK DOOR

On Tuesday, July 22 and 23

Pledge Do or Curtain Time, 10 CENTS.

Victoria, Admission 10 Cents

SPECIAL THIS WEEK

Decision

Admission 15 and 20 Cents

CLELENDING'S

The Acme Theatre, Aransas Pass, issues the above Herald each week, getting a copy to every town and mailing many copies out of town. Above is the copy used the week it featured "Through the Back Door," a United Artist production. Close examination will show how "What the Picture Did For Me" is quoted on coming attractions. An interesting thought from the owner of the Acme appears at the left.

"Gee, whiz! I'm glad vacation's here! I'm planning high jinks by the peck; but this, you see, most tickles me. No daily scrubbin' of my neck!"

New York Globe.

Howard—What do you think is your natural vocation, Reggie?"

Reggie—"Haven't any, dear boy. What I was born with is my natural vacation."—San Francisco Chronicle.

Some people go to a summer resort for a change and a rest. The landlord generally gets the change and the waiter gets the rest.—Amusement Reporter.

Convict—"I'm here for having five wives.

Visitor—"How are you enjoying your liberty?—New York Evening World.

First flea—"Been on a vacation?"

Second flea—"No, on a tramp."—Sun Dodger.

First Postal Clerk—"Ah! back from your vacation, eh?"

Second Postal Clerk—"Yup, back to the old stamping ground. N. Y. Uni. Alumni."

Tim—"My wife's gone to the West Indies to spend a few weeks."

Jim—"Jamaica?"

Tim—"Nope. She went of her own accord."

Tennessee Mugwump.

Stranger—"Healthy place this, I suppose?"

Native—"Sure, when I first came here I was too weak to walk."

Stranger—"Really?"

Native—"Yes, I was born here."

Stanford Chaparral.

Sign in Dayton, Ohio—"Ladies: Save your back and rugs—let us clean them for you."—Syracuse Herald.

Sign on Farm Fence—"Fine milch cow, with her own cafe."—Daily American Tribune.

Sign in Butcher Shop—"The Best You Can Do Is to Buy Our Wurst."—Marquette Univ. Tribune.

Sign on Movie Theatre—"Behold My Wife" and "Don't Weaken."—Portland (Me.) Express.

Sign on Tannery—"Let us tan your hide."—Central Outlook.

Sign on Farm Gate—"Six hens for sale, some laying $2 each."—The Pathet Sideline.

Sign on Tokio, Japan, Dairy—"Cows Milked and Retailed Here."—Bay City Tribune.

Sign in Pittsburgh Dept. Store—"Unrestricted showing of beautiful things in ladies' dresses."—Baltimoth Record.

Sign on Chestnut Street says—"Ladies Ready to Wear Clothes."—Penna. Punch Bowl.

Sign on Farm Fence Post—"Eggs for settin' on and to eat."

—Westfield (N. J.) Leader.
“What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1921

EXHIBITORS HERALD

Associated Producers

I Am Guilty, with Louise Glaum.—Went over with a bang. If Read, Jr., keeps up the good work, with this star, he'll win over a lot of new business. So will A. P.—Allen-Charette, Inc., Capitol theatre, New Bedford, Mass.—Neighborhood patronage.

A Perfect Crime, with Monte Blue.—Pleased both high-class patrons as well as other classes. Patrons commented on this one as being just the kind that's different.—Allen-Charette, Inc., Capitol theatre, New Bedford, Mass.—Neighborhood patronage.

First National

Peck's Bad Boy, with Jackie Coogan.—A surprisingly strong attraction. Packed 'em in.—T. B. Bayles, Olympia theatre, New Bedford, Mass.—Transient patronage.

Scrambled Wives, with Margurette Clark.—Made money with this and it will do the same for you. This is the first time I have shown Miss Clark and she took well.—G. H. Jenkins, Victor theatre, Minoqua, Wis.—General patronage.

Scrap Iron, with Charles Ray.—The fight scene alone a feature that created talk and brought them in. Very satisfactory production to big returns.—T. B. Bayles, Olympia theatre, New Bedford, Mass.—Transient patronage.

Bob Hampton of Place, a Marshall

Nelan production.—Really a wonderful production. Good action. Lots of good compliments on it. Fight scenes were splendid.—Alvin S. Frank, Alhambra theatre, Brighton, Colo.—Neighborhood patronage.

The Oath, with Miriam Cooper.—A first-class picture. Splendidly played and pleased. Look into scenes achieved by master of art. Performances made great by a mistress of emotion and feel their sway. A subtle, then strong, then overpoweringly frantic and intensely interesting.—William F. New Empire theatre, Oklahoma City, Okla.—General patronage.

Love, Honor and Behave, a Mack Sennett production.—Five reels is too much of a strain on people's nerves.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Kid, with Charlie Chaplin.—The only picture I have played since Micky two days. S. R. O., at every evening performance. This picture will get them in any town.—McCarty, Liberty theatre, Port Henry, N. Y.—Neighborhood patronage.

Twin Beds, with Mr. and Mrs. Carter De Haven.—Played two days to fair business. Good small town attraction.—Dickinson & La Rocque, New Fairyland theatre, Warrensburg, N. Y.—Neighborhood patronage.

The Kid, with Charlie Chaplin.—Charlie sure pulls them in. Played capacity business. This is a two-day booking for any small town.—Lon Fisher, Bradley theatre, Fort Edward, N. Y.—Neighborhood patronage.

The Kid, with Charlie Chaplin.—Two days to capacity business. Patrons well pleased. Talk about Over the Hill, Chaplin will get more money than they ever dreamed.—Elmer C. Shedd, Secord Temple theatre, Hudson Falls, N. Y.—Neighborhood patronage.

The Old Swimm'N Hole, with Charles Ray.—First-class production. Splendidly produced, but many of our patrons did not appear to like it. Presume they expected more punch. Fine photography. Business? Quietly kidin’! Ran this two days.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Dinty, a Marshall Nelan production.—Played two days to fair business, during hot spell. Patrons well pleased.—John M. Gillis, Star theatre, Salem N. Y.—Neighborhood patronage.

Twin Beds, with Mr. and Mrs. Carter De Haven.—A riot of fun and went big with my patrons. Have seen some un-favorable reports on this, but was good enough for me. Book this and push it; it will give satisfaction.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

The Kid, with Charlie Chaplin.—Broke all house records, and I played it two days. Patrons well pleased. Business picking up.—F. A. Hawley, Ballston theatre, Ballston Spa, N. Y.—Neighborhood patronage.

Jim the Penman, with Lionel Barrymore.—Strong production that went over fine to a fair crowd.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Go and Get It, a Marshall Nelan production.—One of the best specials we have ever run. Run this picture only one night. Packed the house and turned them away. Some of the best airplane stunts you will ever see. Pleased 100 per cent.—G. D. Hughes, Liberty theatre, Heavener, Okla.—Small town patronage.

Lessons in Love, with Constance Talmadge.—Light, frothy comedy that amused. Good summer evening entertainment. Drew well in spite of heat.—L. J. Froua, Olympia theatre, Calmar, Bedford, Mass.—Transient patronage.

Nomads of the North, with a special cast.—Fine, liked better than the other two Curwood stories. Fair crowd to 10c and 35c add.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Dinty, a Marshall Nelan production.—When the producers advertising all-star casts in big special productions all live

Ten Plays My Patrons Liked Best

1. The Great Redeemer.
2. Pink Tights.
3. The Love Flower.
4. Wolves of the Night.
5. Pollyanna.
8. Dangerous to Men.
10. The Price of Redemption.

Raymond Piper,
Piper's Opera House, Virginia City, Nev.
Go and Get It, a Marshall Neilan production.—Very good picture. Plenty of action, with just enough comedy mixed in to keep them smiling. Will please 90 per cent.—H. E. Gilman, Club theatre, Veed, Calif.—Neighborhood patronage.

The Kid, with Charlie Chaplin.—Very good. Best money getter ever put out.—L. J. Froia, Olympia theatre, Calmar, Ia.—General patronage.

Dinty, a Marshall Neilan production.—Great. The nearest to a 100 cent picture that I have played.—J. A. Emery, Star theatre, Bar Harbor, Me.—Neighborhood patronage.

Harriet and the Piper, with Anita Stewart.—Very good, but title not suitable for the star. Stewart very popular here. Average business.—A. E. Johnson, Lyric theatre, Waycross, Ga.—Transit patronage.

A Virtuous Vamp, with Constance Talmadge.—Pleased all. My fans want more of this kind. The kind that will draw away the blokes.—R. C. Allen, Dixie theatre, Athens, Ala.—Small town patronage.

The River's End, a Marshall Neilan production.—Played two days to capacity business. A fine picture. Will get the money.—W. F. Mallery, Starr theatre, Corinth, N. Y.—Neighborhood patronage.

Curtain, with Katherine MacDonald.—Good house, but picture not as good as others that we have played of this star.—G. F. Rediske, Star theatre, Rey- gate, Mont.—Small town patronage.

The Woman in His House, with a special cast.—One of the best heart interest pictures we have played in a long time. Gave general satisfaction. Big business.—T. B. Baylies, Olympia theatre, New Bedford, Mass.—Transit patronage.

Dinty, a Marshall Neilan production.—Booked two days. Went over good even in the face of hot weather. A real audience picture.—Charles McCarthy, New theatre, Hoosick Falls, N. Y.—Neighborhood patronage.

The Fighting Shepherdess, with Anita Stewart.—Pretty fair picture. Not up to her specials, but a very pleasing offering.—Alvin S. Frank, Alhambra theatre, Brighton, Colo.—Neighborhood patronage.

Peaceful Valley, with Charles Ray.—A real good picture. No complaints. Ray is a favorite here.—H. A. Wissard, Wissard theatre, Bloomfield, 1a.—Home patronage.

The Yellow Typhoon, with Anita Stewart.—This is indeed a wonder picture, better than half the big specials. If you can't do business on this it's no fault of the picture. Our patrons are commencing to see that we are giving them just what we advertise. The best and biggest in photographs. Tell them the truth, it won't take long for them to know you are telling them the truth.—Chas. Holtz, Princess theatre, Danforth, Md.—Small town patronage.

Nomads of the North, with special cast.—The night we played Nomads of the North, The Kid played across the street, film salesman told us: "All you will get that night is the other house's overflow." The Kid was billed like a circus, all we put out was a three-sheet and a couple of ones, but we packed em in, and still they kept coming. Book Nomads of the North, and see 'em come in. I still stand anything you wish to say about it. Everyone says I want to see a real picture, and it was great.—Chas. Holtz, Princess theatre, Danforth, Me.—Small town patronage.

The Kid, with Charlie Chaplin.—Fine, the best Chaplin yet. Jackie Coogan is great.—H. D. Goodfellow, 0. K. theatre, Enterprise, Orc.—Neighborhood patronage.

Peaceful Valley, with Charles Ray.—Another knockout for Ray—one of the over-best he has produced, and if an exhibitor can't get by with his pictures, they might as well close up.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

The Yellow Typhoon, with Anita Stewart.—Star in dual role in high-class, absorbing, at times exciting crook melodrama. In class with Outside the Law. It brought forth two red hot nights. The only paying house since July Fourth, which speaks well for play and star. Miss Stewart does splendid work and was well received. This show rated among "Ten Best Plays My Patrons Liked."—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

The Kid, with Charlie Chaplin.—This is the only picture of its kind, and no matter where it is shown it makes good. It is a good money getter.—G. E. Jenkins, Victor theatre, Minocqua, Wis.—General patronage.

Passion's Playground, with Katherine MacDonald.—Good from start to finish. Patrons all liked it.—O. E. Goodill, Yoemen theatre, Seneca, S. D.—Neighbor- hood patronage.

Polly of the Storm Country, with Mil- dern Harris. Miss Harris did to a t. Good for the conditions. Picture will pass as a program. Pleased about 50-50.—G. F. Rediske, Star theatre, Reygate, Mont.—Small town patronage.

The Heart of a Fool, an Allen Dwan production.—A good picture, but a little too much sex stuff, especially for the smaller towns. Producers would do well to cut out such pictures as this, for it is a picture that is a talking point for those who are in favor of censorship.—T. H. Nelson, Princess theatre, Delchever, III.—Neighborhood patronage.

The Old Swimmin' Hole, with Charles Ray.—This was a disappointment, al- though acting was good, Ray a little too large for kid's part, and this made picture unbalanced.—W. W. Wales, Yoemen theatre, Seneca, S. D.—Neighborhood patronage.

Courage, with Norma Childers.—Many said it was too sad. It should also lose one reel. It's a good picture, with won- derful cast.—Mrs. A. Howard, Al- dale theatre, Hinsdale, III.—Neighbor- hood patronage.

Harriet and the Piper, with Anita Stewart.—A very good picture, and the kind that has a dandy drawing power, due to the fact that the story has been read by so many. Advertise it strong and it

Alice Joyce and Pedro de Cordoba in a tense scene from "The Inner Chamber". (Vitagraph)
EXHIBITORS HERALD

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will give general satisfaction.—T. H. Smith, Princess theatre, Colchester, Ill.—Neighborhood patronage.


Fox

Oliver Twist, Jr., with Harold Goodwin.—Good program production that was received without remarks by my patrons.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Small town patronage.

Lamp Lighter, with Shirley Mason.—Positively the best Shirley Mason Fox has ever released. Pleased a large cross-section of Shirley fans among my patrons.—F. O. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Colorado Pluck, with William Russell.—Not up to the star’s standard but a fair program picture, that will get by if not advertised too strongly.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Riders of the Purple Sage, with William Farnum.—Ran this one first so as to have them lined up for the sequel to this picture, Rainbow Trail, for Chautauqua week, and I cleaned up. The Chautauqua bunch sure got a beating.—H. W. Richardson, Plaza theatre, Chestertown, N. Y.—Neighborhood patronage.

Two Moons, with Buck Jones.—This is a good Western. Plenty of action. Buck Jones good drawing star here.—L. B. Greenhaw, Strand theatre, Leslie, Ark.—Small town patronage.

Just Pals, with Buck Jones.—Laughs, excitement, human interest. A good picture that’s all.—A. A. Arriette theatre, Marietta, Pa.—Small town patronage.

Blushing Bride, with Eileen Percy.—All I can say is, it’s pung.—E. Barinett, Royal theatre, Fairmount, Ind.—Small town patronage.

Big Town Roundup, with Tom Mix.—Very good. Even the boys peppy. Mix best of all Fox players. Sure a getter. He always is good.—E. Barinett, Royal theatre, Fairmount, Ind.—Small town patronage.

Rainbow, with William Farnum.—Good picture. Good business.—C. Malphurs, Dreamland theatre, High Springs, Fla.—Neighborhood patronage.

Drag Harlan, with William Farnum.—An excellent release under my patrons.—R. E. Atkins, Lyric theatre, Elkville, Ill.—Small town patronage.

The Tomboy, with Eileen Percy.—Just a picture. It will do no harm to play, but nothing to it.—J. A. Emery, Star theatre, Bar Harbor, Me.—Neighborhood patronage.

Bare Knuckles, with William Russell.—As usual, Russell is there with the goods in this picture. Russell usually raises pictures for his fans but this picture pleased them all.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

While New York Sleeps, with a special cast.—Teaches a good lesson. Drew a crowd. Parts one and two were extra good, part three a drawback to the rest.—F. L. Freeman, Grand theatre, Lake City, Fla.

The Big Punch, with Buck Jones.—Good picture, played to a good house. Every body old and young. He is a fine actor, one of my best drawing cards.—J. C. Harlan, Pastime theatre, Humphry, Ark.—Neighborhood patronage.

Wing Toy, with Shirley Mason.—Shirley is one of our good drawing stars, and this picture is up to her standard.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

The Thief, with Pearl White.—A good production that did not take well with my patrons. Not nearly as well as The Tiger’s Cub, and not in the same class with The Mountain Woman.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Road Demon, with Tom Mix.—Best picture Mix made, something different than ordinary. Pleased audience, and went out talking about it.—Louis B. Goudsen, Royal theatre, Frankfort, Ind.—General patronage.

The Scuttlers, with William Farnum.—Just a fair picture, but went over pretty well. Pleased about 75 per cent.—R. E. Johnson, Franklin theatre, Piggott, Ark.—Small town patronage.

The Face at Your Window, with a special cast.—Played to capacity, and it is a picture everyone should see. Push it.—F. L. Freeman, Grand theatre, Lake City, Fla.

The Blushing Bride, with Eileen Percy.—Have seen several knocks on this picture, but will say that it went good for me and I consider it a nice little program offering.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Why Trust Your Husband, with Eileen Percy.—Fine comedy drama. Took well. Eileen is good. Fox pictures are all pretty good. They always give good print.—J. C. Harlan, Pastime theatre, Humphry, Ark.—Neighborhood patronage.

Merely Mary Ann, with Shirley Mason.—Better than stage play, appealing, but not a bit exciting and really a little slow for hot weather. However, if booked can’t be afraid of it. A lively comedy would help program. Shirley Mason and other popular work in this love story of high order.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Sunset Sprague, with Buck Jones.—Dandy good picture. Pleased 100 per cent.—R. E. Johnson, Franklin theatre, Piggott, Ark.—Small town patronage.

The Tiger’s Cub, with Pearl White.—Lots of good-looking snow scenes. Will appeal to all classes of people this picture, year. Pleased 70 per cent.—C. A. Foster, Texas theatre, Carthage, Tex.—Neighborhood patronage.

Three Gold Coins, with Tom Mix.—Fine picture. Tom Mix is a favorite here. Draws well. You won’t make a mistake in booking this one.—J. C. Harlan, Pastime theatre, Humphry, Ark.—Neighborhood patronage.

The Orphan, with William Farnum.—Just about the poorest picture we ever saw Farnum play. Not suited to this territory. The production is all together too rough and too improbable. Give us more Farnum pictures such as The Nigger.—T. H. Smith, Princess theatre, Colchester, Ill.—Neighborhood patronage.

Flame of Youth, with Shirley Mason.—Fair program picture. Nothing to rave about.—R. E. Johnson, Franklin theatre, Piggott, Ark.—Small town patronage.

Hands Off, with Tom Mix.—As usual, Mix gets the money and satisfies the patrons. This picture will undoubtedly please all Mix fans and furnish good entertainment for anybody.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Desert Love, with Tom Mix.—If you have a class of trade that likes the knock-down, drag-out, shoot-em-up Westerns, this picture will more than satisfy. I advertised the picture as that kind of a play and informed them if that was the kind of a picture they liked, to be sure to see it. Men and boys turned out to make business good and we were glad that there were not more ladies.—T. H. Smith, Princess theatre, Colchester, Ill.—Neighborhood patronage.

Partners of Fate, with Louise Lovely.—Good program picture. Pleased my audience 100 per cent.—R. E. Johnson, Franklin theatre, Piggott, Ark.—Small town patronage.

Goldwyn

Honest Hutch, with Will Rogers.—Will Rogers’ pictures are always worthy of a boost. Have never had a poor one, nor one that called for the censors.—W.
H. Harmon, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.

The Penalty, with a special cast.—Very good business and the audience liked it very much. You can't go wrong in booking this one.—O. B. O'Dell, Electric theatre, Fort George, N. Y.—Neighborhood patronage.

Madame X, with Pauline Frederick.—This is a fine small town attraction. Patrons well pleased. Drew good.—W. M. Sample, Town Hall theatre, Schaghticoke, N. Y.—Neighborhood patronage.

Cupid, the Cowpuncher, with Will Rogers.—Another good one to a good business. Rogers sure pleased them all.—L. B. Greenhaw, Strand theatre, Leslie, Ark.—Small town patronage.

Bunty Pulls the Strings, with a special cast.—A gem. Get in your Scotch patrons.—Mrs. P. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Stop Thief, with Tom Moore.—Good story. Beautiful photography. Moore is as good as ever.—S. C. Aeri, Aeri theatre, Marietta, Pa.—Small town patronage.

The Slim Princess, with Mabel Normand.—Good pictures. Goldwyn falling down for us. Poor business on all his pictures.—E. M. Fetterman, Opera House, Hebron, Neb.—Neighborhood patronage.

The Paliser Case, with Pauline Frederick.—Only a fair program picture. Too slow. Business same way.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Madame X, with Pauline Frederick.—Surely a wonderful production. Of all pictures shown, Madame X gave the highest percentage of satisfaction. A picture worth while.—W. W. Sterlen, Alhambra theatre, Delta, Ia.—Neighborhood patronage.

Out of the Storm, with a special cast.—Very mediocre.—Mrs. P. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Hodkinson

Down Home, an Irvin V. Willat production.—A wonderful picture worthy of big advertising. As good as any big special I have played in a year. Seven full reels and no padding.—A. L. Middleton, Grand theatre, De Queen, Ark.—Small town patronage.

The Spenders, with a special cast.—Very good picture. Patrons well pleased. Entire cast was fine.—Chas. Kuchen, Idylhour theatre, Canton, Ill.—General patronage.

Paramount

The City of Silent Men, with Thomas Meighan.—About the best picture. Meighan ever made. The people will talk about it after the first day. Ran it four days and made money.—Frank C. Parker, Lyric theatre, Stockton, Calif.—General patronage.

Deception, with a special cast.—Went over well to a good audience first day. All were pleased as they knew what they were going to see. College patronage mostly.—S. L. Lockett, Auditorium theatre, Atlanta, Ga.—Colored patronage.

Sacred and Profane Love, with Elsie Ferguson.—Play this up to the ladies and mention the beautiful gowns that are worn. A real interesting picture. I can always get the ladies in with Ferguson. Good business.—Frank C. Parker, Lyric theatre, Stockton, Calif.—General patronage.

Terror Island, with a special cast.—This is some picture. If your patrons like a good picture with plenty of action, book it. Lila Lee was very attractive as the leading lady.—F. H. Gateomb, Armstrong's theatre, Vanceboro, Me.—Neighborhood patronage.

Something to Think About, a Cecil B. De Mille production.—Drew better second day than first. Very good for community theatres.—S. L. Lockett, Auditorium theatre, Atlanta, Ga.—Colored patronage.

Male and Female, a Cecil B. De Mille production.—Best picture I played this year in its class. Drew very well. A good small town production.—C. H. Wade, O'Keefe theatre, North Creek, N. Y.—Neighborhood patronage.

The Gilded Lily, with Mae Murray.—The best big feature I have played this season, and the best my patrons liked. Poor business due to hot weather.—W. E. Price, Black theatre, Fairhaven, Vt.—Neighborhood patronage.

Flying Pat, with Dorothy Gish.—Have had Gish in much better subjects. Pretty frothy stuff, but entertaining in spots. Very light attendance. They simply won't come out these days. Cooler weather will no doubt bring 'em.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Male and Female, a Cecil B. De Mille production.—This is the biggest and best feature this season. Patrons well pleased. Admission price raised on this one.—Tom Stanton, Pember theatre, Granville, N. Y.—Neighborhood patronage.

The Tree of Knowledge, with Robert Warwick.—A good program picture. Splendid acting.—F. H. Gateomb, Armstrong's theatre, Vanceboro, Me.—Neighborhood patronage.

The Lottery Man, with Wallace Reid.—This is a good one. All of Wallace Reid's pictures will get the money. Don't be afraid of this one.—C. H. Simpson, Princess theatre, Millic, Ga.—Small town patronage.

Ghosts in the Garret, with Dorothy Gish.—If you have not used this one grab it for a hot weather tonic. As a comedy melodrama it's a knockout. House in an uproar of laughter for entire two last reels. Patrons told me it was the best comedy ever shown in my town. By dressing a boy up as a ghost and passing out cards advertising the picture I pulled them in off the street on hand concert nights.—Albert Metzer, Fairy theatre, Knox, Ind.—Small town patronage.

On With the Dance, with Mae Murray.—A perfectly splendid picture perfectly performed and extremely interesting, and something different. Will take well wherever shown. Book and you will be pleased. If you don't book it you will lose.—William Noble, Capitol theatre, Oklahoma City, Okla.—General patronage.

Brewster's Millions, with Roscoe Arbuckle.—Ran one night with the thermometer at 98, but they came anyway. A good audience picture.—Denny Regan, Star theatre, Greenwich, N. Y.—Neighborhood patronage.

The City Sparrow, with Ethel Clayton.—Don't understand how they can make one as poor as this. A shame for a star like Ethel to waste time on such.—A. L. Middleton, Grand theatre, De Queen, Ark.—Small town patronage.

Brewster's Millions, with Roscoe Arbuckle.—Pleased 90 per cent. Top price, $3.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.
The Witching Hour, with special cast.—A little drawing room story, but very exciting. Held the suspense which is necessary to all comedy-dramas to the very end. Everybody all gasp, I think. Has nothing to do with business.—Frank C. Parker, Lyric theatre, Stockton, Calif.—General patronage.

An Adventure in Hearts, with Robert Warshow.—This is a very good picture. A fair Paramount lemon yet.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Inside of the Cup, with a special cast.—Excellent use of actors, very clever.—J. A. Emery, Star theatre, Bar Harbor, Me.—Neighborhood patronage.

More Deadly Than the Male, with Ethel Clayton.—This is a very good picture. Enjoyed by all that saw it.—William Noble, Rialto theatre, Oklahoma City, Okla.—General patronage.

Too Much Speed, with Wallace Reid.—Wonderful business right in hot weather. A fine picture. Theodore Roberts talked about as much as star—S. W. Carell, Rialto theatre, New Haven, Conn.—Neighborhood patronage.

Excuse My Dust, with Wallace Reid.—Walle is a safe bet for me, and this one got the business. Buy it. Run a Chester comedy with it. Snooky pleases the children.—Earl O. Peeler, Pastime theatre, Protection, Kan.—Small town patronage.

Why Smith Left Home, with Bryant Washburn.—A good picture with clean comedy that will satisfy most any audience. The train wreck, the storm and the earthquake fixes a thrilling comedy climax.—T. H. Smith, Princess theatre, Colchester, Ill.—Neighborhood patronage.

Fronbiin Fruit, a Cecil B. De Mille production.—An excellent picture. One of the best. Started weak, but picked up. People afraid of title. Good business.—S. W. Carell, Rialto theatre, Bloomfield, Ind.—General patronage.

The Gilded Lily, with Mae Murray.—A high-class production. A picture that in good times would pack any house. Showed it in warm weather and did good business. Everyone well pleased.—Frank C. Parker, Lyric theatre, Stockton, Calif.—General patronage.

The Lottery Man, with Wallace Reid.—A dandy good clean comedy that sends them all out with a smile. Full of pep from the first click of the old Simplex to the last.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

The Prikie Mrs. Johnson, with Billie Burke.—Just a near picture. Weak story and bum star.—J. A. Emery, Star theatre, Bar Harbor, Me.

The Love Special, with Wallace Reid.—Hassing Reid picture.—Alvin S. Frank, Alhambra theatre, Brighton, Colo.—Neighborhood patronage.

Dancin' Fool, with Wallace Reid.—Red well worked and mildly funny. Bert Daniels as co-star. Clean, refined, went big, considering weather.—Louis B. Goudien, Princess theatre, Frankfort, Ind.—General patronage.

Brewster's Millions, with Roscoe Arbuckle.—I paid too much for it. Has not the drawing power it should have, although Arbuckle played the part to advantage.—W. W. Wales, Yeomen theatre, Seneca, S. D.—Neighborhood patronage.

O'Malley of the Mounted, with William Boyd.—Has done fairly well on warm night.—Alvin S. Frank, Alhambra theatre, Brighton, Colo.—Neighborhood patronage.

Geasts in the Garret, with Dorothy Gish.—Extremely funny. One of the best comedy dramas we ever showed.—J. D. Goodfellow, O. K. theatre, Enterprise, Ore.—Neighborhood patronage.

Remodeling Her Husband, with Dorothy Gish.—Well acted. Was funny and still carried an excellent lesson. Advertisement that Lillian Gish directs it and it will draw some more patrons, out of curiosity if nothing more.—Mrs. W. H. Heter, Hassee theatre, Alice, Tex.

False Road, with Enid Bennett.—Had a nice business on this one. Not a special. Pleased all.—Earl O. Peeler, Pastime theatre, Protection, Kan.—Small town patronage.

Male and Female, a Cecil B. De Mille production.—This is an old one, but pleased 95 per cent at advanced prices.—Earl O. Peeler, Pastime theatre, Protection, Kan.—Small town patronage.

Terror Island, with Houdini.—Did not see this, but "Young America" who lives at our house says it was a crack-jack picture. Had to go in swimming next day with him to watch him do underwater Houdini stunts. Same week that Chaplin's Cure was better than The Kid. Attendance record shows that adults kept away. Houdini fails to bring out the women.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Fighting Chance, with a special cast.—Here is a fine, high-class society drama. Popularity of the book will draw. Directing of Conrad Nagel and Anna Q. Nilsson excellent. Better for winter than for summer. Let your society people know you have it. Special prices, 40 and 20 cents.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Why Change Your Wife, a Cecil B. De Mille production, a Western picture, but not lost money. I paid too much money. Only raised my price 10 cents to 18 and 28 cents, but could not pull them in. Ran two weeks.—S. J. Westard, Wishard theatre, Bloomfield, la.—Home patronage.

The Restless Sex, with a special cast.—Good picture, but not the right kind for a small town patronage. Did not draw.—H. D. Goodfellow, O. K. theatre, Enterprise, Ore.—Neighborhood patronage.

Scarlet Days, with a special cast.—A great disappointment to Griffith fans. Just a rough Western picture, and not the kind that is expected from D. W. Don't boost it too hard if you play it, for it will be too big a task to convince them that the next Griffith you show is not one they can't afford to miss.—T. H. Smith, Princess theatre, Colchester, Ill.—Neighborhood patronage.

Turning the Tables, with Dorothy Gish.—Dorothy is great in a good comedy, but this one is not the kind suited for her. A good climax in the picture, but takes a long time to get to it. Too much improbable stuff in the production.—T. H. Smith, Princess theatre, Colchester, Ill.—Neighborhood patronage.

Chicken, with Douglas McLean.—His best since 23½ Hours Leave. Everybody pleased.—H. D. Goodfellow, O. K. theatre, Enterprise, Ore.—Neighborhood patronage.

Told in the Hills, with Robert Warshow.—A good Western. Some wonder...
the average fan it is a highly entertaining picture, with some very clever
scenes.—T. H. Smith, Princess theatre, Colchester, III.—Neighborhood patron-
age.

What’s Your Hurry, with Wallace Reid. An unusually good picture, full of
suspense and laughter.—Mrs. P. G. Jor-
dan, Hinsdale theatre, Hinsdale, III.—
Neighborhood patronage.

Metro
The Great Redeemer, with a special cast.—Surely a splendid picture. Only
complaint was it ended too soon
after announced it from the pulpit, and
drew those who seldom go into the movies.
Good drawing card. Made money on this.—
Dr. W. S. Thomas, Community
theatre, Galva, Ia.

The Man Who, with Bert Lytell.—
Lytell always good. This picture pleased
90 per cent. We are sorry that there are
not more Lytell productions.—A. E.
Johnson, Lyric theatre, Waycross, Ga.—
Transcend patronage.

The Misleading Lady, with Bert Ly-
tell.—Too light for Lytell’s ability.
Pleased about 90 per cent.—Giacona
Bros., Crystal theatre, Tombstone, Ariz.
—General patronage.

The Misfit Wife, with Alice Lake.—
Book this, it will give entire satisfaction.
All want more like it.—M. Davitts, Dixie
theatre, Wimona, Miss.—Neighborhood
patronage.

The Chorus Girl’s Romance, with Viola
Dana.—Star very good. Picture over-
advertised. Poor business.—E. M. Pet-
terman, Opera House, Hebron, Neb.—
Neighborhood patronage.

The Man Who, with Bert Lytell.—A
fine picture well acted, and one of Bert
Lytell’s best efforts.—William Noble,
Criterion theatre, Oklahoma City, Okla.
—General patronage.

The Misleading Lady, with Bert Lytell.—
Another remarkable production of Ly-
tell’s, showing he can do comedy as well
as drama.—R. Ross Riley, Wigwam theat-
re, Oberlin, Kan.

Easy to Make Money, with Bert Ly-
tell.—Old, but one of his best. Pleased
at least 90 per cent.—W. C. Whitt, Home
theatre, Anderson, Calif.—Small town
patronage.

All Men Alike, with May Allison.—
Star good, but the story is pretty poor.
Didn’t draw.—D. M. Spade, Theatorium
theatre, Portland, Ind.—Neighborhood patronage.

The Price of Redemption, with Bert
Lytell.—Poorest Lytell picture we have
ever shown. No pep to it.—H. D. Good-
feather, K. K. Enterprise, Ore.—
Neighborhood patronage.

The Greater Claim, with Alice Lake.—
This is a good picture. We did not do
much business, but it was no fault of
the picture.—Spalding Bros., Gem thea-
tre, Taylorville, Ill.—Neighborhood patronage.

Star Rover, with a special cast.—This

is a picture that is different. Pleased
90 per cent. Very good program.—C. H.
Simpson, Princess theatre, Millen, Ga.—
Neighborhood patronage.

Pathé
One Hour Before Dawn, with H. B.
Warner.—A good program picture. One
that will please. Drew fair.—L. B. Tefft,
Odd Fellows Hall, Berlin, N. Y.—Neighbor-
dom patronage.

The Killer, a Benj. B. Hampton pro-
duction.—One of the very best Westerns
I have ever played. A Benj. B. Hampton
production is a guarantee of something
good. Poor business. Will repeat on
this one.—Chas. Kuchan, Idylhour thea-
tre, Canton, Ill.—General patronage.

That Girl Montana, with Blanch
Sweet.—This is a fair picture. Nothing
to brag about. Just a program picture.
—Spalding Bros., Gem theatre, Taylor-
ville, Ill.—Neighborhood patronage.

Half a Chance, with Mahlon Hamilton.
—I have been in the show business a
number of years and after thinning out
the number of really big pictures, I have
decided that this one ranks among the
best. I ran this picture six months ago,
and the people here are still talking about
it.—E. D. Boston, Capitol theatre, Aven
Park, Fla.—Neighborhood patronage.

One Hour Before Dawn, with H. B.
Warner.—Good business on this star al-
ways.—E. M. Petterman, Opera House,
Hebron, Neb.—Neighborhood patronage.

When We Were 21, with H. B. War-
ner.—A good program picture.—Mrs. P.
G. Jordan, Hinsdale theatre, Hinsdale,
Ill.—Neighborhood patronage.

Half a Chance, with Mahlon Hamilton.
—A good picture, that pleased to average
business.—E. Dewhurst, Beverly theatre,
Beverly, Kan.—Small town patronage.

DAVID BUTLER
Learns all about printing in “Bling, Blang,
Boom,” his latest Butler production which he
has just completed.

REALTAR
A Private Scandal, with May Mac-Avoy.—Miss Mac-Avoy is sure to become
a big favorite, if Realtar puts her in big
productions.—Allen Charrette, Inc., Cap-
tol theatre, New Bedford, Mass.—Neighbor-
hood patronage.

Such a Little Queen, with Constance
Binney.—Fair picture, but didn’t draw for
us.—D. M. Spade, Theatorium theatre,
Portland, Ind.—Neighborhood patronage.

The Snob, with Wanda Hawley.—Very
good comedy-drama. Hawley has good
support, and the picture is one that will
please any audience.—A. E. Johnson, Or-
pheum theatre, Waycross, Ga.—Transcen-
dent patronage.

All Soul’s Eve, with Mary Miles Minter.
—Lost money on this. An average program
picture. Pretty tame.—G. F. Reissker,
Star theatre, Ryegate, Mont.—
Small town patronage.

The Furnace, with a special cast.—
Played two days to the largest business of
the year.—J. D. Goldsmith, Palace thea-
tre, Saratoga Springs, N. Y.—Neigh-
borhood patronage.

The Magic Cup, with Constance Bin-
ney.—Very good. Everybody likes Con-
stance. This picture will please any audi-
cence.—A. P. Calvert, Movie theatre, Ta-
eoma, Wash.—Neighborhood patronage.

Miss Hobbs, with Wanda Hawley.—
Nothing to it. Very silly story, opinion of
audience, although it produces some
laughs.—Giacona Bros., Crystal thea-
tre, Tombstone, Ariz.—General patronage.

39 East, with Constance Binney.—This
is the kind of a picture to build up a
rundown business with. Pleased 100 per
cent.—All Realtar.—Geo. Eberwine, Audit-
oriurn theatre, Marblehead, Ohio.—Small town
patronage.

The Little Clown, with Mary Miles Minter.—A great picture for the kids.—
H. D. Goodfeather, O. K. theatre, Enter-
prise, Ore.—Neighborhood patronage.

H. D. wouldn’t Help It, with Bebe Dan-
IELS.—Good picture, played to full house
with Son of Tarzan.—C. Malphurs,
Furnace and the Furnace, Eberwine Springs, Fla.—
Neighborhood patronage.

The Furnace, with a special cast.—
Pleased most of the audience.—L. J.
Frona, Olympia theatre, Calmar, Ia.—
Good patronage.

The Soul of Youth, with a special cast.
—Great for all classes. Good lesson in it
for rising generation. Everybody should
see it.—H. D. Goodfeather, O. K. theatre,
Enterprise, Ore.—Neighborhood patronage.

A Kiss in Time, with Wanda Hawley.
—A wonderful comedy. Realtar is put-
ing out great pictures with this star.
Jos. V. Dicki, Eagle theatre, Pana, Ill.—
Neighborhood patronage.

Hi-Brigal Night, with Alice Brady.—
This is a good picture, and is sure to get
you money. Book it.—G. H. Jenkinson,
Victor theatre, Minocqua, Wis.—General patronage.

You Never Can Tell, with Bebe Dan-
IELS.—A production you can boost and
meet your patrons after the show face to
face.—George L. Glunz, Riverton thea-
tre, Marblehead, Ohio.—Small town
patronage.

Robertson-Cole
What’s a Wife Worth, with a special
cast.—I booked this from the compli-
mementary remarks of the Hirald, and be-
lieve me, I made no mistake. There is
nothing better for any theater, large or

A SEPTEMBER SUGGESTION TO EXHIBITORS
DECLARE YOUR INDEPENDENCE
SAY IT WITH HODKINSON PICTURES

August 13, 1921
The Sin That Was His, with William Faversham.—Very good picture. Star well liked here. Faversham is one of the best we have ever had. E. Johnson, Orpheum theatre, Waycross, Ga.—Transient patronage.

The Girl from Nowhere, with Elaine Hammerstein.—Average picture. Not up to Hammerstein’s standard. Some were disappointed. Business fair.—A. E. Johnson, Orpheum theatre, Waycross, Ga.—Transient patronage.

World’s Apart, with Eugene O’Brien.—This is a sure good picture. Will please your audience.—L. J. Frona, Olympic theatre, Calmar, la.—General patronage.

The Daughter Pays, with Elaine Hammerstein.—Average picture. Hammerstein’s best; some were disappointed. Business fair.—A. E. Johnson, Orpheum theatre, Waycross, Ga.—Transient patronage.

Miracle of Manhattan, with Elaine Hammerstein.—Good picture. Star was splendid. Pleased patrons.—Chas. Kuch, Idlyhour theatre, Canton, Ill.—General patronage.

Worlds Apart, with Eugene O’Brien.—My patrons considered this one of O’Brien’s best. Good for two days.—M. Davitta, Dixie theatre, Winona, Miss.—Neighborhood patronage.

The Great Storm, with a special cast. Unless your patrons want to be lectured to for about 1 1/2 hours don’t give them this one. More substituted readers than anything else. Good theme, but killed.—S. A. Acri, Acri theatre, Marietta, Pa.—Small town patronage.

Children of Destiny, with a special cast.—This is a corking good feature and one that should pull in any small town. Not a sex picture. Did not do much due to industrial depression.—CharlesAnderson, Star theatre, Mineville, N.Y.—Neighborhood patronage.

Tiger True, with Frank Mayo.—Very good picture with lots of pep.—C. F. Hansen, Dreamland theatre, Eau Gallie, Fla.—General patronage.

Reputation, with Priscilla Dean.—Drew well and patrons were all pleased. Outside advertising. Sign on car. display.—S. L. Lackey, Auditorium theatre, Atlanta, Ga.—Colored patronage.

Rich Girl, Poor Girl, with Gladys Walton.—A dandy little program picture, and Risky Business, both with Gladys Walton, were hits here. This star is a wonder.—H. H. Gatcombe, Armstrong’s theatre, Vanceboro, Me.—Neighborhood patronage.

Once to Every Woman, with Dorothy Phillips.—One of the very best I have had this season. Drew very good.—Mrs. G. Wallace, New Grand theatre, Whitehall, N. Y.—Neighborhood patronage.

Desperate Trails, with Harry Carey.—Best Carey subject we have had for some time. Attendance fell off badly. Carnival two blocks away and thermometer way up. Hard combination to beat. Carnival has been on two weeks now. Wow!—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Colorado, with Frank Mayo.—This was an extra good picture.classed with the best. Mayo takes good here. A 95 per cent picture. Mayo has taken good since The Brute Breaker. Give us more like Colorado.—G. D. Hughes, Liberty theatre, Heavener, Okla.—Neighborhood patronage.

Desperate Youth, with Gladys Walton. Very good. Fair business two days.—E. M. Fetterman, Opera house, Hebron, Neb.—Neighborhood patronage.

The Right to Happiness, with Dorothy Phillips.—Played on a Wednesday and
**USE THIS BLANK**

Box Office Reports Tell the Whole Story. 
Join in this Co-operative Service Report Regularly on Pictures You Exhibit
And Read in The Herald
Every Week What Pictures Are Doing for Other Exhibitors

Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.

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<th>Title</th>
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<td><strong>United Artists</strong></td>
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<td>Through the Back Door, with Mary Pickford.—Excellent. One of this star’s best. Plenty of good comedy in first half. Fair business only, due to hot weather and unemployment. Drew better than other attractions, however. —Henry W. Gauging, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.</td>
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<td>Suds, with Mary Pickford.—This is the poorest picture I have ever run Mary Pickford in. In fact, about the poorest picture I have ever seen. Why any star would consent to make this is beyond me.—D. W. Wilson, Wilson theatre, Rupert, Idaho.—Small town patronage.</td>
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<td>Pollyanna, with Mary Pickford.—Not only did this pull a good house, but it pleased 100 per cent. If you never ran this, then get it and see the smile and appreciation on your patrons faces as they pass out.—George Eberwine, Auditorium theatre, Marblehead, Ohio.—Small town patronage.</td>
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| Vitagraph | |
| Trumpet Island, with a special cast.—First feature from this company. If the rest are like this one will be satisfied.— | |
| A. Richardson, Strand theatre, Schoon Lake, N. Y.—Neighborhood patronage. |
| The Purple Cipher, with Earle Williams.—A wonderful mystery picture and it grips the audience till the last scene. Good business.—Jim Costello, Opera House, Poultny, Vt.—Neighborhood patronage. |
| The Courage of Marge O’Doone, with a special cast.—Good picture.—L. J. Frona, Olympic theatre, Calmar, la.—General patronage. |
| It Can Be Done, with Earle Williams.—Only a fair picture. Too slow and no action. Star was good, though deserves better vehicles.—Charles Sherron, Clearfield theatre, Canton III.—General patronage. |
| **State Rights** | |
| Madonnas and Men, with a special cast (Jans).—Well liked by the majority.—Allen Charette, Inc., Capitol theatre, New Bedford, Mass.—Neighborhood patronage. |
| The Forbidden Woman, with Clara Kimball Young (Equity).—A splendid picture, splendidly acted, and splendidly received by large, pleased audiences. Book this picture and the box office will show large increase in consequence thereof.—William Noble, Criterion theatre, Oklahoma City, Okla.—General patronage. |
| God’s Gold, with Neal Hart (Pinnacle).—Well drawn on rainy day. Served as a variation from regular pictures of home and society life.—S. L. Lockett, Auditorium theatre, Atlanta, Ga.—Colored patronage. |
| Mid-Channel, with Clara Kimball Young (Equity).—After eight months of experiments, I’ve found that the colored audiences prefer pictures of merit instead of all-Western programs. This went big.—S. L. Lockett, Auditorium theatre, Atlanta, Ga.—Colored patronage. |
| **Serials** | |
| The Blue Fox, with Ann Little (Arrow).—Playing the fifth episode and holding up fine. This is going to be a cooking good serial, and will go. Be money in any town.—J. D. Costello, Opera House, Poultny, Vt.—Neighborhood patronage. |
| The Yellow Arm, with a special cast (Pathé).—Playing the fifth episode and going good, even in face of warm weather. Patrons well pleased. Lots of action.—J. E. Ploie, Park theatre, Glenn Falls, N. Y.—Neighborhood patronage. |
| The Lost City, with Jaunita Hansen (Selig).—I fail to see how this could be improved upon. It is clean, well acted, has good morals, is plump full of “pep” and has no unreasonable circumstances. What more do you want?—Mrs. W. H. Heller, Itasca theatre, Alice, Texas.—Small town patronage. |

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A SEPTEMBER SUGGESTION TO EXHIBITORS

**DECLARE YOUR INDEPENDENCE**

SAY IT WITH HODKINSON PICTURES
West Coast Theatres, Inc.,
Launch Building Program

Theatrical Expansion in Southern California Now Underway Involves Nearly Million Dollars —2,000 Seat House for San Pedro

Within the past week officials of the West Coast Theatres, Inc., have announced a trio of important theatrical expansions in their Southern California territory, a program of constructive activities which includes the immediate erection of an entire city block, the transformation of a huge dance hall into a theatre and the building of an elaborate neighborhood house.

Probably the most important of these deals is the erection of a 2,000-seat house at San Pedro, Los Angeles’ harbor city, on the Dodson property, at Seventh and Beacon streets. The frontage of 220 feet is to be entirely devoted to an elaborate electric display ornamentation. The building will be flanked by three streets. On the Beacon street side, which is hilly, the exits and entrances, through novel construction, will lead into the street instead of steps being made on a means of transportation. Stamps will rule throughout the entire construction of the theatre. The building involves an expenditure in excess of $250,000. It will contain store of halls, offices and in the basement billiard halls and Turkish baths. The theatre proper will be one of the most magnificent in Southern California claimed.

Large Stage Planned

It will be equipped with a stage large enough to accommodate road shows or vaudeville. A huge organ has been contracted for by the West Coast Theatres, Inc., installation on which will begin simultaneously with the construction of the stage, a method believed to make for more effective tone display in that organ builders and architects may work hand in hand during the installation.

The balcony will be fronted by six rows of luxurious club loge, while the rear of the orchestra is also to be laid out in loge chairs. The most elaborate projection room equipment on the market is also planned to make the booth of the new San Pedro theatre perfect. Adolph Ramish, treasurer of the West Coast Theatres, Inc., stated that the building of his organization will be the most elaborate and beautiful in San Pedro when completed, and the theatre will be an institution the community might well be proud of. Architects for the layout are the Milwaukee Building Company.

Convert Dance Hall

The second important deal within the past week was the acquisition of the building in Ocean Park known as the "Dome," a large concrete fireproof dance hall, which has been under various management during two years past. Gore Brothers, Ramish and Sol Lesser with their beach associates, the Venice Investment Company, will transform the Dome into a 1,400-seat modern cinema palace.

George Cleveland, general manager of the beach unit, announced that the building is suitable for the transformation, fireproof walls and a concrete floor being in readiness to hold any alteration construction. The theatre will also be equipped with a large organ and a modern stage. The money involved in this deal is in excess of $250,000.

The third deal for a new theatre was closed by Michael Gore, president of the West Coast Theatres, Inc., for a pretentious neighborhood house at Sixtieth and Moneta avenue, in Los Angeles. The building will be erected immediately and the theatre will come under the personal direction of Ralph Grunauer. It will have 1,100 seats, pipe organ and every convenience of the first-class motion picture house. Work on this theatre will be rushed so that it will open during the fall season.

Building Program Explained

While exhibitors all over the country seem gasping for relief from the slump, which in the opinion of the West Coast Theatres, Inc., officials cannot last, the Southern California theatre owners are working overtime on theatre expansion program for the coming season. Two new houses are ready for opening one in Anaheim, in the orange belt of California, seating 1,500, equipped with modern stage to hold road shows, which, under the direction of Douglas Jarmouth, will be ready within three weeks. Another neighborhood house at Forty-second and Moneta...
EIGHT HUNDRED WORKMEN BUILD
NEW METROPOLITAN

With two shifts of eight hundred men employed, work on the Grauman's Metropol-itan Theatre, Los Angeles, is being rushed along at such a rapid pace that the entire structure will be completed by January 1, 1922, according to an announcement just made by Sid Grauman, managing director of the theatrical enter-prises that bear his name in Southern California.

At present the entire foundation con-struction and the pouring of concrete into the wooden frames has been per-formed. Contractors have been in charge of the work have established offices on the site from which the various superin-tendents direct the occupation of five distinct crews which make up the per-sonnel of the two shifts of eight hundred men.

Within a few days activities on the in-terior of the building, which will be among the most sumptuous and preten-tious in the world, will be started. The first structure of the $3,000,000 project is beginning to assume a new form as the work advances and the interior of the building begins to take on the outline of the Grauman Metropolitan site, real estate values in the vicinity of Sixth and Hill streets, where it is located, have increased substantially and that corner has been designated as one of the most promising in the city, all of which, from the real estate standpoint alone, indicates the magnitude of the undertaking.

If necessary, Mr. Grauman said re-cently, the working force will be in-creased, so that it is large enough for three shifts covering the entire twenty-four hours of the day, to insure the com-pletion of the theatre by January 1.

RIVIERA MUSIC HOUSE
PUBLISHES NEW "HIT"

Officials of the Riviera Music Company of Chicago, announce that "All of You," by McPhail and Essey, the writers of "Some Little Bird," will be their next big release. The publishers are very en-thusiastic over their new number and predict that it will be a natural hit.

McPhail and Essey are rapidly coming to the front as writers of song hits, due to their original methods of presenting their numbers to the publishers. On this, their new number, "All of You," they got out professional copies and orches-trations themselves and instead of pre-senting it to the publishers they secured the cooperation of every orchestra leader in Chicago and started plugging the num-ber before bringing it to the attention of the publishers.

It was featured for two weeks at the famous Roosevelt Theatre with great success and most every leading publisher made a bid for the song, but the writers decided, it is said, to give it to the Ri-viera Music Company on account of their original method of advertising their songs.

EUGENE WILDER JOINS
AMERICAN FOTO PLAYER

Eugene Wilder, veteran music mer-chant of Atlanta and formerly president of the Automatic Piano Player Company of that city, has joined the distributing organization of the American Foto-player and Robert-Morton organs and will have charge of the activities of this concern in the south, with headquarters in Atlanta.

Mr. Wilder is a pioneer in the photo-play music field. Practically all his business life has been in connection with the music industry and he has specialized on the organ and automatic division. For more than ten years he has been located in Atlanta.
MacCullough Makes New Series of Three Reelers for Monthly Issue

Renewed activity is manifest in the Jack MacCullough studios with the announcement from Mr. MacCullough that plans have been completed for the production of a series of twelve three-reel features to be published one a month on the state right market. The first will be completed and ready for distribution on August 22.

Hermina France Stars

Hermina France, "the girl of a thousand faces," will be the featured player in the new series with Letta Carlisle taking the ingenuous parts. Miss Carlisle is new to motion pictures but is well known for her work in musical comedies and stock. Her latest affiliation was with the "Night Boat" company. Miss France has been featured in many MacCullough productions.

Work will begin this week on the first of the series which is based on the old-time stage success, "Dust of the Earth." This play, which is a rural melodrama, was extremely popular during the years when Lincoln J. Carter established his reputation as one of the foremost producers of melodrama.

The production, it is said, will give Miss France ample opportunity to display her ability as a character actress, in which role she has established an enviable reputation.

Mr. MacCullough also announces that he has closed a contract with New Era Film corporation for the national distribution of all short subjects to be produced under his direction.

MARYLAND EXHIBITOR INSTALLS NEW ORGAN

J. W. Brown of the Grand Opera House, Cambridge, Md., is at the present time installing a high grade two-manual pipe organ. It is the product of the Moller Organ Company of Hagerstown, Md., rated as one of the largest organ building companies in the country.

The organ contains over one thousand pipes, and has the "wonderful human voice" which has proved a source of delight to lovers of organ music. The organ to be installed in the Grand Opera House weighs over six tons and will cost between $15,000 and $15,000.

NEWBURY TO MANAGE LOS ANGELES ALHAMBRA

The Alhambra theatre in Los Angeles is now under the management of Wm. Newbury, formerly business manager of the Kinema theatre in that city. Edward A. Smith took hold of the Gore Bros., Farnish & Soi Lesser house, and Newbury was promoted to take hold of the Alhambra presentations. Douglas Jar- mouth, formerly in charge, leaves to put over the new Anaheim house of the West Coast Theatres, Inc. string.

Federated Exchanges Open Sales Drive for "Independence Month"

The twenty-two exchanges of Federated Film Exchanges of America, Inc., have just staged a nation-wide drive in preparation for the observance of September as "Independence Month." Federated is planning to take a leading part in making Independence Month a success. The various exchanges are using trade paper advertising, direct-to-exhibitor mail campaigns, personal canvass and other exploitation methods to show the exhibitors the wisdom of booking Federated's list of more than 300 publications for the coming year.

In the Omaha territory a weekly bulletin will be issued, and special publications also will be issued by other exchanges.

The Trend of The Times

Despite a certain amount of talk about hard times, announcement is just made of the following large theatre projects:

$500,000 will be expended on the Belmont theatre to be erected at Florida Avenue and Fourteenth street N. W., Washington, D. C.

$100,000 will be the approximate cost of a new theatre to be built in Beale street near Hancock by Wollaston Theatre Company, Quincy, Mass.

$500,000 is the estimated cost of a new theatre which Equitable Amusement Company will build in Huntington, W. Va.

$250,000 will be expended on a theatre to be erected at Forty-sixth street and Western avenue, Los Angeles.

$120,000 will be expended in the erection of a theatre at Vermont and Vernon avenues, Los Angeles, by Glenn Harper and associates.

$160,000 will be expended in building a theatre at Broad street and Central avenue, Westfield, N. J.

These are but a few of the costly theatres planned or now under construction throughout the United States.
Theatres
Providing Comfort for Fans Is an Asset. Exhibitors Know This. Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects
Alhambra, Cal.—Walter P. Temple will build a $60,000 theatre in Main street, between Third and Fourth. A Wurlitzer organ will be installed.

New York—The block front on the south side of 180th street, between Bryant avenue and Boston road has been sold by the Benenson Realty Company. Theatre, stores and apartments will be erected on the site.

New York—Alexander Cohen and Alexander Nova have purchased property on Beach 116th street, through to Beach 117th street, near the Boardwalk, Rockaway park, Queens, on which to build a theatre.

Plainfield, N. J.—Girosky & Robinson have presented plans for a new theatre to Building Inspector Harry Weil.

Osage, Kan.—Work has commenced on the theatre being erected here by the Goddards. The house will seat 800.

Royal Oak, Mich.—Work is progressing on the New Baldwin theatre being erected in Washington avenue.

Council Bluffs, Ia.—A. H. Blank is to erect a theatre in the 300 block in Broadway. The cost of the building will be $125,000.

Los Angeles.—West Coast Theatres, Inc. has completed plans for building a new theatre to cost $150,000, at Sixtieth street and Moneta avenue.

Newark, N. J.—Louis V. Aronson will erect a $100,000 theatre of the stadium type at South Orange and Morris avenues. It will seat 1,160.

Ownership Changes
Webb City, Mo.—The Mystic theatre in South Main street has been reopened under the management of J. D. Wincland.

Knoxville, Ia.—Donald West and Harold Davis have leased the Grand theatre from Adams Amusement Company.

Webster City, Ia.—Floyd Puffer and G. L. Stevens have purchased the New Orpheum theatre from L. E. Julius.

Erie, Pa.—Rowland & Clark have leased the Majestic theatre from Feiber & Shea.

Estherville, Ia.—The King theatre has been purchased by J. E. O'Rourke of Algona. It is under the management of Louis Perkins.

Arcola, I11.—A. E. Metcalf of Paris and G. M. Brown of Marshall have bought the Olympia theatre here.

Eau Claire, Wis.—Eau Claire Theatre Company has purchased the Rex theatre at Chippewa Falls.

Waterloo, Ia.—Mr. and Mrs. J. R. McKinley have leased the Majestic theatre from Frank L. Sullern. The interior of the house will be remodeled.

Fires
Winside, Neb.—The Opera House, owned by Clyde Holcomb, was completely destroyed by fire recently.

Open Phoenix Theatre
(Special to Exhibitors Herald)
PHOENIX, ARIZ., July 26.—The New Rialto theatre, built by Rickards and Nace, has been opened. The house is one of the most artistic and beautiful theatres in the Southwest. In commenting editorially on the theatre the Arizona Gazette says:

"To Rickards and Name the Gazette takes off its hat—they have done better than this paper thought even that enterprising, bustling pair could do."

Closes for Repairs
PORT HURON, MICH.—Manager Sipic has closed the Majestic theatre for renovation and remodeling. He will open again the latter part of August or the first of September.

Rialto Theatre Reopens
BIRMINGHAM, ALA.—The Rialto theatre has been reopened following the installation of a pipe organ and a ventilating system.

Excelsior Film Co.
EXPORTERS AND IMPORTERS OF FILMS
LOUSTALOT AND VICTORIA
Cable: "Velasquin"
Avenida de Belgica 43, Havana, Cuba
Jensen Joins R-C As Acting Manager Here
To Be Field Representative After Appointing Local Branch Manager

E. C. Jensen, known to all Chicago exhibitors and film people, has joined the R-C selling force in the capacity of field representative, operating out of the home office. At present Mr. Jensen is sitting in as manager of the Chicago office until he appoints a man to take charge of this territory.

Mr. Jensen really needs no introduction to exhibitors in this territory, because they all remember him as manager of the World Film Exchange in the city.

 Held Important Positions
Mr. Jensen has had long and varied experience in the marketing of motion pictures. Among the important posts he has held was that of special representative for Goldwyn pictures. His career in the motion picture business began several years ago when he began as office boy in the New York headquarters of the Kinemacolor Company. Soon he became assistant purchasing agent, then manager of the poster department and booker and in less than four years had equipped himself to serve as head of the Chicago branch of the Kinemacolor. These assignments enabled him to meet on intimate terms many of the most prominent men in the film industry and to build up a circle of friends throughout the country. Mr. Jensen also was responsible for the formation of the F-I-L-M clubs in Chicago and elsewhere.

 Served During the War
Mr. Jensen later opened the Feature Booking Office and for the past two years, will celebrate its twelfth anniversary in September. "Good will" has given it almost continuous prosperity despite the building of larger theatres in its vicinity.

In 1909, one could see for five cents, three reels of pictures and two illustrated songs at the Dearborn Theater. There were four shows in the evening, sometimes five. On the first episode of "Adventures of Katharine," it ran a full twenty-five minutes and held patrons in line in front of 6:30 to 10 o'clock in the evening.

Garfield Theatre to Observe Anniversary

The Garfield Theatre, 2844 Madison street, under the management of Charles H. Ryman for the past twelve years, will celebrate its tenth anniversary in September. "Good will" has given it almost continuous prosperity despite the building of larger theatres in its vicinity.

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$5,000,000 Shortage In Taxes Is Claimed

Proprietors of more than 100 playgrounds in Chicago are in for a surprise investigation in connection with their war tax returns, amounting to nearly $5,000,000, according to George N. Murdock, prosecuting attorney for the Internal Revenue intelligence bureau here.

Each of the proprietors will be haled before the court, where Murdock will question them. Failure to offer acceptable returns will result in immediate indictment and prosecution, it is declared.

BOSTON TRIBUNE

Boosting Chicago As Distribution Center

Publicity Material Points Out Advantage in Case of Big Strikes

Chicago's advantages as a film distributing center were presented at a recent meeting of the Chicago Boosters Club, an organization of professional people who are responsible for the promotion of the city's business and cultural life. The meeting was attended by about 50 people, most of whom were active in the film industry. The discussion centered around the advantages of Chicago as a distribution center, particularly in the case of big strikes.

THE SON OF WALLINGFORD

H. W. RICKER and OSC FLORINE are to take their vacations next week, spending a week's cruise about the Big Drink. They have chartered the yacht, "Dizzy," flagship of the Lincoln park squadron. Bon voyage, lads!
CHICAGO PERSONALITIES

By Mac

JACK GRAUMAN of the Doll-Van exchange is nowTHRIVING in the wolds of Wisconsin. Thrice this month he has induced the last three fishes to make a landing via his hook and line, so ye late comers to Elkhart lake can leave your fishing paraphernalia at home.

E. C. JENSON, district manager for ROBERTSON-COLE, is now acting as temporary manager of the local exchange. Welcome to our city, "Jenny" always delighted to greet an old timer.

With CECIL MARREY, manager of the Goldwin exchange, adding two more to his sales organization looks like this exchange is long on the optimistic chatter. As a matter of fact, we've been informed that up to date, the sales record of this exchange is far and beyond the business recorded up to date in any other line. This line, Cecil—more such reports is what we want!

ST. GEDRERS tells us that his big Babe Ruth "Headin' Home" feature takes the screen at the Isis theatre, Indianapolis, for a two-week's run, beginning July 30. This same feature will inaugurate an indefinite run at Belleville, Ill., Aug. 14, with two other loop theaters following this set-in.

CARL HARTHILL, manager of the local Reelcraft office, just returned from a conference held with his Milwaukee manager, L. A. Anger and was the guest of the Milwaukee Film club at their banquet held, July 27.

Just overheard that DAVE VANPAWALKER is now associated with the local Fox branch in charge of their big specials, and is up in the Northwest arranging for extended run set-ins.

Business must be on the boom at the local Fred B. Warren exchange with St. GORTON now having his monthly meal served up by the executive branch while the boys are struggling to get their names on the dotted line for the Warren offerings.

BILLY WEST, popular screen comedian, has been spending a few days about the local Row preparatory to leaving for the Pacific Production that will soon take place with this funny little chap giving the camera plenty to do catching all his antics.

TED BRAUN, managing smiling BILLY MASON, left August 3 for Los Angeles, accompanying his star to the city of angels.

Another big void has been created in the ranks of IRV MACK's publicity and advertising forces. The demise and marriage of Marion Popkins, secretary to this live organization, is now vacating him to South Haven, Mich., for a wee spell.

An item of interest to all golfers in local film circles is the news, that JIM CATANO, A. GAY AND WILLIAM FROST have had the balls served up at a reasonable figure. The last sale reported was to "Jock" Greenwood at two bats a ball. Rather good salesmanhip Jim, of course. It's puzzling how many years have elapsed since you left Balmy Banff for Sam's shores, and golf balls live but a year, even if made in de London.

They tell us that ABE TEITEL, renovator de luxe of Illinois, has now earned a two hundred dollar exemption on his income tax. Young Teitel arrived last Sunday, July 24. Mother and son are doing splendidly, says Daddy Teitel.

With the new Screen club now under way and GUS TREUCHANT appointed their "de hoys, the boys may be assured of the season's most delightful delights. Got all from kosher beef to the wildest of "Irish turkey."

With JULIUS LAMM selling his President theatre and buying the Emmett theatre and building, looks to us like John D. has better things in mind. One financier exhibitor with the Sheppard plaid investment is sure giving the Chicago banks a real roll to guard these days.

"Flick" BALLARD of the United Artists, just blew into the city after a week's trip. "Flick" claims it is now perfectly safe to call on ROSS K. DUFFIELD, at Canton, Ill, as the Churchill hotel has been completely overhauled and renovated. All modern conveniences, such as running water and all that regular kind of service. Y'know like all big Cities.

A. SIEGFRIED, the big showman of DeCatur, Ill, left for an extended European tour last week. Imagine Abe will have his hands full pickin' 'em at both hoggy London and gay Paris. We refer to the colts, of course.

PHIL DUNAS, managing the local Hodkinson exchange wishes to publish his remarkable golf score, registered last Saturday, at the Jackson Park Country club. He totalled 18, stating that since this was not his record on Putts, might make a real thrilly threesome with R. C. Scary, defending his title to the grand old pastime.

Understand that our pal CAGNEY of the local Pathé office last week from the country trail to welcome the arrival of the charming Miss Cagney, who made her debut at the Cagney Castle, Saturday, July 23. Mother and daughter are doing nicely, being kept most busy with a veritable shower of congratulations.

ERNE SILCOX of the Pacific Film Company arrived from the west coast July 25, spending several days about the Row prior to Eastern embarkation. Nothing special, sayeth Ernie—just sort of making a general survey of conditions.

TOM McDERMOTT, who is telling the world about "Aesop's Fables Modernized" is much pleased with his success in the Chicago territory. And well he may be. He's placed the funny little cartoons in every big downtown house and is now in the first line trenches of the onlyliving theatres.

W. L. HILL, advertising and exploitation man for Universal, is loafing amid the summer resorts of Michigan. He expects to return to the office next week for the home week. He's brushing up on his golf which has become a little rusty since joining Universal.

RALPH KEITTINGER made a mad dash to Shelbyville last week to bring his son home to attend the Pageant of Progress.

JOHNNY JONES, booker for the J. L. & S. houses, is whooping 'er up these days at Elkmont. Johnny stumbled on a stray case of whooping cough a few weeks ago and he's now on the last lap, a little thinner but still jovial about it.

NORMAN FIELDS, Jones, LINDECK and Schaefer's general manager of theatres, is walking these days. He tried to bump a mail truck off of the boulevard Thursday evening and it wouldn't bump worth a darn, so his machine is laid up for repairs.

EXPLOITATION REVIEW

(Concluded from page 29)

ently patronized, it suggests development of a production plan through the operation of which exhibitors may have at their disposal always a picture to fit current emergency. Real progress there.

"KISMET" (Robertson-Cole) is popularly credited with having done more to encourage presentation than any production of contemporary date. Exhibitors in big theatres and small, in city and town, broke precedent to give it proper setting. Important discoveries of unappreciated facilities were made. The theatre will always show the influence of that motion picture.

"THE HIGHEST LAW" (Selznick) was successfully used by many exhibitors as a national holiday attraction. A patriotic subject, in a sense, it was at the same time sound, wholesome entertainment. Another argument for such a plan as suggested by "The Little Clown."

"DREAM STREET" (United Artists) revealed to many unguessed powers of exploitation. Streets in big cities were renamed for the period of its exhibition. Industrial and official authorities unused to cooperation with the theatre aided in the popularization of the picture and reaped a genuine reward. More cementing of important bonds of common interest.

"OUTSIDE THE LAW" (Universal) focussed attention of the trade upon the exploitation title. A picture which gave the advertising exhibitor great liberties and promised some initiated and ability to take due advantage of it. An important chapter in exhibitor advertising history.

"BLACK BEAUTY" (Vitagraph) brought age and youth to the theatre upon a common mission, the renewal of treasured acquaintance with beloved fiction characters. Teachers, clergy, club folk, parents, embracing the bulk of the non-theatre-going population welcomed in the theatre. A powerful force for the building up of theatre prestige.
EXHIBITORS HERALD

The Independent Film Trade Paper

Loew knows a picture!

Louise Clauwe in "Greater than Love"

The greatest picture J. Parker Read Jr. has ever made — gets 81 days on Loew time

Booking now at exchanges of Associated Producers Inc.
Carl Laemmle presents

"No Woman Knows"

Another masterpiece by TOD BROWNING
the man who made
"Outside the Law"

The amazing story of

FANNY HERSELF
EDNA FERBER

UNIVERSAL-JEWEL
The Most Wonderful Animal in the World

18 Brownie Comedies this Year.

Released thru UNIVERSAL

“PALS” “PLAYMATES” “SOCIETY DOGS”

Coming

“ALFALFA LOVE” “GOLFING”

BROWNIE

The Century Comedies Wonder-Dog
R-C PICTURES CORPORATION
Presented
SESSUE HAYAKAWA
in
"WHERE LIGHTS ARE LOW"
As the Feature Attraction
AT THE
CAPITOL THEATRE
New York
Week of July 31st
With the usual Rothafel presentation

A DRAMATIC LOVE STORY OF A PRINCE FROM THE FAR EAST WHO FINDS HAPPINESS IN AMERICA
Directed by COLIN CAMPBELL
To The Thinking Exhibitor

As announcements of future plans are now in order, I have taken these pages to state a continuation of our fundamental policies for the new season starting next September.

At the same time I and my associates would like to ask you a few pertinent questions, and state some cold facts that we believe are of particular importance at this time when our business finds itself in the greatest crisis since its inception.

As we are not in the habit of encroaching upon your time in this manner, I hope you will give the succeeding pages your serious consideration.

Marshall Neilan
MR. EXHIBITOR:—

Is it not true that a big producing company, making from 100 to 200 productions yearly, should hit the bull’s eye with real box-office attractions more than four times during the year?

Is it not a fact that we have several such big producing companies in the field releasing an enormous number of pictures that have not hit the bull’s eye more than four times during the past year?

Is it not true that we have one big producing company that has only hit the bull’s eye twice in three years?

Is it also not a fact that in order to secure for your theatres any of the above mentioned bull’s eye hits, you were compelled to take the balance of the shots from certain organizations, that missed?

If you will review the past you will find that in the three years of our absolutely independent producing, our personal organization made the following attractions:

“The Unpardonable Sin”
“Daddy Long Legs”
“In Old Kentucky”
“The River’s End”
“Don’t Ever Marry”
“Go and Get It”
“Dinty”
“Bob Hampton of Placer”

Did the above productions make any money for you?

Does it mean anything to you, Mr. Exhibitor, that an organization with limited financing and studio facilities could step out in direct competition with these gigantic companies, with their means of producing enormous pictures representing lavish expenditures and of employing literary geniuses and stars of the first magnitude, and still hit eight bull’s eye shots out of nine?

Please do not consider us egomaniacs in claiming this marksmanship. The trade knows what our productions have grossed.

Despite jealous exaggerations and erroneous statements, the productions listed above were made at a cost that no exhibitor nor producing company would resent.

We have striven to keep our productions abreast of the times and up to date. We have always endeavored to make, primarily, productions that would enjoy commercial success.

Some time ago, through an exhaustive study of trade conditions gained through channels available to everyone who cared to study them, we anticipated the crisis in which our business finds itself today.

Realizing that in the future when this money depression would hit our country, we should be prepared to cope with serious problems that would engulf us, our organization concentrated on how to meet the present situation.

When the crisis arrived it found producers filled with false optimism, spending enormous sums on their negatives when they should have been conservative. Productions with truly all-star casts whose salaries plus extraordinary expenditures for stories brought the negative cost up to $700,000 and more.

Imagine one company allowing a man over one million dollars to spend on a single production. Picture another company, setting a cost of $200,000 on a production and allowing it to reach the total of $650,000. Another example is one of our producer-directors starting out to make a simple story of American life and allowing it, with the cost of advertising, to reach the tidy sum of $1,000,000—$175,000 of which was spent for the story alone.
Glance back over the costs of these productions and then I will ask you exhibitors owning strictly motion picture theatres, you fellows who have started from the beginning with the producers, I ask you, did you get an opportunity to have any of these productions for the first run in your territories?

You know where these productions were played. You also know that none of the productions made by the Marshall Neilan organization and released under our control have played any "legit" theatres. We have always been satisfied to let you participate in the success of our productions. We have made them for YOUR theatres.

We have just finished a production called "Bits of Life." The six reels consist of four distinct stories, each story portrayed by a different cast. These stories, although individually distinct, are tied together in a new manner which we believe offers a striking novelty in motion picture entertainment.

We predict that there will soon follow an avalanche of productions of this nature. Our belief is based on the possibilities of "Bits of Life" and the advantages it offers the exhibitor such as the following:

It presents an entire program of entertainment. For those who like satire, the first story offers an exceptional plot of this type. Lovers of comedy drama will find in the second episode an unusually good story. The large demand for melodrama should be satisfied with the third story, a gripping plot with religious ingredients of powerful intensity. Even those who cry for the unhappy ending are catered to in this episode. So that your patrons will not leave with a bad taste in the mouth, the final story offers a rollicking farce with a mystery element that holds you breathless until the final scene.

For an evening's program, all you need add is a news weekly. Thus your entire motion picture program costs you only the usual price you pay for one feature, plus the weekly.

An added feature is the fact that during the presentation of your show, patrons can drop in and without having to sit through five to seven reels to find out what the story is all about, they wait from one to two reels when they can see a complete story.

We are very anxious—and although not new, this request is sincere—to get from every exhibitor his opinion and ideas after seeing "Bits of Life."

As far as the producer is concerned, the costs of a cast are reduced to one-fourth the usual expense in the making of such a picture, as each individual in the cast is used only one-fourth the time required on the usual feature. Thus it enables the producer to secure for the most minor part, talent of the finest caliber.

For the coming year, with the approval of the exhibitor, we will produce three such episodic pictures as well as a story we have been working on so long, "Penrod," with Wesley Barry.

As our entire organization including our sales department consists of six people, we will not experience much difficulty reducing our overhead. In fact, as it is quite a family affair, we are insured against all the evils that jeopardize the larger organizations.

A turn of the motion picture wheel of fortune has placed this business in a position it practically occupied at its inception. Never has there been such an opportune time as offered by the present crisis, for the elimination of the non-essentials by the essential brains of this industry.

The worth-while exhibitor and producer of this business, like Sinbad in the Arabian Nights, has been practically ridden to death.

Instead of one "Man of the Sea" whom Sinbad had to carry, the real exhibitor and producer has had a thousand parasites sitting astride his shoulders.

The legitimate exhibitor needs the legitimate productions, not costing so much that he cannot afford to pay the rentals asked.

We must cast aside false pride and unwarranted optimism and face the truth.

The Marshall Neilan organization will do its bit as a producer and put its shoulder to the wheel of the motion picture business, which has rolled down to the bottom of the hill, but it needs the shoulder of the exhibitor to help push it not only to the top, but to place it upon a pedestal where it should rightfully stand.

MARSHALL NEILAN PRODUCTIONS.
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<th>Ten Plays My Patrons Liked Best</th>
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<td><strong>3. GO AND GET IT.</strong></td>
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<td>Mark Frisbee, Croxton Theatre, Angola, Ind.</td>
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Go and Get It, a Marshall Neilan production.—We wish to congratulate Mr. Neilan on this special feature, as we find it to be right up to the minute in every way and sure do want more like it and lots of them. Mr. Exhibitor, go to this one.—Wm. G. Atkinson, Star theatre, Rockingham, N. C.

Dinny, a Marshall Neilan production.—A real picture. One that should appeal to any audience. Director has caught the real Irish character. Drew very well.—Brennan Bros., Variety theatre, New Orleans. Pat—Neighborhood patronage.

The River’s End, a Marshall Neilan production.—Played it two days to packed houses. A picture you can run at advanced prices. Book and boost it. Am looking forward to more of this kind.—L. M. Rothweiler, Palace theatre, Bison, Kans.—Small town patronage.

DONT EVER MARRY, a Marshall Neilan production.—Oh, boy! Here's a real one. First night good. Second capacity at 25-35; 110 per cent satisfaction. To play pictures like this one is just like getting money from Uncle Tim Gump. Play this one and if the audience don't like it you may know they've got the hookworm.

Note: Boys, I’ve cancelled all my program pictures and am playing only big stuff, two pictures a week and two nights each at advanced prices. I believe it will be a winner for the small ones. Watch my reports under First National or Goldwyn and I will tell you how it works.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.

Twelve That Made Us the Most Money
(Jan. 1, 1920 to Jan. 1, 1921)

1. The Mark of Zorro.
2. Pollyanna.
3. GO AND GET IT.
4. A Daughter of Two Worlds.
5. IN OLD KENTUCKY.
6. THE RIVER'S END.
7. Yes or No.
8. The Idol Dancer.
9. Male and Female.
11. The Miracle Man.
12. DONT EVER MARRY.

Our advice is to book any of the above that you may not have already played. Let's hear from another exhibitor!—Heinson & Westberry, Sylvia Theatre, Sylvester, Ga.

DINTY, a Marshall Neilan production.—I ran this on St. Patrick’s Day, March 17. All my sign work was done in emerald green and I advertised the names of the cast, such as Pat O’Malley, Wes’ Barry, Tom Gallery, Colleen Moore and directed by Micky Neilan. Mr. Martin J. Quigley visited the Garfield on this night and he can verify the statement that the waiting line was half a city block long. Give us more like DINTY. It is a magnet at the box office. If First National would make them all like DINTY there sure would be a franchise everywhere.—Charles H. Ryan, Garfield theatre, 2844 Madison street, Chicago, Ill.

Go and Get It, a Marshall Neilan production.—Good title, good story, good photography, good acting and good direction. That’s what makes a good picture. It’s built on love, thrills and laughter. Go and get it and it will satisfy the most critical. Played it at 20 and 35 cents here and satisfied.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—Neighborhood patronage.

Dinny, a Marshall Neilan production.—This picture will please them all. Book it. Boost it. Advance your prices and have one satisfactory night in 1921. There would be a franchise everywhere if they were all like Dinny.—Charles Dahler, Abingdon theatre, Abingdon, Ill.—Neighborhood patronage.

Ten Plays My Patrons Liked Best

1. GO AND GET IT.
2. IN OLD KENTUCKY.
3. HER KINGDOM OF DREAMS.
4. Once to Every Woman
5. 813.
6. Tarzan of the Apes.
7. The Thunderbolt.
8. The Last of the Mohicans.
9. 23½ Hours Leave.

W. R. Champion, Opera House, Hazel Green, Wis.

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MERMAID COMEDIES

LLOYD "HAM" HAMILTON in
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ROBINSON CRUSOE Ltd. is an auspicious beginning for the second series of MERMAID COMEDIES to be produced by Hamilton-White, featuring LLOYD "HAM" HAMILTON. It presents something new in comedy. It gets away from the old, worn comedy tricks. Under the able direction of JACK WHITE, ROBINSON CRUSOE Ltd. presents to lovers of film comedy original and clever comedy mechanisms. Critics who have seen this first comedy of the NEW MERMAID SERIES have pronounced it "something new."

MOVING PICTURE WORLD says "In this Mermaid Comedy Hamilton does some of the best work of his career. It is a screaming burlesque on the story of Robinson Crusoe, and is filled with laughable situations."

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SOLD AS A SERIES

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Story by Mary Lanier Magruder

A Splendidly Produced Photoplay
Rich in "Satisfying" Qualities
A Bigger, More Human Heart-Story Than “HUMORESQUE”

LOS ANGELES, August 1.—D. S. Perrin, General Manager:—Please tell the Exhibitors of the country through our Managers and Salesmen and through the national and regional trade journals that the

Lois Weber Production

THE BLOT

is, in our belief, the most appealing and human story of America’s plain people ever made by any director. It makes you swallow your Adam’s apple. It is close to the ground; close to the hearts of the masses. It is romance. It is a story of pride and love; a story of loyalty and sacrifice; a story enacted in the homes of sixty millions of the 105 millions of American people. It tells a bigger, more human heart-story than “Humoresque.”

Please tell the Exhibitors it will be in all of our branches August 10, available for pre-releases August 21 and released nationally as the first great production with which we open our career as the industry’s one genuinely independent distributing company.

There isn’t today a director who has the command over pathos that “The Blot” reveals. It is the finest thing Lois Weber has ever done. Only once before in six years have I said the equivalent of this about a picture. The other one grossed over $500,000. “The Blot” will exceed that record, based on its worth and its power.

F. B. WARREN

F. B. WARREN
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1540 Broadway
New York City
"I Take the Occasion of Independence Month to Announce the Establishment of the HODKINSON BACKBONE SERVICE CONTRACT"  

A Statement by Mr. Hodkinson  

"I would be failing in what I conceive to be my duty to the Exhibitors of America, if I permitted Independence Month to pass without sending some message to the motion picture theatre owners of the country—a message not only urging their observance of the spirit of Independence, but a helpful message, in that it opens the way to a ready acceptance of the principle of self-selection.  

"To Independence Month, I owe the inspiration for one of the most important announcements I have ever made affecting the distribution of independent pictures. I refer to the establishment of a new service plan which I have perfected, to be known as the Hodkinson Backbone Service Contract Merit-Tested Productions.  

Hodkinson Backbone Service Contract  

"This Backbone Service Contract has been developed to meet the urgent needs of the Exhibitor for a steady, dependable supply of merit-tested features. He needs these features more today than ever before in the history of the industry. Only by giving his audiences better pictures and doing it consistently, can the Exhibitor stem the tide now flowing away from his theatre!  

Two Big Features Every Month  

"Beginning in September (Independence Month) the Hodkinson Corporation will release an average of two pictures a month. Exhibitors who sign a Backbone Service Contract will thus be assured, whatever the source of their ordinary supply, of a big feature, measuring up to the highest Hodkinson standard of quality, every fortnight.  

Exhibitors' Business Insurance  

"I offer the Backbone Service as the Exhibitors' business insurance, and I will include in it only such features as my fourteen years' experience as Exhibitor and Distributor justifies me in accepting as box-office winners from every standpoint of public appeal."
Available for early release, as units of the

Hodkinson Backbone Service

are the fifteen features listed on this page. Every one of these pictures is a Hodkinson-tested feature, independently produced and sold on a merit basis.

They are the very type of productions which the Producer-Controlled Theatre has been glad to go out and buy in the open market, because of the rapidly falling supply of worthwhile features made under the present factory system.

With a steady supply of first-grade pictures of this scope and pulling-power, the Exhibitor may enter upon his new season's bookings with full confidence that his feature requirements are assured on the only equitable basis possible, the basis of merit-selection.

Ask the nearest Hodkinson Representative to explain the BACKBONE SERVICE CONTRACT in detail.

Hodkinson Pictures

Benjamin B. Hampton Productions


MAN OF THE FOREST—A Zane Grey Picture with all star cast including Robert McKim, Claire Adams and Carl Gantvoort.

HEART'S HAVEN—Robert McKim, Claire Adams and Carl Gantvoort are the featured players. From Clara Louise Burnham's human interest story.

MYSTERIOUS RIDER—A Zane Grey Picture with Robert McKim, Claire Adams and Carl Gantvoort.

THE GREY DAWN—From Stewart Edward White's Saturday Evening Post story of California in the early days. Robert McKim, Claire Adams and Carl Gantvoort are featured.

Irvin V. Willat Productions

FACE OF THE WORLD—From the story by John Bojer, the greatest of modern European writers, featuring Barbara Bedford and Edward Hean.

FIFTY CANDLES—Taken from the Saturday Evening Post story of love and mystery by Earl Derr Biggers, featuring Miss Majorie Daw.

Rockett Brothers Productions

KEEPING UP WITH LIZZIE—From Irving Bacheller's story of small town American life. Enid Bennett is featured.

Hugo Ballin Productions

THE JOURNEY'S END—The first serious drama to be made without a single sub-title. Mabel Ballin and Wyndham Standing are the featured players.

JANE EYRE—From the world famous story by Charlotte Bronte, featuring Norman Trevor and Mabel Ballin.

Ward Lascelle Productions

RIP VAN WINKLE—From the Joseph Jefferson version of this famous story, featuring his son, Thomas Jefferson.

Dial Film Productions

THE LIGHT IN THE CLEARING—Irving Bacheller's story pictured by T. Hays Hunter, of "Earthbound" and "Desert Gold" fame.

Renco Film Productions

LAVENDER AND OLD LACE—From Myrtle Reed's famous story, featuring Marguerite Snow, Seena Owen and Louis Benuison.

Hol-Tre Productions

FRENCH HEELS—Featuring Irene Castle, Charles Gerard and Ward Crone.

Winipeg Productions

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You heard about it for months. You heard that it was the newest thing in pictures. You heard that it was a veritable sensation.

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Bryant Washburn in a better role than he ever had before.

Scenes taken on the actual locations of the story with a superb cast under an American director—

American Dash, Laughter, Romance set in Buckingham Palace grounds, Windsor Castle, Westminster Abbey, Trafalgar Square, and all of dear old London—

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Here's What We Mean

We've promised you a steady supply of the highest class box-office attractions for the coming season.

We've promised better pictures than ever before. Better in production, in story, in box-office value.

Here are seven productions selected from the first month's releases. They are typical of the way the new season's product will run.

Look them over. Visualize them in terms of the box-office.

These seven are what we mean by better pictures. These seven are typical of the kind of pictures we will give you in a steady, dependable stream all through 1921-1922.

CECIL B. DeMILLE'S "THE AFFAIRS OF ANATO

By Jeanie Macpherson, suggested by Arthur Schnitzler's play and the paraphrase by Granville Barker. With Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye.

GEORGE FITZMAURICE'S "EXPERIENCE"

with Richard Barthelmess

The great heart appeal story of the boy who comes to the big city to make good. A tale of the city's pitfalls and temptations and of the love that stands unshaken through sin and suffering. From the record-breaking play by George V. Hobart, scenario by Waldemar Young. Cast includes Marjory Daw, Nita Naldi, Kate Bruce and John Miltern.

GEORGE LOANE TUCKER'S "LADIES MUST LIVE"

with Betty Compson

Mr. Tucker's only production since "The Miracle Man." Presented by Mayflower Photoplay Corporation. By Alice Duer Miller. A great modern story, produced with all the artistry and appeal that made Mr. Tucker the incomparable master he was admitted to be.

Paramount Pictures
By Better Pictures!

LSIE FERGUSON & WALLACE REID in "FOREVER"
A GEORGE FITZMAURICE
production

The most beautiful story ever told. Of a love that triumphed over
time and space and separation, broke prison bars and turned mis-
fortune into joy. From the novel "PETER IBBETSON" by
George Du Maurier and the play by John Nathan Raphael. Cast
includes Elliott Dexter, Montagu Love, Dolores Cassinelli, Barbara
Dean. Scenario by Ouida Bergere.

GLORIA SWANSON
in Elinor Glyn’s
“THE GREAT MOMENT”

Her first starring vehicle, and Mme. Glyn’s first original screen story.
One of the greatest pictures of all time, and a record-breaker any-
where. Directed by Sam Wood. Scenario by Monte M. Katterjohn.
Cast includes Milton Sills.

WALLACE REID, GLORIA SWANSON and
ELIOTT DEXTER in "DONT TELL EVERYTHING"

An up-to-the-minute de luxe production, full of drama, of comedy,
of romance, set in beautiful backgrounds and glimmering with
amazing gowns. By Lorna Moon. Directed by Sam Wood.
Scenario by Albert Shelby LeVino.

BETTY COMPSON in "AT THE END OF THE WORLD"

Her first Paramount picture, and one of the season’s knockouts. A
melodrama of the highest type, gorgeously staged. Directed by
Penrhyn Stanlaws. Scenario by Edfrid A. Bingham. From Adelaide
Heilbron’s adaptation of the play by Ernst Klein. Cast includes
Milton Sills, Casson Ferguson, Mitchell Lewis and Joseph Kilgour.

Paramount Pictures
Juanita Hansen
in
The Yellow Arm
with Warner Oland and Marguerite Courtot
Produced by George B. Seitz, Inc.

The Serial With The Biff, Bang, Bing!!
Hop aboard the thrill special and be prepared for 150 miles per hour!

A Pathé Serial
You never read such enthusiastic reviews on any serial in your life!

"Unusually thrilling."—
Moving Picture World

"Unusually mystifying and thrilling. . . Should prove a big box-office attraction. . . Action, excitement and mystery. . . The director and cameraman are to be congratulated upon the excellent manner in which the serial has been photographed and the effects obtained, which are unusually high class."

"Thrilliest thing yet."—
Trade Review

"Talk about your thrills! This is the thrilliest thing we’ve seen yet. . . Besides building up dramatic situations that will mean box office dollars, the producers have wasted no footage in underworld bunk. . . It’s safe to predict this serial is going to be one of the very best Pathe ever turned out, —and they are famous for good chapter plays."

"Marks last word in melodramatic serials."—
Wid's

"There is a grip in ‘The Yellow Arm.’ This marks the last word in melodramatic serials. . . Above the average. . . Story, directing, photography and acting better than usually presented. . . Exceptionally well done. . . You will find ‘The Yellow Arm’ full of mystery and action. The stars are known and the title has box office power. Besides this the episodes are thrilling and if your audience likes serials they will like this one."
In addition to the nine special super-features listed below, three more are now being completed for the season 1921-1922. Exhibitors' proposals for extended runs at increased admission prices are being received for the entire twelve.

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
ZANE GREY'S
THE LAST TRAIL
QUEEN OF SHEBA
Sold on an individual basis of mutual equity, the twelve special super-features for release during 1921-1922 assure progressive exhibitors of attractions with which profitable patronage may be maintained throughout the season.

The great number of proposals already received are being considered in the order of their receipt.

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For the new Keith theatre de luxe, the Arcadia, which will be opened on Labor Day in the Bush Terminal Building, 130 West 42nd Street, New York City, Mr. B. S. Moss has selected

The Skinner Organ

This "jewel-box" of a theatre, said to be the most exclusive and best equipped picture house in the world, will be novel, original and beautiful. Seating seven hundred people on one floor, with broad aisles, wide comfortable seats, and so much space between seat rows that one can pass between them without stumbling over earlier arrivals; this new conception of theatre comfort bears pleasing evidence of the ever-awakening American taste for the best.

Here the clear, pleasing projection of the great pictorial productions will be fittingly and harmoniously accompanied by a pure toned and exquisitely voiced Skinner Organ of fine orchestral color, amid surroundings of elegance, distinction and comfort.

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BOSTON, MASS.

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Churches  Auditoriums  Residences  Theatres
Two weeks for two reels in downtown Los Angeles.

Both theatres played "LOVE'S OUTCAST" above the feature in their advertising.

Watch for his next one—

"LOVE AND DOUGHNUTS"

The second Ben Turpin special will be out soon.
R. G. Allen, Superba Theatre Co., Raleigh, N. C.
"The First National service is our mainstay. The price charged
us is about one-half what others would charge for the same quality of
service. The pictures are very, very strong. You see how
we esteem the franchise." THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

First National

Joseph M. Schenck
presents
Norma Talmadge
in
"The Sign on the Door"
Produced under the Personal Di-
rection of Herbert Brenon

W E N this picture played at the New York Strand
it was applauded to the echo by the immense
throng that jammed the big Broadway house. We
think it is Miss Talmadge's best and biggest picture.
The New York newspaper critics were unanimous in
upholding our judgment. Channing Pollock, author
of the stage success, wrote that he was amazed at the
force and truth with which the star and director trans-
fomed the play to the screen. With a drama of such
strength and Miss Talmadge's great popularity this
is a picture that is sure to go over. It was adapted
to the screen by Mary Murillo and Herbert Brenon;
photographed by Roy Hunt; Technical Director, Wil-
ard M. Reineck.

Joseph M. Schenck
presents
Constance Talmadge
in
"Wedding Bells"
Adapted by Zelda Crosby from
Salisbury Field's play of the
same title

A PICTURE of chimes and chuckles and sundry
slips on the peal of the wedding bells with the
vivacious Miss Talmadge in one of her peppiest roles.
She grabs off a husband in half a day, a divorce in
half an hour, but when she wants her husband back
it takes her a year to find him. And then he is at the
altar taking another bride. But does that dampen the
armor of Connie? Not on your life. Right there the
fan takes on a new twist that will set the audiences
into roars of laughter. A Chet Witley production;
photographed by Oliver Marsh; Technical Director,
Willard M. Reineck.

Current Releases

Katherine MacDonald Pictures
Corp'n, B. P. Schulberg, Pres.
presents
Katherine MacDonald
in
" Stranger Than Fiction"
Story by Charles Richman and
Albert Shelley Le Vino

A PICTURE with thrill upon thrill, that takes your
patrons through the homes of New York's
wealthiest and most exclusive social set down into
Gotham's criminal haunts and opium dens of Chinat-
town. There are aeroplane stunts that will amaze the
spectator—a take-off from the roof of a sky scraper,
a leap from a burning plane in a parachute, a battle
on the wings a mile in the air, and a man caught in
mid-air by a grappling iron from an aeroplane and
hauled up to safety. The American Beauty plays
four delightful and fascinating roles in this picture,
which registers a strong appeal to all classes of
patrons. It was directed by J. A. Barry.

Louis B. Mayer
presents the inimitable star
Anita Stewart
in
" Playthings of
Destiny"
Story by Jane Murfin and Larry
Trimble

A TALE of the strange pranks that fate played on
one girl's heart—the fascinating story of a girl
who lost her husband in a blizzard and found him
again in a tornado. A picture that will take your
spectators from the snow wastes and ice fields of
the Far North through the South Seas into the luxuri-
antropics. Full of thrills and dramatic incidents—a love
story with a strange and unique angle, a wealth of
wonderful scenery in a picture that runs half way
round the world. It was directed by Edwin Carewe;
the scenario is by Anthony Paul Kelly; made by the
Anita Stewart Productions, Inc.
MORE dangerous than this Summer’s depression to the future welfare of the business is the weakened morale that is evidenced by individuals who are spending their time fretting instead of fighting.

What the business of motion pictures needs at this time, more than it needs the favor of financiers, the indulgence of the public or the smile of fortune is the return of a commonsense spirit of commercial courage.

Of far greater necessity than any material consideration is a re-awakening of that quality of virile confidence which is an essential to the success of every human undertaking.

The industry has been prodigal and so have the people in it. In the day of easy profit it has gone on oblivious of the readjustment that was certain to come. It has lived only for the day of easy profit, forgetful that the way of all business is over an uneven course of uphill and downhill.

The exhibiting branch no less than other branches of the industry has drifted thoughtlessly on the floodtide of prosperity and only in rare instances are there examples of preparedness against a change of circumstances.

The inevitable readjustment has come and instead of being promptly answered with determined action aimed to reestablish favorable conditions, the result—too generally—has been a panicky retreat which individuals attempt to justify by attributing all sorts of absurd ailments to the industry, including even that supreme folly of saying that the public’s interest in motion pictures has waned.

The prime requirement of the moment is confidence, not the hollow hope of the blatant optimist but a genuine and uncompromising type of confidence which is born out of an understanding there is nothing wrong with the business that the change in conditions which already is taking place, backed by the right effort of the personnel of the industry, will not correct.

But regardless of how great is the tide of favorable conditions that approaches the industry it will not be adequately capitalized unless the unjustifiable apprehension that has been stalking through the industry is dropped and in its stead is taken up a militant belief in the essential stability of the business and a realization that an opportunity of almost limitless possibilities lies just ahead.

It should and must be understood that the industry in many of its operations was pursuing a course of waste and folly. A change in policies and practices was imperative sooner or later. There was little hope of this change being effected voluntarily within the industry, so it remained for outside influences to accomplish what the industry was either unwilling or unable to do itself. And it is fortunate that the readjustment was not longer deferred because if it had been the operation would have been correspondingly more critical.

The industry, stripped of many of its follies, extravagances and policies that were heedless of the day of final accounting, faces the coming season in a condition that should enable it to build and build solidly, forever avoiding the pitfalls that youth, inexperience and too quick and easy profit failed to warn against.

The one thing that remains to be decided is whether the industry, intelligently aware of the real facts of the situation, will put away the childish hysteria of recent weeks and go back to its job earnestly and vigorously in the confident belief that a great season awaits those who have the will, spirit and brains to deliver the goods.

—MARTIN J. QUIGLEY.
We hear a great deal about the waste in the motion picture business. We hear much of the extravagance and much of the bad business administration which results in leakage of revenue.

A great deal of the discussion in this vein seems to proceed in the belief that the motion picture industry alone has been singled out by fortune as the solitary victim of these ills.

However, in this connection certain discussion which took place recently before the American Engineering Council is of interest. A report from a committee on the elimination of waste, presented to this council, declares that in the metal industry there is an annual waste of one billion dollars.

The motion picture industry, even accustomed as it is to the sound of large figures, has not as yet heard mention of the billion dollar figure.

Of course the metal industry is vastly greater in size than the motion picture industry yet it constitutes an old and experienced business. Despite this, by its own admission, it is still far from the coveted stage of one hundred per cent efficient, which fact should offer some consolation to those who are impatient that the picture business has not already eliminated all the ills that it has been heir to.

Practically all of the quack economists inside and outside the trade have their own theories to account for the temporary depression that has overtaken the business. Some of the theories are absurd and others are plainly the result of downright ignorance of the facts. In the latter group is the contention of a writer in a New York newspaper who sets forth the theory that the decrease in attendance is due to a lessening in the quality of pictures generally—a contention that no one who is familiar with the real facts will attempt to support.

It is hardly to be expected that all of the year’s best pictures will be found on exhibition simultaneously in the Summer months. However, even in the product that has been on exhibition there is to be found no general lessening in quality and this will be proven by the return of generous popular patronage with the approach of cooler weather and the opening of the season in which the public customarily turns to the theatre for its chief amusement.

### Re-Takes

**J. R. M.**

We’re chortling this week!

Having a good time, leaving and getting up when we please while the rest of the HERALD gang is “doubling in brass.”

**Important**

One of the requirements to become a reporter on a Chicago newspaper is to know how to spell “bandit.”

**Up-To-Date**

The new editions of dictionaries give this startling bit of information. “Landlord—modern highwayman; gyp artist; stick-up man de luxe.”

**Now We Know**

Mae Murray made a lot of scenes for her next picture “Peacock Alley” inside the Tombs, New York. So that’s where that dazlo alley leads to.

**Our Weekly Rumor**

Louise Ghinni is quitting the screen.

**M. P. D. A. Note**

Directors staging “staring in Russia” scenes won’t have to go to Russia to get actors this winter.

**Hard to Tell**

Harry Garson is making a picture called “What No Man Knows.” Probably refers to the musicians’ fall demands.

**Wonderful Place**

They get “Spring Fever” in the fall out in California. At least Bebe Daniels has it on, the Realart lot. She starring in it. Such is that California climate.

**The War’s Over**

I see where Boston has five cent shiners. But who wants to go to Boston?

**That’s About All**

The women are wearing short hair, short skirts, short hose. What next?

**We Crave Enlightenment**

How original these comedians are. Another one, with a little tuff of hair on his upper lip, is making a bid for favor. Who started that mustache craze, anyway? Why it is supposed to convulse one into paroxysms of laughter every time we get a closeup view? There’s one for Tom Edison.

**Strong Supporting Cast**

There’s going to be a lot of ham actors in Norma Talmadge’s next picture, scenes for which were made on a pig farm down in Iowa.

**There Are a Lot of ’Em**

Flathead Producers, Inc., is a new concern out west.

**Quick Work**

Camera, in its July 30th issue, says: “The Goat” starring Buster Keaton, is finished and ready for release.” Inasmuch as the HERALD reviewed this picture March 26, it has played every theatre in Chicago, we’d say it was ready for release.
Leaders are Unanimous in Predicting Prosperous Fall

Impetus Given Theatre Attendance by Cooler Weather Regarded as First Step of Rapid Return to Normal Conditions

With the advent of comfortable weather throughout the East and Central West during the past ten days, attendance at the larger theatres jumped rapidly and is declared by observers to be practically normal.

Simultaneously, executives of a dozen of the larger distributing companies and several state right distributing organizations issued statements predicting that the fall would find theatre attendance throughout the country on a normal footing. In each instance, they based their assertions upon reports from all of the important distributing centers.

Big Pictures to Win Back Patrons

Fall, apparently, is to see one of the greatest arrays of pictures available for theatres in the history of the industry. Without exception, every production, which enjoyed long runs at top prices in the larger centers and was originally planned as a road show, is to be sold direct to the exhibitors. With these pictures, it is declared, stand-out lines and broken box office records are to again be the rule.

Within two weeks, reports indicate, hundreds of theatres closed during the hot weather are to be reopened.

Officials Make Statements

Some of the statements of executives follow:

Adolph Zukor, president, Famous Players-Lasky:

"If this comfortable weather continues for another week, I look for the picture business to be back to normal all over the country before September 1. I also expect that the return to normal conditions will be hastened by a large number of big pictures which have been held for release this fall."

All Lichtman, general manager, Associated Producers:

"Conditions during the coming season will be better than ever for the producer, the distributor and the exhibitor of big pictures. One of the troubles during the last summer has been that a lot of houses tried to cure their cold feet with an overdose of poor film."

Dr. W. E. Shallenberger, president, Arrow:

"I feel that the independent exchange that will make proper preparations will be surprised to find what the fall holds in store for it. The outlook for September 1 is most encouraging, and I urge every independent to take advantage of it."

Louis Weiss, Adventures of Tarzan Serial Sales:

"We have weathered the worst of the storm and I think it is about time for the 'croakers' to still his song of calamity and like the rest of us, get down to real work. It is my belief this fall and winter is going to be an era of prosperity for the various branches of the industry."

Hopp Hadley:

"For the first time, the motion picture business will feel the big rush of a new season following a definite suspension of activities and it looks to me that some people will be caught napping."

Mayor of Minneapolis Urges Appointment of Motion Picture Censor

MINNEAPOLIS, MINN., Aug. 9.—A motion picture censor to systematize reviewing of films turned objectionable will be appointed soon, according to Mayor Leach. He has asked the civil service commission to arrange to employ a censor.

The mayor said he would not announce the name of the man he has in mind as censor until the appointment has been confirmed. Recently Mayor Leach denied a permit to the Blue Mouse to show "The Birth of a Nation" because, he said, it would create race prejudice.

Increased Business on Sunday Reported

NEW YORK, Aug. 9.—The Rivoli theatre reports that its Sunday business was the largest in weeks. "Experience." Paramount picture, is playing there.

Adopt Open Shop Plan

PERU, Ill., Aug. 9.—Theatre managers of Peru and LaSalle have adopted the open shop plan of employment, which is to apply to all classes of labor in the theatres.
NEW YORK, Aug. 9.—"Cabiria," the spectacular Italian picture, the story of which was written by Gabriele d'Annunzio, soldier-poet, around the struggle between the empires of Rome and Carthage for world supremacy, is to be distributed in a revised form by Associated First National. The picture will be distributed on an independent basis instead of as a sub-franchise attraction. The picture was presented first on Broadway in 1914.

Tariff on Foreign Pictures Is Entirely Unwarranted

Says WILLIAM FOX

Producer Declares That the American Public Is Entitled to the Best of the Product of Manufacturers From European Countries

WILLIAM FOX, president of Fox Film Corporation, has issued this statement in connection with the tariff situation:

"The imposition of a duty on foreign films entering the American market has caused extreme dissatisfaction in the minds of the better producers of the United States.

"An erroneous impression has gone forth that this tariff has been requested by the American producers of motion picture films, and we wish immediately to go forward with an absolute disclaimer of any participation on the part of this company in a request to the American congress for any tariff. On the contrary, Fox Film Corporation took the emphatic stand that such a duty is entirely unnecessary and unwarranted.

In fact, Fox Film Corporation went as far in this matter as to cause the company's general counsel, Mr. Saul E. Rogers, to present a petition and brief to the ways and means committee of the American house of representatives, requesting that no additional tariff be placed on foreign film productions.

"The passage of this measure by the house of representatives, however, will not terminate the question, as it must still be passed on by the United States senate. It is our determination to continue the fight before the senate committee and we hope to be fortunate enough to convince the senate committee of the injustice of the passage of this measure."

Star Is Going East

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 9.—Gloria Swanson, Paramount star, leaves this week for New York, her first trip in two years.

Warren Gets World Distribution Rights On Shipman Picture

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 9.—F. B. Warren announces that a contract has been signed with Nell Shipman Productions, Inc., through William H. Clune, president, for the world distribution of the seven-reel outdoor production, "The Girl from God's Country." Miss Shipman is author, director and star of the picture.

The production will have its premiere at the 54th Broadway theatre here on September 11, and will have an indefinite run. The Warren organization also will distribute the Clune production, "Ramon," in thirty states and will handle the foreign sales on this picture as well as on "Eyes of the World."

Mr. Warren announces that he will handle the foreign sales also on a four-reel automobile thriller and a two-reel novelty from the Clune producing organization.

Fight Pictures Show At Five N. Y. Houses

(Special to Exhibitors Herald)

NEW YORK, Aug. 9.—The pictures of the Demetra-Carpentier productions, produced by Fred C. Quimby, are exhibiting at five theatres in this city. At the Forty-fourth street theatre, where the picture had its premiere, continuous performances from 11 a.m. to 11 p.m. are being given. The picture is said to be meeting with public approval at all the houses.

The subject was passed without criticism by the New York censorship commission.

Davis Head of Unit Producing for A. P.

(Special to Exhibitors Herald)

NEW YORK, Aug. 9.—H. O. Davis, general manager of the Mack Sennett studios, is now head of a producing unit which is making pictures for Associated Producers. The company is called Trimble Martin Productions. Jane Murfin, playwright, is associated with the company and Larry Trimble is the director.

Report Arthur Loew To Be Metro Official

(Special to Exhibitors Herald)

NEW YORK, Aug. 9.—It is reported that Arthur M. Loew, son of Marcus Loew, will soon assume an important position with Metro Pictures Corporation.

To Handle "J' Accuse"

(Special to Exhibitors Herald)

NEW YORK, Aug. 9.—"J' Accuse," the French production denouncing Germany's part in the war, will be issued by United Artists.

Grainger Goes West

(Special to Exhibitors Herald)

NEW YORK, Aug. 9.—James R. Grainger leaves this week for a hurried trip to the Coast.

Goldstine in East

(Special to Exhibitors Herald)

NEW YORK, Aug. 9.—Max Goldstine is here on business.
Musicians Protesting Wage Cut Walk Out in New York

Theatre Men Express Determination to Dispense Permanently with Services of Men Who Are Now on Strike

New York, Aug. 9.—The walkout of musicians in the larger motion picture houses here on Sunday failed to embarrass the management of the theatres. Instead of the customary orchestras human voices in choruses, quartettes and solos, together with organ and mechanical piano renditions, were offered.

The innovations were received with great favor by patrons.

Musicians Protest Reduction in Wages

The strike is the result of the musicians' protest against a 20 per cent reduction in salary from the high level of war wages. Managers expressed a determination to dispense permanently with the services of those musicians who have quit and will continue their improvised musical programs. Meanwhile musicians who are not affiliated with the local union will be employed.

The real fight of the walkout is within the ranks of the musicians' organization. Ultimate victory for the theatre is expected. It is believed that the strike may spread to smaller theatres and vaudeville houses.

Two alternative arbitrators have been made to meet the emergency.

Government Enters Walkout on Coast

(Special to Exhibitors Herald)

Los Angeles, Aug. 9.—The government took a hand in the local strike of motion picture carpenters, electricians and mechanics this week when the department of labor appointed Capt. Charles T. Connell, federal mediator, commissioner, to act to settle the wage difference between the producers and the trade unions.

Walter E. Reynolds, secretary of the Motion Picture Producers' Association, stated he would be pleased to confer with Capt. Connell, but added the producers have nothing to mediate. Capt. Connell did not call upon representatives of either side.

Settlement Made in Kansas City

(Special to Exhibitors Herald)

Kansas City, Mo., Aug. 9.—The prospect of every first-run theatre in Kansas City operating without music was averted at a conference between representatives of the musicians' union and exhibitors. Virtually every point contested by the exhibitors was decided in their favor.

The musicians, instead of working five and a half hours a day, will work six in the future; their contracts will be for forty-three weeks instead of a year, and each exhibitor will reserve the right to arrange a standard for the minimum number of musicians to be employed at his house.

Union Accepts Wage Reduction

(Special to Exhibitors Herald)

Grand Rapids, Mich., Aug. 9.—A compromise has been reached between the Theatre Owners' and Managers' Association and representatives of the stage hands, musicians and operators whereby the union men accept a reduction of 15 per cent in wages.

Operators Ask Wage Increase

(Special to Exhibitors Herald)

Syracuse, N. Y., Aug. 9.—The local union of operators has made a demand for an increase of $2.50 a week in the present wage scale. The present scale is $43 and $40, the chief operator receiving the higher rate.

Exhibitors to Get “Way Down East” In Plan to Reduce Production Costs

(Special to Exhibitors Herald)

New York, Aug. 9.—D. W. Griffith has changed his plans for the distribution of “Way Down East.” Instead of playing the picture in the dramatic houses as a road show attraction plans have been made to publish the picture to the exhibitors of the country through the regular channels of distribution. United Artists will handle the feature. The producer has issued this statement concerning his new plans:

“By this method we shall answer many thousands of protests by showing the picture in the less populous centers. We shall take the motion picture exhibit experimentally at his word that he is able to present a long picture in a manner satisfactory to himself, his patrons and the producer.

“Also, we shall relieve ourselves of accepting the unpleasant burden of adding from 25 to 40 per cent to the costs of our new productions through receiving financial aid from Wall street, a substantial burden which every producer must pass on to his public; and one devouringly at odds with the sincere effort of the industry to reduce the cost of pictures.”
Taylor Perfects Camera Claimed to Eliminate Flicker

New Invention Has Thirty-two Patentable Features Which May Revolutionize Screen Photography

**MOTION** pictures without the flicker.

Although motion pictures of today are a great improvement over those of a few years ago in this respect, it is said that a new camera invented and perfected by J. O. Taylor, veteran cameraman for Thomas H. Ince, almost entirely eliminates this imperfection.

The new device embodies thirty-two patentable features which, in the opinion of those who have seen the initial tests, may revolutionize certain phases of screen photography. The Taylor camera is described as follows:

Whereas, in the standard cameras now in use the shutter is closed a larger portion of the time than it is open, Taylor has perfected a cycle of operations during which the shutter is open for 270 degrees and closed on 90 degrees. The result is smoother and more liquid action and a material decrease of the jump and flicker.

* * *

In the photographing of unusually fast action the difference is particularly noticeable. The highest speed movement may be registered by the new device without the streaky motion that has formerly characterized such work.

The entire machine is enclosed in a case of machined aluminum alloy of extreme lightness. Its six lenses, ranging from 32 mm. to 120 mm., are enclosed by this metal box and are shaded from outside light by a special extension device.

All fade-outs, iris, dissolves and mats are automatically controlled from the back of the camera. A single set of mats and screens are interchangeable with all of the lenses. The operator is able to "focus through the film," correctly line up directly through the lens aperture from the back without changing his position.

The film magazines are of standard size, holding 400 feet of film, but are affixed to the body of the camera by automatic catches enabling them to be changed and threaded within a few seconds.

* * *

The take-up on the magazine for exposed film is operated by a friction disc equipped with two speeds. When the spool is empty the take-up is operated on low speed and automatically switches to high speed as the spool fills, thereby giving an even pressure on the camera crank at all times.

The gears of the camera are gold plated, which insures against corrosion. They also require less oil.

Because of the longer proportional time the lens aperture is open, Taylor claims that the camera will photograph both interiors and exteriors with much less light than is ordinarily necessary and secure shots in light at present considered too weak for any results whatsoever.

Simplicity was aimed at throughout. Taylor estimates that the complete camera may be produced for commercial sale at $1,000, while for years it has been devoted by Taylor to designing the new camera. It has been two years in construction.

**Paramount Week Observed Abroad**

Paramount Week, September 4 to 11, will reach more than half way around the world, for it will be observed not only throughout the United States, but in Honolulu, Manila and Australasia.

Word has been received from Feature Films, Ltd., which handles the distribution of Paramount pictures in Australasia, located in Sydney, N. S. W., that the Antipodean territory is now witnessing its first annual Paramount Week drive. Every indication points to an excellent showing, it is said. On the way to Australia are Honolulu and Manila. These cities and their outlying territory are regularly served by the Famous Players-Lasky exchange at San Francisco, and the booking for Paramount Week may prove a big factor in landing the San Francisco office high up among the winners in the sales competition.

**U. S. May Investigate Foreign Film Situation**

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., Aug. 9.—The Senate has ordered an investigation of the foreign film situation to learn if any new phases in the manufacture of pictures have been developed which could be utilized by the American industry.

The effect of competition upon the American industry also is to be studied.

**Kent Now on Tour of Twenty-five Branches**

(Special to Exhibitors Herald)

NEW YORK, Aug. 9—S. R. Kent, general manager for Famous Players-Lasky Corporation, is now on a tour of twenty-five of the Paramount exchanges, including Buffalo, Cleveland, Pittsburgh, Cincinnati, Indianapolis, Chicago, Minneapolis, Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver, Kansas City and St. Louis. Mr. Kent will hold a series of general conferences with the entire personnel of each exchange.

**Exhibitor Censor**

C. A. DAFFIN

Owner of the Daffin theatre at Tallahassee, Fla., and a First National sub-franchise holder, who has been appointed by the governor as a member of the state censorship board.

**More Exhibitors in Open Fight Against Motion Picture Day**

Practically every state organization of exhibitors affiliated with the M. P. T. O. A. has added its broadsides to the attack made on the "Motion Picture Day" plan.

The M. P. T. O. of Missouri has issued a general letter stating that it "unhesitatingly condemns this movement," and states that at a conference in Kansas City, July 30, between the branch managers and officials of the exhibitor organization, the managers agreed to abandon the movement and withdraw from participating.

W. A. Steffes, president of the United Theatrical Protective League of Minneapolis, has denounced the idea, declaring that "producers and distributors overstep their rights."

The Universal Film Company has issued a statement that it is not in favor of the day and will not participate. Several other distributing organizations stated they would take no part.
Independence Month Gains Headway All Over Country

Hundreds of Bookings Assured Exchanges Through Action of Exhibitor Organizations in Pledging Full Cooperation

The success of Independence Month was further assured during the past week by additional pledges of cooperation from exhibitor organizations of the country.

With September but a fortnight off, there is every indication that the independent exchanges will have their pictures playing in hundreds of houses in the nation.

Independents Advertise Month Widely

Extensive advertising campaigns are being conducted by both the exchanges and the exhibitors. Circular letters are flooding the mails and posters have been utilized wherever possible.

Judging from the programs announced by the exchanges the exhibitors will have a great diversity of subjects to choose from. Special programs are being planned by exhibitors with each item from feature to short subject, a product from an independent company.

Circular Sent Out

A circular letter sent out by the independent exchanges of Washington, D. C., declares that "never before was there a year in pictures where it was so vital that exhibitors collectively recognize the independents. You as an exhibitor hold the reins in your hand," the letter continues, "and it is you who will determine the destinies of the motion picture business."

A new service plan perfected by W. W. Hodkinson will be in effect for Independence Month. Under the new policy, which he refers to as the Hodkinson Backbone Service Contract, exhibitors will be assured "whatever the source of their ordinary supply, of a big feature measuring up to the highest Hodkinson standard of quality every fortnight."

Develops New Contract

In announcing the plan Mr. Hodkinson says: "This Backbone Service Contract has been developed to meet the urgent needs of the exhibitor for a steady supply of merit-tested features. He needs these features more today than ever before in the history of the industry. Only by giving his audiences better pictures and doing it consistently can the exhibitor stem the tide now flowing away from his theatre."

Then Brownie has in independent features ready for immediate publication.

Dog Stars in Ten Comedies

BROWNIE Said To Be the Only Canine Star Featured and Advertised As a Star

Brownie, the Century wonder dog, is said by his owners to be the only dog in the history of motion pictures to have gained a star's place in the pictures in which he appears. To date, Brownie is credited with being the featured and advertised star of every comedy he has ever made for Century, and that number, with the completion of "Brownie's Little Venus," is an even ten.

Brownie's contract runs for a long term of years, and everyone of his comedies will be published through the Universal exchanges. Brownie has appeared in comedies with Harry Sweet, Charles Dorety, Baby Peggy, the talented little 2-year-old comedienne, Bud Janison, and many others, but the fact remains that Brownie was always the featured star of the picture.

The first Century in which Brownie achieved fame for himself, and in which he gained his stardom, was "The Dog Doctor." Then came "Fire Bugs," "His Puppy Love," and "The Kid's Pal." Close upon the heels of these came "Playmates" and "Pals" and in these pictures a new comedienne was discovered. It was Baby Peggy, the versatile 2-year-old comedienne, and when she came along, Brownie had a place that will give her featured prominence in all the comedies she appears.

Then Brownie has in independent comedies ready for immediate publication. When "Brownie's Little Venus" reached the projection room last week, actual count showed this picture gave Brownie credit for ten Century comedies, with many more to follow.

At present Brownie is working under the direction of Fred Fishback, who is credited with making every Brownie dependable. "Brownie" and "Pals," Fishback has Teddy, the former Mack Sennett daze, and in picture Brownie and Teddy will constitute the major characters.
Sales Tax Urged As Substitute for Admission Tax

National Association Contends That Any Form of Taxation Should Be General in Application

SUGGESTION that the government abolish the present taxes on the motion picture industry and substitute a general sales tax so that it would be equally distributed over all industries, is made by Saul E. Rogers of Fox Film Corporation and chairman of the tax committee of the National Association of the Motion Picture Industry.

In an outline of the tax situation Mr. Rogers contends that the present taxes—admission, film rental and seat—are war taxes, and “unless the industry takes a determined stand against their continuance they will be with us for many years to come.”

CONTINUING Mr. Rogers’ protest on behalf of the N. A. M. P. I. and industry follows:

“Protest is made against the continuance of those taxes because in a democratic form of government there should be democracy of taxation. In other words, a tax should be either general and equal in its application, or it should have no place in our American plan of obtaining revenue for the government.

“It is eminently unfair to pick a handful of the industries of the country and saddle them with excise taxes and allow other industries to be exempt from them. It seems that the motion picture and theatrical industries have been selected as the targets against which were hurled every possible form of municipal, state and federal tax, license and franchise fees. The industry has now become so burdened with these onerous taxes that it is impossible to stagger any longer under the load.

“As near as can be gathered from reliable sources, there are at present approximately 14,000 motion picture theatres in the United States. Of that number, approximately 33½ per cent have closed their doors in the past three months and there is every indication that a very considerable number will cease operations before the end of this summer.

“It does not aid the theatre owner to be informed that these taxes are levied and imposed because the theatre had been placed in the category of luxuries. This classification is challenged and its applicability denied because the motion picture has become today practically the only means of relaxation for the poor man and in some communities it is his only means of relaxation. Amusement is not a luxury, but on the contrary a necessity.

“It may be stated that the 5 per cent film sales tax was intended to be a shifting tax so that the burden could be transferred from the shoulders of the producer to the exhibitor. While this could be shifted very well in the days of prosperity, the burden of the exhibitor is so great today that it is absolutely impossible to shift any tax to him. These taxes are in a measure ultimately shifted to the consumer in the way of increased prices of admission, and if attendance at theatres is to continue it can only be done through the reduced price of admission.

“With the present wage scales and material costs, overhead and maintenance cost, it is almost impossible to bring about a reduction because the reductions in labor and materials up to the present has not been a material one.

“A period of the strictest economy has set in in every branch of the industry from production right through to sales, and those who have laid down propositions as to their importance have been allowed to resign. The bottom has practically been reached and still business conditions do not brighten.

“The only relief will, therefore, be in a lifting of these discriminatory taxes. If it is impossible to lift them entirely then it should be the duty of congress in rewriting the act to apply that tax equally over every industry in the country and not concentrate its application to just a few industries and to compel them to carry the entire burden of it.

“If they were completely lifted, there could be substituted for it a general sales tax spread over all the industries of this country. This general sales tax is operated successfully in the Philippine Islands and there is no reason why it could not equally operate in this country. It is a tax that is practically self-administering. It is simple, equitable and dishonest. A man’s books speak for themselves and the tax is levied on the gross turnover of his business.”

Five Hundred Attend F.I.L.M. Field Day

Baseball Game Between Club Members and Exhibitors

Is Tie, 2-2

Nearly 500 film men, exhibitors and families attended the fourth annual field day outing of the New York City F. I. L. M. Club. The big event of the day was the baseball game between club members of the ten films division and the Owners’ Chamber of Commerce. When the game was called on account of darkness the score stood 2 to 2.

Athletic Events Popular

Sam Eckman, Jr., captained the exchange team and Jack Brandt served in like capacity for the theatre owners. Pete Seibel and Izzy Schmetz were umpires.

Winners in other events follow: Prize waltz, George Dilllon and Miss B. Goldsmith; 100-yard dash, Jack Goldstein, first, and Wendel Walton, second; ladies’ 25-yard dash, Miss R. Lanfer, first, and Mary Caruse, second; three-legged race, Jack Goldstein and Gene Zerner, first, and George Balsdon and Wendel Walton, second; shoe race, Miss S. Aboff, first, and Mary Caruse, second.

Weinberg Wins Fat Race

Fat man’s race. I. Weinberg, first, Joseph Joel, second; plump ladies’ race, M. Rosenberg, first, and A. Goodman, second; wheelbarrow race, Harry H. Busbaum, first, and Abe Kaplan, second; relay race, Miss Mary Caruse and Miss Ethel Baron, first, and Miss S. Harris and Miss R. Lanfer, second; shoe race, Abe Kaplan, first, and Jack Conlon, second.

Other features of the program were a hop-on-one-leg race, running backward race, mule race, exchange managers’ race and relay race.

Opens to Big House

(Special to Exhibitors Herald)

NEW YORK, Aug. 9.—William Fox’s “A Connecticut Yankee in King Arthur’s Court” opened Sunday to big business at the Capitol.
CHARACTERS AND SCENES FROM NEILAN’S “BITS OF LIFE”

Left—Lon Chaney as the villainous Chinaman in the third episode of this First National attraction. Center—Another scene from the third episode showing Chaney and Anna May Wong. Right—Teddy Sampson, one of the prominent players in the cast.

A Sincere Effort to Help the Exhibitor

By MARSHALL NEILAN

HOW many times have motion picture patrons come into a theatre in the middle of a feature and become disgruntled because they had to sit through five or six reels before they knew what the story was all about? How many times have they been compelled to wait until the entire balance of the program was shown until the feature again appeared, before they could identify the characters introduced in the early part of every feature and establish the plot of the story? How many times has the exhibitor wished he could supply with one production the demand of all the different appetites of the prospective patrons of his theatre? A picture that would present a melodrama, a comedy-drama, a satire, a farce and even an “unhappy ending” for those who insist upon realism in pictures—and still have a picture that would not leave a bad taste in the mouth?

And finally, how many times have exhibitors wished they could show a picture that would present even in the minor parts well known players? Here are four questions that have confronted the exhibitor, who, however, has had to look to the producer for the answer, for after all, the exhibitor shows what the producer makes and if the producer does not make what the exhibitor would like to show, he cannot give it to his patrons.

These questions I have given serious consideration for months with the determination to at some time make a picture that would enhance the box office value to the exhibitor because of the fact that it would cater to these particular wants. I believe I have the answer in “Bits of Life” which I predict will open a new avenue of activities in the producing world. The motion picture theatre must observe the wants of the patron who arrives in the middle of the feature, for this condition is peculiar to his business. If the patron is confronted with a puzzle as to what the feature is all about, there is no doubt but that it tends to “sour” him on the entire show.

Believing that the only way to eliminate the five or six reel puzzle for the patron who arrives after the first reel has been shown is to eliminate the five or six reel story, I have set about to do this very thing in “Bits of Life.”

Thus in this production I endeavor to present four separate and distinct stories. Only one of these stories runs two reels, the other stories are between one and one and a half reels in length.

When the patron comes into the theatre at the end of the first reel, a new story is unfolded with the beginning of the second. If he arrives at the end of the second reel another plot is started with the third. In no case will he have to sit through more than two reels before another plot is begun.

In selecting the four stories I have tried to cater to every appetite among the motion picture public of this country. For those who like satire, the first story will be more than satisfactory. Lovers of comedy drama will find in the second story a plot of unusual merit. The wide demand for stirring melodrama is particularly catered to in the third episode wherein a stirring tale with a climax that I believe will long be remembered is presented. As melodrama is most universally acceptable, more footage is devoted to this story than any of the other three. As it is always well to “end with a smile,” in the fourth story I offer one of my own plots, a rollicking farce with a mystery element and a laugh at the end that seems sure-fire.

Thus every appetite for screen entertainment is satisfied. In one of the stories, for those who insist upon ‘realism in pictures’ we even present the much-discussed unhappy ending. However, to play safe, the final episode with its big laugh at the climax of a story and taste out of the mouth that might possibly have been acquired by any of the great dramatic touches of previous stories.

As each story has a different cast, instead of engaging players for the usual length of time taken to make a feature, players were used only for the few weeks it took to make one of the episodes. I could therefore afford to engage the most prominent artists for every part, even to the minor characters.

Another point of interest is the fact that this picture taps the reservoir of wonderful short stories that have been found unavailable for feature production because they were not long enough. The tendency to pad these short stories in order to obtain the desired footage for features has long ago been found unprofitable so that a wealth of exceptional motion picture material is at the disposal of the producer of this type of picture.

For a complete motion picture program in addition to “Bits of Life,” all the exhibitor has to add is a news weekly as the feature covers all the various types of screen entertainment. The difference usually paid for a complete motion picture program and the total cost of such a picture as “Bits of Life” and a news weekly can either be saved or invested in prologue or novelty settings that can be staged in the nature of a special attraction.

It is my prediction that “Bits of Life” will be followed by an avalanche of this style of picture. Such a production certainly offers something in the way of a departure both from the standpoint of exploitation as well as presentation. I am satisfied that a review of the picture by any exhibitor will illustrate more effectively than words what I am trying to accomplish with this film.
**The Motion Picture Industry in Japan**

Although Yet Undeveloped Offers Great Opportunity

**Article 2. THE**

By HARRY and K. M. Representatives Associated

The motion picture overshadowed all theatrical enterprises in Japan.

Before the war the majority of pictures sold in Japan were German, with Italy second and America third. Since that time, however, force of circumstances has caused a complete reversal of conditions, the United States now furnishing approximately 70 per cent, Japan 15 per cent and Italy the rest.

Some rights to German productions have recently been purchased for Japan, but the films have not yet been delivered.

* * *

It is to the discredit of American film producers that only one organization so far has indicated a sincere desire to develop the film business in Japan along constructive lines. This company has not sold its foreign rights to some general exporter in America or to an importer in Japan who is ready to handle any position they may give him profit, be it a snap-fastener or a Baldwin locomotive. Nor has it given an attentive ear to Tom Dick or Harry, fly-by-night New York brokers who find an innocent with no business acumen and more money than brains, willing to pay a fabulously sum for a "Purity" or some other poor seller in America, when he is shown that there are 76,000,000 picture-hungry people in the Japanese Empire.

Motion picture marketing is a highly specialized art and the poor victim usually returns home with his "bargain" under his arm, dusts off a nice place on the top shelf and retires from the picture business.

Another phase in speculation is illustrated by the incident when the Japan rights for a big American super-production originally sold for $3,000, but before the picture was screened in Japan $30,000 was paid to the speculators by the exhibitor. The exhibitor in turn took $12.50 per seat away from the public, which was eager to get a peek at "The Fall of Babylon." * * *

This kind of sales creates bad feeling toward the manufacturer. The organization referred to has realized this and has been developing this field for the last five years through its own trained staff. It releases its pictures to theatres in the manner it distributes its product in America and, as far as possible, has every film having its trade mark leave its exchanges in nearly perfect condition.

All necessary facilities for keeping films in first-class condition are provided and this thing alone gives the company a great advantage over other film organizations in Japan. This arrangement also protects its vast interests at home with its financial burden caused by a big personnel of high-salaried artists.

Should some of those in authority of the other great American film companies

**Another Year Broadsens Smile**

Dr. W. E. Shallenberger, president of Arrow, wears a smile so consistently that it makes it hard to tell when he is happy over some special event. The wider expanse of his well-known smile a week ago, however, brought the information that he was celebrating a birthday. The Arrow office force presented him with a bouquet of American Beauty roses, and as another pleasant surprise, his brother Royce, of the Goldwyn offices at Cincinnati, dropped in to pay him a visit.

In fact, the Japanese industry, so far as its stage of development is concerned, may be considered in the position occupied by that in the United States in about 1923. (The third and last of this series will be published next week. In it the representatives of Associated Producers will describe production activities in the Orient and wherein it could be developed by Americans.)

**Storm Perils Gulick During Fishing Trip**

Other Universal Executives Endangered By Heavy Wind

(Special to Exhibitors Herald)

NEW YORK, Aug. 9.—Rain and hail, accompanied by a heavy wind and rough waves over Long Island Sound, recently, endangered the lives of several Universal executives, among them being Paul Gulick, director of publicity, and John C. Brownell, chief scenario writer.

Gulick in Small Craft

Gulick was fishing in a small craft in Lake Waramaug, Conn. With difficulty he made a successful landing in the face of terrific wind and choppy water. With an offshore wind it would have been virtually impossible to effect rescue had the boat turned over.

Continuing over Norwalk, Conn., the storm next hit in the vicinity of Oyster and Huntington Bays. Brownell, in his yacht, Virginia, was going from Huntington Bay to Oyster Bay. In the party on the boat were Kenneth Hall, formerly a Universal actor; William Haddock, a former Universal director, and Henry Clay Bate, assistant director of publicity.

Sails Are Lowered

Lowering of the sails and casting out of two anchors was not effective. When the storm lifted they found they had been driven toward the rocks, shore, which was only a few hundred yards away. During the storm lightning struck near the boat several times.

**Neilan Makes "Penrod" Starring Wesley Barry**

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 9.—Marshall Neilan’s next picture for Associated First National following “Bits of Life” will be an adaptation of Booth Tarkington’s book, “Penrod.” Wesley Barry will have the title role. Prior to launching the production Neilan will confer with the author.

MADAME SHUEPBACH

Of the Minada Film Company of Paris, France, who has just signed a contract for the rights to “Adventures of Tarzan” serial, starring Elmo Lincoln, for France, Belgium, Holland and Switzerland.
Church Supports Industry in Campaign Against Blue Laws

More noticeable than at any time during the industry's long fight against blue laws and censorship is the tendency of religious leaders to publicly denounce these forms of oppressive legislation.

This attitude strengthens greatly the position of the industry. Religious leaders exert an influence that cannot be questioned. Therefore, their statements and activities should go far in convincing the public that the radical reform movement is not for the best interests of the American people.

Enhanced by the support of church leaders members should find the PUBLIC RIGHTS LEAGUE movement producing greater effects than it would with church opposition. Following is a review of the recent activities on the part of churches and their leaders to oppose blue laws and censorship:

PUBLIC IS BEST CENSOR: The Synod of the Province of the Mid West of the Episcopal church in its report on censorship declares that "We regard the only fundamental remedy for poor films to be an enlightened public opinion, which shall make it unprofitable to exhibit undesirable films. This public opinion should be brought to bear not only upon the exhibitor, but primarily upon the producers."

DENOUNCES INTOLERANCE: The Rev. Harry L. Myers of Decatur, Ill., speaking at the First Congregational church in Wilmette, a Chicago suburb, said: "Keep your own house in order. Don't try to regulate your neighbor. What is wrong for you on Sunday might be all right for him. There has been too much blue law agitation."

COOPERATION BEST MEANS: A movement has been launched by the brotherhood of the Immanuel Presbyterian church of Los Angeles "to get together for the uplift of the motion picture by closer cooperation and a better understanding between the church and the motion picture industry."

BLUE LAWS REPREHENSIBLE: The Rev. Walter E. Bentley, an ordained Episcopalian minister, in denouncing blue laws and censorship says: "Blue laws prohibiting motion pictures and sports on Sunday are as reprehensible as any other extreme. When you do not approach restrictions with moderation there is always a reaction. There was in the days of the Puritans; and there will be again if blue laws are adopted. Extremes always alienate public opinion."

PASTOR LEADS CAMPAIGN: The Rev. D. Herbert Jones, a Baptist minister, led the recent fight for Sunday opening at Huntington Park, Cal. Speaking of the blue laws he says: "I would just as soon believe that the perfume of the rose comes from the polecat as to believe that the spirit of the blue laws comes from God."

PEOPLES TIME THEIR OWN: The Rev. Father Du Pensea of Milwaukee, declaring that religious atavism prompts the movement to Sabbatize cities and towns, said further: "Certainly men should go to church, but after worship they should be permitted to spend their time as they choose."

Tolerant religious leaders oppose blue laws and censorship. As a member of the PUBLIC RIGHTS LEAGUE it is your duty to convey these facts to your patrons. Information of this nature will serve in quieting the agitation for legislation detrimental to the industry.
Don't Be Afraid to Tell Your Patrons if Film Has Been Cut:

If your patrons stop, on leaving the theatre, to ask you if the picture has been censored and cut don't deceive them.

In case the picture has been mutilated and you assure them that it has not been you are defeating your own cause.

Many pictures are ruined by the censors' scissors and lack of judgment. You tell your patrons that these pictures have not been cut and they will leave the theatre vowing never to return.

There should be no tax on brains. A tariff on foreign films would be a barrier to the importation of the masterpieces of the Old World which the American public is entitled to see.

PUBLIC RIGHTS LEAGUE.

This is copy for slide No. 16. Each week there will be printed in this space a brief message of information and argument aimed to inform the public correctly concerning the issues involved in the campaign for the freedom of the motion picture.

To tell your patrons that a picture has not been cut when it has is a reflection on the sincerity of the industry to present a high standard of entertainment.

If your patrons are told that a picture has been mutilated they will see the fallacies of censorship. This in time will create a united sentiment against legal regulation.

The dissemination of correct information will not defeat your cause. On the other hand it will win the support of the public in the industry's campaign for a free screen.

PLEDGE

PUBLIC RIGHTS LEAGUE

"For the Freedom of Motion Pictures"

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws.

Knowing that immediate action must be taken to maintain the freedom of the screen, I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE, my only obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

Sign and mail to EXHIBITORS HERALD, 417 South Dearborn Street, Chicago. You then will be enrolled as a member of the PUBLIC RIGHTS LEAGUE.

Name
Theatre
City

Clip Out! Sign! And Become a Member of League
Kansas City Exhibitors Hit by Ruling of Revenue Agent

Theatre Men Fined for Selling Tickets Which Do Not Have Name of Theatre Stamped On Back—Settlement Is Sought

(Kansas City, Mo., Aug. 9.—Undue hardship has been forced upon exhibitors in this district through developments which have followed unusual activities on the part of internal revenue agents. Because of the fact that tickets, sold at the box office, were not specifically numbered, a ban was placed on ticket vending machines, while several exhibitors have been fined for selling tickets which did not have the name of the theatre stamped on the back of them.

Goldman Seeks Satisfactory Agreement

The exhibitors, through Lawrence Goldman, state counselor of the Motion Picture Theatre Owners of Missouri, are striving to reach some satisfactory agreement with the government officials. "There are about thirty-five theatre owners in Kansas City who have been using ticket machines made by the National Cash Register Company," Mr. Goldman said. "Under the ruling of the revenue officers in this district it appeared as though these machines would have to be discarded.

"It seems that the only objections from government agents has been that there are no serial numbers printed on the tickets, as issued from the machines. It has been suggested to the local office that if the revenue department desires a permanent check on attendance, as registered, one of the counting devices could be arranged so as to make it impossible for it to be turned back until the number '100,000' is reached.

Willing to Mediate

"Collector Buchanan has indicated that he would make any arrangements that will relieve theatre owners from any hardships or loss that might result from the previous ruling.

"As to any charges that might possibly be placed against theatre owners, not having the name of the house stamped on the back of the tickets, as in the case of many exhibitors who have stock roll tickets, I fail to see how the revenue department can possibly support its position. The Revenue Act of 1918, 'Under which these collections are being made,' states in Section B:

Law Is Cited

"The price * * * shall be conspicuously * * * printed, stamped or written on face or back thereof (admission or ticket card), together with name of vendor if sold other than at the ticket office of the theatre, opera or other places of amusement."

Mr. Goldman's contention regarding the printing of the name of the theatre on the back of the ticket has been upheld in a conference between Mr. Gold- man and Collector Buchanan. An agreement was reached between the two whereby the ticket vending machines would be permitted on condition that one of the counters be tied up. A plan which will serve as a remedy to the complaint made by exhibitors regarding the use of serial numbers is now being worked out.

New York Exhibitors Fined by Government

(New York, Aug. 9.—It is understood that exhibitors in the small towns in northeastern New York have been fined from $25 to $50 for a technical violation of the treasury department's ruling as to the printing of admission tickets. In a majority of the cases the theatre men did not know the law and no charges of fraud were preferred.

What Exhibitors are saying about EXHIBITORS HERALD

"I could not get along without the HERALD. Best trade paper yet."—F. H. Gatcomb, manager, Armstrong’s theatre, Vanceboro, Maine.

"I read the HERALD from cover to cover and do not see how any exhibitor could get along without it."—Albert Warren, manager, Acme theatre, Aransas Pass, Tex.

"We always have a rough house to see who gets the HERALD first. Exhibitors would be greatly benefited by reading every word of it."—Mrs. W. H. Helfer, manager, Ilasa theatre, Alice, Tex.

"It's my opinion. EXHIBITORS HERALD outsells all of the rest of the trade papers combined. My show house is at your service to help you in your fight to maintain the freedom of the screen."—S. L. Thompson, manager, Cozy theatre, Grey Eagle, Minn.
Akeley Plans African Expedition to Get Gorilla Pictures
More Than One Year Will Be Spent in Exploring Forests and Studying All Phases of Congo Life

An expedition which will cooperate with the American Museum of Natural History has been organized by Carl E. Akeley to penetrate into the forests of the African Congo to study and photograph the gorilla, as well as other phases of African life.

Mr. Akeley is widely known as a naturalist, explorer and hunter. He is also inventor of the Akeley camera and president of Akeley Camera, Inc.

Three Akeley cameras with many special lenses for telephoto work, as well as special lenses for work in dense jungles, where there is little light, will be taken on the expedition. Mr. Akeley also has designed a special stereoscopic motion picture camera for his special study.

Mr. Akeley has made three previous trips of long duration into unknown parts of Africa and knows all the conditions that have to be combated. While on the last one he joined forces with Roosevelt and hunted elephants with him on the Gash N'Gisu Plains.

Not only will he hunt and preserve the skins and skeletons of the gorillas for the museum, but he also will take plaster casts of the face and hands and of the body before and after skinning to be used with the many pictures in reconstructing a big group at the Museum.

He will cover all phases of African life during his trip and will have to show everything from the wonderful bird and animal life through to the beautiful scenic and native with the most spectacular of all, "The Life of the Gorilla," as the climax.

In the gorilla pictures, Mr. Akeley will endeavor to show the daily life of a family, if possible, or single ones caught at opportune moment in their daily routine. It is said that no one knows just how or where they live, how they hunt, what food they eat or how they get it.

The trip will take more than a year. Progress into the deep jungles is necessarily slow as there are many obstacles.

The naturalist will depend mostly on the

MONEY MAKING IDEAS
Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By HENRY W. GAUDING
(Manager, Lincoln theatre, Pittsburgh, Pa.)

I am experimenting and taking a long chance. Started two new serials in midsummer, Ed
die Polo in "Do or Die," and George Seitz in "The Sky Ranger." This is hot weather and a carnival is in full blast. Two blocks away.

Placed Mary Pickford in "Through the Back Door," starting Polo, and Harry Carey in "Desperate Trails," with "The Sky Ranger." Made a pretty good start on Polo but fell down on Seitz. No fault of either feature or serial, as all are good.

Will play "Bob Hampton of Place" on second episode of "The Sky Ranger" and try to get them interested. Tough proposition, though, in hot weather. Was closed one week in July. Had brick front of theatre acid washed, all woodwork painted, and interior decorated.

Everything is now in shape for the time when business returns to normal. Business in this section far from brisk but no cold feet. Good times will come again. HEADS UP!

By MRS. R. G. JORDAN
(Manager, Hinsdale theatre, Hinsdale, III.)

When I hesitated about "Mickey" on account of the price, the salesman suggested selling tickets in advance. I made packages of five, and the boys and girls sold them at 30 cents each, returning to me the price of four. They went wild, ringing every door bell in town.

I have sold in this way twice since and made many friends, as proved by good business before and after. It is great publicity if carefully handled. I'd never use this method except for really good pictures. On "Black Beauty," they sold six and paid for five.

Paramount Club Is Formed in New York
(Special to Exhibitors Herald)

NEW YORK, Aug. 9.—At a recent meeting at the home office of Famous Players-Lasky Corporation, the organization of the Paramount Club was effected. More than 100 employees and executives of the company were present and the following officers were elected.

President, Eugene Zukor; vice-president, Oscar Morgan; secretary, Belle Goldstein; treasurer, E. A. Brown; board of governors, H. C. Wiley, G. E. Akers, R. W. Saunders, G. B. J. Frawley, Paul L. Morgan. The purpose of the club is purely social, with special attention given to athletics and amateur theatricals.

Buys New Dean Vehicle

Universal has purchased "Wild Honey," a story by Cynthia Stockley, as Dracula Dean's next Universal-Jewel starring vehicle. Lucien Hubbard is writing the continuity.
Theatre Observations—I.

An apple dropping from a tree, as countless billions of apples before and since have dropped, led to the discovery of the laws of gravity. A tea kettle full of water boiling, as countless gallons of water have boiled, led to the invention of the steam engine.

Observation was actually responsible.

Is it impossible that observation of theatre audiences may lead to the formulation of a perfect managerial scheme of things?

Read the unvarnished record of recent observations in Chicago theatres presented herewith before you shape your answer. Then ask yourself, "Do I really know my audience?"

Exhibitors responsible for such developments as the shrinkage of theatre advertising in the Chicago Tribune from nine to five columns should find each observation significant.

The blind man at the Rialto obviously did not read the Rialto advertisement. But he learned of the showing, and he enjoyed the picture. Many should learn from that the important fact that advertising is responsible for considerably more than it is commonly credited with. Also, a primarily visible commodity which has also the power of entertaining the blind is a more valuable commodity than many advertisers consider it.

The child at the Oakland Square who so convincingly demonstrated that a scene of the type which is singled out by professional censors for the purpose of strengthening their position is positively without effect upon the juvenile mind demonstrated at the same time the utter certainty of eventual defeat for those who badger the industry. Exhibitors whose lack of confidence in the commodity which they sell has led them to curtailment of advertising or similar measures should find in such demonstration cause for renewal of faith.

The lady who challenged her visitors from the largest American city to mention an institution comparable to the largest theatre of the second American city gave evidence of the motion picture theatre’s position in the civic life of its patrons which no exhibitor can afford to ignore. She revealed to those sufficiently clear sighted to be worthy of the name “exhibitor” that the theatre is as much the property of his patrons as of himself. She directed attention to an obligation on the part of the exhibitor which has not been recognized by the man who has closed his theatre at the conclusion of the first unprofitable week or has replaced his regular programs with the cheapest attractions obtainable.

It is not necessary to point out to the intelligent the significance of the observations recorded above. None equipped with the qualities necessary to success in the theatre business can fail to form the conclusion that much of the recent gossip of depression, and much of the mismanagement which has induced it, is the result of a serious lack of faith in the motion picture and the theatre on the part of those who direct their destinies.

The plain fact is that too many have underrated the value of their own possessions, that too many have attached unjustifiable importance to temporary considerations and followed a course which, were it not for the demonstrated ruggedness of the photoplay’s popularity, would be fraught with lamentable consequences.

Since “The Miracle Man,” faith has been a popular subject for motion picture writers. It has not been treated in every instance in such manner as to present it in its proper light.
Suggestions in the Stills

By GORDON H. PLACE
R-C Pictures Corporation

“Shams of Society,” the latest Walsh-Fielding production, directed by Thomas B. Walsh and presented by R-C Pictures Corporation, is rich in scenes of lavish display of gowns, amid suitable settings. It is a story of the humiliations and embarrassments suffered by a woman of high social position (Barbara Castleton) because her husband (Montagu Love), a man of great wealth, refuses to grant her an allowance of pin money, though he is otherwise generous and kind to her.

Prologue material falls into three distinct kinds in this production, each of which is represented by a scene still on this page, with a brief suggestive description of the manner in which each scene still may be utilized by the exhibitor to enhance the interest in the production, and to develop the receptive attitude and atmosphere immediately preceding the presentation of the production on the screen.

Helen Porter is the wife of a rich man who is kind to her in every way but one. Though he authorizes unlimited charge accounts for her at all the smart shops and pays the bills without question, he will not give her a regular allowance and she is often humiliated by the lack of pin money.

In the first still, which is from a pivotal point in the picture, Helen Porter is shown bartering with a second-hand clothing dealer, for the sale of one of her costly and beautiful gowns, that she may meet her personal financial obligations.

Reproduce this scene with three characters—the woman, the Hebrew clothing dealer and one maid. A simple boudoir setting is all that is required, and two or three gowns. The dialogue should be simple and direct, the woman explaining to the dealer that she wishes to dispose of the gowns. He winks at the maid who answers the wink with a grimace as she hands the garments to her mistress. The dealer makes it clear that he understands that women in high society are often pressed for ready cash, and he will be as liberal as possible in the hope of future custom. He offers her $100 for the gown, which she declares is worth $500. He replies that it is cast-off clothing and he will buy it only as such and she can take his offer or leave it. She accepts with a sigh of resignation.

The second still is a cabaret dancing scene with three couples. The set can be reproduced on any stage at comparatively small cost, using either two couples of dancers or more as desired by the theatre manager.

Using this as a prologue it will lead naturally into the screening of the production.

One of the important sequences of “Shams of Society” is in the salon of a fashionable women’s shop, pictured in the third still.

A fashion show can be arranged with the best and most exclusive women’s shop in your town, or with a big department store, which will give a great deal of interest to the production itself.

Set your stage as shown in this still, with lattice as shown, and with simple and elegant furnishings. The department store or women’s shop will supply models, gowns and all settings. Your co-laborer will doubtless divide with you the cost of setting the stage. This should be made as lavish and exclusive as possible in order to get the best results and to make the prologue most effective.

Have your stage director arrange suitable lighting effects, and train the spot on the models as they pose. The “customers” can be at ease on the seats and lounges, and can from time to time move over to the model on the pedestal and examine closely the frock being exhibited.

To add to the effectiveness of this setting and presentation, the saleswoman can give a brief description of each gown to the “customers.”

Set this stage so that the screen will drop in front of the lattice, or so that the lattice will exactly frame the screen if the latter falls behind the lattice. Extinguish all lights for an instant as screen is adjusted, and begin immediately the presentation.
The classics have it that "one touch of nature" makes the whole world akin.

Two touches of nature made the public of Los Angeles akin in so far as concerned the matter of attending Miller's theatre to view the exhibition of "Down Home," Irvin Willatt's W. W. Hodkinson production. Accompanying illustrations show the touches of nature responsible for a well attended engagement.

Fred Miller, proprietor of the theatre, started his campaign by use of other than natural appeal. He had special 24-sheets prepared for all the available boards in the city. All were hand-painted in brown, orange and white, an item of expense which is not quoted but easily estimated. The report states, "This stunt, which was never tried before because of the enormous amount of work in connection with it, proved well worth while."

It is in Mr. Miller's touches of nature, however, that the most interesting novelty of his campaign lies. The second illustration in the accompanying panel shows an antiquated chaise which was driven about the streets by an overcoated driver and with snow clinging to its wheels during one of the warmest periods of the Summer.

The third unit of the panel shows the setting produced in the window of a downtown candy store and maintained throughout the run. Few more artistic conceptions are received in the contributions of a representative month than Mr. Miller's old mill scene. Its effect at the season of its exhibition must have been impressive.

Both of the latter features of the campaign qualify as distinct novelties. They are not of the type of exploitation that suggests itself at once upon mention of a picture's title, nor of the class that come to mind after a hasty reading of the printed information available.

Ideas of this class are conceived only after study, and the vision of a genuine showman is required to perfect them in their executed entirety.

Mr. Miller's work in the exploitation of "Down Home" is the sort of work that real showmen do. There is nothing of the cut-and-dried about it. It is not stock stuff.

Where thought of the type necessary to produce such enterprise exists mere mercurial considerations and similar temporary circumstances are of comparatively little moment. There is but one possible result of such endeavor, and that result is success. Success, in the theatre sense, implies prosperity.
Morgan R. Walsh, manager of the San Francisco, Cal., exchange of Federated Film Distributors, Inc., tells in the following story how he introduced that organization’s serial, “Miracles of the Jungle,” to his territory through a straight-from-the-shoulder drive to the public. Incidentally, several developments in serial presentation are revealed in his account of the campaign. Read the story of an innovative campaign written by the man who directed it.

Four weeks prior to the opening date we posted 150 twenty-four sheet stands, 50 eight-sheet stands, 200 three-sheet stands, and 500 one-sheet stands, all of which were dated “Beginning July 16th.” Our newspaper campaign began on July 16th with a two-column five-inch “ad” which appeared in all the papers, and was increased to a three-column twelve-inch “ad” two days before the opening July 16th. These “ads” were carried in all the newspapers of San Francisco.

We arranged with the San Francisco Chronicle, a morning paper of San Francisco, to give a free matinee from 9:30 a.m. until noon on the opening day to the kiddies of San Francisco. This proved a howling success, there being 3,800 youngsters in attendance. After they had seen the first three chapters of “Miracles of the Jungle,” we presented them with a small bag of candy and a very interesting little booklet containing facts about animals and, last but not least, a highly colored animal hat advertising the picture at the Rialto theatre. The kiddies put their candy in their pockets and scattered to all four corners of the city wearing these animal hats carrying the message of “Miracles of the Jungle” to every home.

The secret of our success is this: We have arranged this picture in five books of six reels each and it will be shown at the Rialto theatre and at all first-class theatres in five consecutive weeks. We have eliminated all flash backs and re-introductions of characters throughout the picture. The main title reads as follows:

"This production has been produced in thirty reels. Seven hours would elapse in presenting the entire picture. Therefore it has been arranged in five books, one book will be shown each week for five weeks. We now present Book One, "The City of Lions.""

Book One ends in the midst of a tense climax, and we close with the following title,"End of Book One. Book Two Starts Next Saturday." "A Few Scenes from Book Two." Then we show a few excerpts of Book Two.

By this method we are presenting a serial in feature style.

By the above method may readily be seen the wonderful advertising possibilities and the "proof of the pudding is in the eating," for the Rialto theatre is breaking all box office records in the history of the house. Photographs taken after nine p.m. July 16th, on the opening day.

We have introduced to the film game an old merchandising fact, that goods must be displayed to be sold. We have fitted up our exchange as a jungle in miniature with wild animals hanging from every bough. Over the cashier and booker's window we have iron bars, back of which gleam fierce lions and tigers; at the further end of our jungle scene we have a wonderfully large cutout which is thrown into bold relief by being backed up with electric lights. The exchange as a whole presents a wonderful sight and has created more comments than anything which has been tried on the row before.

Here's a poem from the house organ published by Fred S. Meyer, Palace theatre, Hamilton, O. It requires no comment.

Prosperity is coming. You can hear the wheels a-humming, and business, friends, will soon be just immense.

Get up, old pal, and hustle, kick hard times on the bustle.

Work hard, shut up and use some common sense.

Dull days will soon be over and you'll soon be in clover.

Look cheerful, and don't croak, if you are wise.

Talk good times and you'll win them, be game and you'll be in them.

Now is the time for you to advertise.
Showmen United Through Exploitation Influence

The uniformity of exploitation, as conducted by widely separated American exhibitors, cannot but be regarded as significant of a wholesome unity of thought, which is practically equivalent to unity of whatever nature is desired. That exploitation is uniform, and uniformly successful, cannot be questioned by any who follow the records of theatre advertisers as they should be followed.

Recent contributions showing treatment accorded the products of a single organization, Associated Exhibitors, Inc., serve excellently as illustration.

In Albuquerque, N. M., the management of the Pastime theatre fought excessively warm weather by decorating his lobby as shown in an accompanying illustration for the showing of Harold Lloyd’s “Now or Never.” It is stated that for the first time in weeks he requested escort when he went to the bank with the proceeds of the engagement.

Some thousands of miles away at approximately the same time the management of Gordon’s Olympia, Boston, Mass., was using the same attraction and utilizing cutouts for lobby purposes in similar fashion—wth similar results.

Somewhat previous to this time the Strand theatre, Amarillo, Tex., exhibiting “The Devil,” featuring George Arliss, constructed the picturesque front shown in another illustration. And somewhat later the Holman Day feature, “The Rider of the King Log,” was shown at the Scollay Square Olympia, another theatre of the Gordon chain, under similar circumstances.

Compare, for purposes of substantiating the statement that exploitation uniformity prevails, the showmanship endeavors of the exhibitors represented.

Is there any essential difference between showmanship in Boston, Albuquerque and Amarillo? And should there be any difference?

The negative reply to both questions is the only acceptable one.

In the light of the importance commonly accorded the business of selling theatre entertainment, the unity of theatre thought so evident in this and other instances is obviously a matter worthy of serious consideration. There is little need for concern as to the welfare of an industry so well founded at any time.

Musical accompaniment for motion pictures is currently the object of much study and discussion among theatre men.

It has been said that “music is half the picture.”

That is probably an over rating.

The history of strictly musical entertainment does not compare favorably with the history of strictly screen entertainment, the latter a term properly applicable to the too commonly encountered performances where the advantages of such music as is provided may be estimated as nil.

But the rating is not important.

The important thing is program unity.

Music, special features, etc., are and should be regarded as parts of a whole.
Exploitation Stories Recorded by the Lens Showing the Trend of Advertising Activity

W. DRUMBAR, manager of the Riviera theatre, Knoxville, Tenn., obtained the cooperation of a coal company in organizing a parade in which 1,000 boys participated to advertise First National’s “Peck’s Bad Boy” through the usual free matinee method. Photographs reproduced above and below indicate the volume of the publicity gained by the enterprise.

A. LEVY, manager of the Strand theatre, Waco, Tex., constructed the above lobby display for “The Rider of the King Log,” Associated Exhibitors production. Note especially the cake of ice in the foreground in which the title of the picture was frozen.

PROLOGUE for Hugo Ballin’s Hodkinson production, “The Journey’s End,” arranged by S. L. Rothaël at the Capitol theatre, New York. Against a black background broken by a lighted panel a singer dressed as a nun sang “Ave Maria.” The prologue suggests divers elaborations which may be inexpensively and effectively produced.

DUMMY policemen “walked beat” in the lobby of the White House theatre, Milwaukee, Wis., during the engagement of “Outside The Law,” Universal production starring Priscilla Dean. A maximum of paper and special display matter well unified and confined to strengthen the general effect of the lobby.
Reproduction of the twenty-four sheet prepared by Universal for general advertising use in behalf of theatres playing Universal productions. Gladys Walton, Frank Mayo, Marie Prevost, Hoot Gibson, Miss DuPont and Herbert Rawlinson will be featured in eight special attractions each during the coming season. Liberal distribution of the stands should go far toward preparing the way for them.

An elaborate revue, in which the players were all children and the scene was a cabaret, was staged by Sid Grauman at Grauman's Million Dollar theatre, Los Angeles, for Wm. A. Brady's Paramount production, "Life."

Five cowboys were employed by George Schmidt, managing the Strand theatre, Atlanta, Ga., to exploit "The Big Town Round Up," Tox Mix's Fox production, in a week's engagement. Special attention was given the mill district and attendance was such that a balcony entrance seldom used was opened.

The booking policy of the Weir theatre, Aberdeen, Wash., necessitates change of display thrice weekly. Settings for two Paramount productions shown in illustrations above and below attest the quality of the work.
NORMAN DIXON, Paramount exploitation man, proceeded cautiously in launching his "Too Much Speed" campaign in Columbus, O., where that picture was shown at the Colonial theatre. His first step was to interest city officials and newspapers in a general safety first campaign. When this was well under way he introduced the warning hand taken from a poster designed by Walter P. Lindlar, assistant director of the Paramount exploitation division. When the hand and the slogan, which was the title of the picture, had become satisfactorily popularized, the Colonial opened a comprehensive advertising campaign which revealed the origin of the drive. Protests from automobile clubs and the mayor followed, but the newspaper, at first antagonized, followed the example of the Columbus Evening Dispatch and gave front page space to an explanation of the hoax. The illustration shows the interior of the municipal court chamber.

FRED H. WILSON, said to be the world's champion stilt walker, was employed by Fred V. Greene, Jr., exploitation representative of the Famous Players-Lasky New York exchange, to advertise the exhibition of three Paramount productions at the Rialto, Rivoli and Criterion theatres, as well as Paramount pictures generally.

A NOVEL placement of straight advertising matter is shown in the above reproduction of a photograph showing the interior of the Lagoon Resort, a pleasure place of Salt Lake City, Utah, where a banner advertised the showing of Paramount's "The Great Moment" at the Empress theatre of that city. Inexpensive as is this type of advertising it is not commensurate with exhibitor advertising as an institution that similar extensions of the advertising field are not more frequently reported.

When the picture opened at Gramman's Million-Dollar theatre, Los Angeles, recently, factory and locomotive whistles began to blow at midnight and continued long enough to interest everybody in the city as to the cause of the disturbance. Generous newspaper advertising of the theatre engagement provided the explanation and made the connection clear, incidentally causing much comment.

CHIEF SPOTTED DOG, of the Onondaga tribe, aided Howard J. Smith, of the Palace theatre, Buffalo, in exploiting Hodkinson's Zane Grey production, "The Man of the Forest," by going about the streets of the city in full regalia and giving a solitary war dance at suitably prominent locations.

When George Schmidt, manager of the Strand, at Atlanta, Ga., played the same attraction he erected a mammoth book cutout in his lobby which is shown in the illustration below, another effective and not prohibitively expensive stunt which is generally adaptable.
WHEN "The Sign on the Door," First National attraction featuring Norma Talmadge, was shown at the Strand, New York, the Ad-Photo-Scope shown in the accompanying illustration was installed in the lobby. The cabinet is similar to that of a talking machine and scenes from the picture are projected upon the ground glass screen at the top in such manner as to be visible in daylight. Miniature film is used and the machine is self-rewinding, requiring no operator.

Joseph Plunkett, managing director of the theatre, is said to have expressed himself as thoroughly satisfied with the results obtained and has arranged to retain the machine for similar use in advertising "Nobody," another First National attraction.

WHEN Goldwyn's "Wet Gold" was shown at the Broadway theatre, New York, on the same bill with eight acts of vaudeville, the management held the attraction worthy of the dominant position in the display. The 24-sheet widely used in exploitation of the picture was used to practically mask the front and inhabitants of the deep were used in elaborating the effect.

A. MIKE VOGEL, Paramount exploitation man, interested seventeen merchant advertisers and the Seattle Post-Intelligencer in a miss-spelled word stunt through the operation of which the Strand theatre run of "Buried Treasure" profited directly. The advertisements of the merchants were disarranged in such manner as to make identification difficult. To the readers who properly identified the displays suitable prizes were given and the prize-winning solutions were displayed in the lobby of the theatre. The stunt is one which can be literally adapted and used for practically any attraction with similar results.

Paul E. Noble, manager of the Liberty theatre, Portland, Ore., erected an electric sign of precedential dimensions when "The Kid" was shown at his theatre. He followed up that achievement by erecting the sign shown above when "Peck's Bad Boy," another First National attraction, was in engagement. The sign, together with a quartette from Oregon State University, are said to be responsible for Mr. Noble's report to the effect that, "the picture drew young and old, rich and poor, and all enjoyed it. Did fine business during an exceptionally hot week when business at other places was slack."

ONE hundred thousand throw-away reproductions of the above window card were dropped from a plane flying over Tex Rickard's arena at Jersey City, on July 2, advertising the showing of First National's "Scrap Iron" at the Branford theatre, Newark, N. J. Every important store window in the latter city was provided with one of the original cards, bearing Georges Carpentier's endorsement of the fight in the picture and suitable illustrations. D. J. Shepherd, A. Gordon Reid and M. J. Cullen of the Branford engineered the stunt, which is said to have been highly successful in spite of its obvious costliness.
DIGEST of PICTURES of the WEEK

All vitally concerned, as is the exhibitor who peruses these pages, with the general marketability of motion pictures placed at his disposal must await with deep interest the outcome of the conference between producers and censors promoted by Carl Laemmle, president of the Universal Film Manufacturing Company. Among the possible developments are the following:

Complete solution of the censor problem through elimination of all alleged misunderstanding—almost too much to hope for.

Partial solution of the present difficulties through the establishment of a common viewpoint—more probable but hardly within the realm of the expected.

Absolute failure to reach an understanding, followed by more vigorous warfare—an undesirable result which nevertheless will materially hasten the elimination of censorship as an institution.

None relish the thought of a compromise. Such a temporary cessation of effort on the part of the industry to throw off the yoke of the professional "regulator" cannot be regarded as conducive to proper development for the motion picture or satisfactory alleviation of the present condition of the theatre.

Two important purposes are to be served through defeat of the professional censor.

A brake upon artistic and commercial development of the motion picture art may be removed.

An unwarranted interference which places the exhibitor of censored pictures in much the same position as the man who buys "a pig in a poke," never certain that he will be able to exhibit the picture that he has purchased and advertised, may be eliminated.

Any or none of these things may follow upon the heels of Mr. Laemmle's conference. The least that any exhibitor properly interested can do is to give the facts of the conference and its purpose the greatest, possible publicity through every medium at his disposal, the first story to be followed, after the conference, with a report of the results.

"A DAUGHTER OF THE LAW" (Universal) is not issued as a special but should be. It is worthy of that distinction. In it Carmel Myers has one of the best roles of her career and makes capital of every opportunity. Jack O'Brien, Fred Kohler, Jack Walters, Dick Larenco, Charles Arling and Joe Bennett give excellent support in a swift-moving logical crook story admirably directed by Jack Conway.

"WEALTH" (Paramount) has been well produced by William D. Taylor from a Cosmo Hamilton story. Ethel Clayton, the star, performs capably a part which does not tax her ability as an actress. Herbert Rawlinson enacts satisfactorily a role not entirely suitable to his personality, while Claire MacDowell and Jean Acker appear to advantage in other characterizations.

"A VIRGIN PARADISE" (Fox) recalls the serial days of Pearl White's career, the subject matter being similar in some respects to her chapter vehicles and the performance of the star measuring up well to the memory of her earlier appearances. Pearl White followers and the general public should warmly receive the present offering, which will be rated by many her best under Fox banner.

"WHERE LIGHTS ARE LOW" (Robertson-Cole) tells a story of San Francisco's one-time Chinatown, a colorful narrative in which the star and a well-balanced supporting cast give consistent and vivid portrayals. There are many thrills in the picture, and several unexpected twists that add novelty to quality. The star's performance is of accustomed character.

"GREATER THAN LOVE" (Associated Producers) should win popular rank as the best of Louise Glaum's recent vehicles. Delicate subject matter is skillfully handled and a large cast of capable players works earnestly to produce a convincing realistic drama. The story is by C. Gardner Sullivan. Fred Niblo directed. J. Parker Read, Jr., provided the lavish type of production which has come to be regarded as characteristic of works bearing his name.

"ONE WILD WEEK" (Realart) presents Bebe Daniels as a mischievous girl of eighteen whose antics involve false arrest and threatened loss of an inheritance but work a certain good for all concerned and end romantically. The play is wholly humorous and clean, well qualified to please the star's followers. Maym Kelso, Edith Chapman and Herbert Standing have prominent supporting roles.

"CRAZY TO MARRY" (Paramount) is good entertainment which should please the majority of theatre patrons. It was well received at the Rialto, New York. It compares favorably with the best of Arbuckle's previous performances.
A SPECIAL CAST IN
“A VIRGIN PARADISE”
(FOX)
A swift moving melodrama with Pearl White as the star and a good supporting cast. Director J. Searle Dawley has made some unusual camera effects and worked his story up to a climax heralded by a side-splitting comedy situation and grim, fight-to-the-death between the jungle maiden and the heavy. Lovers of melodrama will storm the box office to see this Fox special.
In “A Virgin Paradise,” a melodrama described as “a story of the jungle and civilized society,” are found situations that bring to mind the Pearl White who won great popularity through her daring serial stunts. There are no hair-raising escapes, to be sure, but there are wild jungle scenes, showing the fearless Pearl teaching the Lord’s word to her disciples—the lions and the monkeys.
There is the thrilling return of the jungle maiden to civilization and her struggle with it, the salient scenes being the ones where she has difficulty in putting on a dress, getting it on backwards, and her realistic fight with the persistent heavy, in which she is victorious.
The photography throughout is excellent, especially in the beginning depicting the eruption of the volcano and the downward rush of the lava. There is contrast here, the kind that delights the eye.
The cast, headed by Pearl White, includes Robert Elliott, J. Thornton Baston, Alan Edwards, and others.
Those who enjoy melodrama will enjoy “A Virgin Paradise.” Those who are coolly disposed to melodrama will not be enthusiastic.
The story covers a considerable period of time, but its basic plot is the return of Gratia Latham, the “jungle maiden,” to civilization in care of a party sent out to get her if she were still alive on the South Sea Island. “Bob” Alan, the hero, and his pal, Slim, play important roles in protecting and aiding Gratia in her “civilized” plight, the end, of course, bringing Bob and Gratia together at the church.

CARMEL MYERS IN
A DAUGHTER
OF THE LAW
(UNIVERSAL)
Interest and suspense well sustained in this five-reel crook drama. Star has a fine part and makes the most of every opportunity. Accorded good support throughout. Directed by Jack Conway.
“A Daughter of the Law” is not issued as a special but it should be. It’s a big picture in every way. Here is a swift-moving, logical crook play that will raise them out of their seats. It has punch and zip and go to it and is a striking example of what excellent results can be obtained from a plot oft used, when an intelligent director and a competent cast work in perfect harmony. One tense situation follows another so closely that you are puzzled as to the outcome and vastly relieved at the fade-out, when the crooks are finally placed under arrest.
It has its tragic moments, its heart interest and appeal. The bond of affection between a sister and brother furnishes the motive. The daughter of a police inspector, attempting to save her younger brother from himself, after he has left home and allied himself with a gang of thieves, is the plot, but all so logically and interesting told, it stands out as one of the season’s best crook plays.
Carmel Myers gives a strong and pleasing performance as Nora Hayes, the inspector’s daughter. She displays a keen sense of dramatic values, which, combined with her winning personality, makes the part stand out as one of her greatest performances. She is accorded excellent support by Jack O’Brien, as Jim Garth, her sweetheart; Fred Kohler, Jack Walters, Dick Laren, members of a gang of toughs; Charles Arling as her father, and Joe Bennett, who plays Eddie Hayes, the wayward youth.
The interior sets for the most part are of a saloon, the meeting place of the crooks, but several scenes in a fashionable home also show taste and care in construction. The photography throughout is of the best, especially the night stuff. Director Conway is deserving of highest praise for his work. He kept the story moving at a high pitch and it is told with but few subtitles. The continuity is by Harvey Gates, Herbert Glennon was the cameraman.
Police Inspector Hayes’ son Eddie has become a member of a notorious gang of thieves. His daughter Nora maintains her faith in him and attempts to save him from himself. She visits the hangout of the Stacey gang and finds Eddie there. Jim Garth, one of her father’s assistants, discovers Eddie is a member of the gang and informs his chief that the arrest of the thieves will bring disgrace upon the family. Nora overhears the conversation and goes to warn Eddie of the raid. She is locked up by the gang.

Two scenes from “A Daughter of the Law,” starring Carmel Myers (Universal).
leader while they prepare to rob a wealthy home. The police are tipped off by Nora who escapes by a novel trick. In capturing the burglars, Eddie is shot by one of the bandits. The gang leaders are convicted of murder. Later they escape and swear to “get” Nora and Garth. They manage to kidnap her and send for Garth who is drawn into the trap. On the promise of Inspector Hayes to let them go, they release Nora but take Garth with them to the border. As the train approaches the state line, detectives invade the car, flash off the lights and capture the thugs.

BEBE DANIELS IN
ONE WILD WEEK
(REALART)
Bebe Daniels in a tomboy girl role and a picture which combines cleanliness and humor. A well produced feature different but not too different from the star’s past productions. Wholesome, humorous entertainment for any season.

“One Wild Week” marks a slight departure from custom for Bebe Daniels. In it she appears as a tomboyish girl of eighteen whose mischievous pranks are not without extinction and whose influence is for good. A simpler role than usual, she makes good use of her time before the camera and should satisfy her followers.

Maym Kelso, Edith Chapman and Herbert Standing are prominent in support, giving performances of their respective standards. Other players are of like effectiveness in their various portrayals.

The humor of the play, its chief substance, is delivered in action and subtitle, the speeches of the star and the leading man being written for the obvious purpose of causing laughter and successful in that end.

Bebe Daniels is cast as Phyllis Hathaway, who attains her eighteenth year as the ward of a spinster aunt and learns that she is heir to a small fortune—providing she keeps her name out of the newspapers for a period of six months. She goes to visit an old friend of her mother and is arrested falsely for theft. Giving a fictitious name, she is sent to the girl’s reformatory from whence she escapes with three other inmates and makes her way to the home of her hostess closely followed by her aunt and others who have become involved in the search for her. The final explanations are brought about interestingly and satisfactorily.

SESSUE HAYAKAWA IN
“WHERE LIGHTS ARE LOW”
(ROBERTSON-COLE)
An unusual picture breathing the picturesque yet cruelly mysterious breath of Chinese customs and their workings. Sessue Hayakawa scores another hit in his new picture, sure to please the Hayakawa followers and to win the plaudits of the casual picture goer.

Sessue Hayakawa’s latest offering, “Where Lights Are Low,” is a story dealing with the old Chinese quarter of San Francisco, brimful of action, which may seem incongruous at times, but which is always thrilling. The characters are especially well chosen, many of them being interesting studies.

Director Colin Campbell has, for the most part, turned out a picture that will please. The photography is good and effective.

Hayakawa is up to his usual high standard of delineating character. His supporting cast is adequate, including Gloria Payton, Togo Yamanoto, Miao Seki, and others.

The story deals with Tsu Wong Shih (Sessue Hayakawa) and his love for the beautiful little Chinese peasant girl, Quan Yin; how he finds her being auctioned off to the highest bidder in the matrimonial market of San Francisco’s Chinatown, and, how, buying her at an enormous price, he works at all sorts of trades to make the money. One of the big moments in the picture is Wong’s terrific fight with the hatchet-face Chang Bong Lo, who covets the girl. The end, too, is good and holds a surprise.

LOUISE GLAUM IN
GREATER THAN LOVE
(ASSOCIATED PRODUCERS)
A heavy, colorful drama lavishly produced and capably enacted. The most satisfying recent Louise Glaum vehicle. A story by C. Gardner Sullivan, directed by Fred Niblo and produced by J. Parker Read, Jr.

Few pictures presently available are comparable in splendor of production to the latest Louise Glaum vehicle. Every energy of those concerned in its manufacture obviously was expended without reserve in the attempt to make a forceful, convincing drama.

The result is a production which many will herald as greatest of the star’s performances.

The story has to do with the regeneration of a misguided young woman through the counsel and faith of an aged woman. Much of the action transpires in the “House of Lilies,” wherein reside the young woman and her companions of like estate. Excellent handling of detail prevails.

In an elaborate introduction, which is frequently reverted to as the play progresses, Fate is seen reviewing New York from a position among the clouds, his spotlight illuminating shadowed recesses and revealing the progress of the story.

Grace Merrill, played by Louise Glaum, is the leading spirit in the “House of Lilies,” where she lives with five companions. The death of Elsie, one of her companions, brings Elsie’s mother, splendidly portrayed by Gertrude Claire, who learns the tragic details of her daughter’s suicide and advises the other girls wisely. Through her influence regeneration is effected and a satisfactory ending is reached.

Mahlon Hamilton, Donald MacDonald, Edward Martinell and Betty Francisco deserve credit for their work in lesser roles.
ETHEL CLAYTON IN
WEALTH
(PARAMOUNT)

Interesting drama of domesticity, with Herbert Rawlinson in support of the Paramount star. Carefully directed and well acted. A play without a villain. 5,140 feet in length.

Ethel Clayton does satisfactory work in this Cosmo Hamilton story, but the story does not tax her ability as an actress. We have seen her much better advantage in other vehicles which call for real emotional acting. In this she has but few scenes of that character.

William D. Taylor, however, has given the Hamilton story a remarkably complete and satisfying production. The story gets under way quickly and, save for a short period where Mary is shown living at the home of her mother-in-law, it moves along smoothly to a logical and very satisfactory finish.

The scenes in the cabaret hold suggestions for excellent stage presentation for this or any other feature in which a cafe show is a part.

The story centres around Mary McLeod, an artist, who meets Phillip Dominick, the son of a wealthy woman, on a Pullman car leaving for the city. When she informs the conductor she has left her purse behind, Phillip magnanimously gives up his state-room to her. The chance acquaintance ripens into love and they are married. The match does not meet with the approval of Phillip's mother and when they go to live with her she makes life almost unbearable for Mary. The young wife becomes disgusted at her idle existence led by Phillip. Finally a baby is born to them. He goes upon a camping trip and while he is absent the child dies. Upon his return Mary determines to leave him, but Davip follows and when he announces that his mother's money has been a curse and swears he will be a man from then on, Mary knows happiness is in store for them both.

Rawlinson is much too many a fellow to play the idler, but he makes the most of the role assigned him. Claire McDowell appeared to advantage as the Mrs. Dominick of the story and Jean Acker as the child. Richard Ward Wayne was Dr. Howard, the head of a child's hospital. The burning of the hospital, which was realistically depicted, is one of the big scenes of the play.

GOLFIN!

(PARAMUNT)

This two-reel Century comedy, directed by Fred Fishback, is a little slow in getting started, but, Oh Boy, that second reel is a riot. Brownie, the Century dog comedian, does about everything conceivable from acting as caddy to reading a book to the youngest. And he seems to take a lot of pleasure in the work, too. Little Peggy Jean, dressed in conventional golfing togs, comes in for a laugh because of hery's apluse. The story is written around the popular pastime, with a nut instructor teaching a family how to play the game indoors. After wrecking the parlor they go out on the links to play. But Peggy's game is much more finished than her parents', especially when he uses his "cuck shot" on the green. A first-class comedy in every respect.

This will remind Griffith, Spoor, Selig and George Kleine of the old days, when the actors helped build the sets. Hermina France and Letta Carlyle, assisting the carpenters at the Jack MacCullough studios, Chicago, prepare a set for the first of a series of short dramas—with dire results to Miss Carlyie's finger.

ROSCE ARBUCKLE IN
CRAZY TO MARRY
(PARAMOUNT)

Is a good comedy. Should please the majority. Was well received in New York. Story humorous and subtitling worthy of special mention. Good entertainment.

The production, "Crazy to Marry" is as good a picture as "Fatty" Arbuckle has appeared in and his characterization of the love-bitten surgeon is humorous. The closing scene puts the punch in the picture and Arbuckle's pantomime at the manchean table during this chapter is one of the cleverest bits he has ever done.

Bull Montana who plays the part of the thief is entitled to special commendation. James Cruce directed the picture and has made good entertainment out of the light material. Waltera Woods wrote the scenario.

Others in the cast are Lila Lee, who plays the leading feminine role, Lura Anson, Allen Durnell, Henry Johnson, Edwin Stevens, Lillian Leighton, Sidney Bracey, Gen Blinn, C. Burton, C. Ogle, L. Littlefield and J. Young.

"Crazy to Marry" is a lively mixture of two motives—love and science. The surgeon is about to perform an operation upon Dago Red, a paroled thief, when he is informed that he is to be married in a few minutes to a young woman selected by a newly-rich mother. He hastens to the nuptials, deserts the clomoring thief, and then meets a pretty girl whom he is not to marry. Science and the waiting bride and minister slip from his mind and he blithely takes a young woman to her home—motoring 300 miles while the thief still pursues him. Arriving at the home of his new flame, he discovers that she has stumbled upon another wedding party—that the fair Annabelle is about to be forced into marriage against her will. The surgeon objects and the wedding guests reciprocate by throwing him out. It is at this juncture that the trailing thief comes to a heroic rescue.

IN SHANGHAI AND MACAO

(PARAMOUNT)

Burton Holmes' latest travel picture takes you from San Francisco to China and through the streets of Shanghai, a modern city in every respect, with electric railways, tall buildings, and up-to-date markets. Quite in contrast is Macao, once the greatest seaport of China, but now nothing but a fishing village. This one reel travel picture is up to the Burton Holmes standard, both in tinting and photography. Unique subtitles introduce the various scenes.

Assigned Role Abroad

Jesse L. Lasky announces that Ann Forrest, who has played leads in a number of Paramount pictures, will go immediately from Hollywood to London to play the leading feminine role in "Perpetua," which is to be produced under the direction of John S. Robertson.
Zierler Buys Rights on "Tarzan"
Serial for Big Eastern Territory

A big deal in state right circles has just been closed by Louis Weiss, secretary of Adventures of Tarzan Serial Sales Corporation. Under the terms of the contract Sam Zierler, president of Commonwealth Film Corporation of New York, obtains the new Tarzan serial, "Adventures of Tarzan," starring Elmo Lincoln, for Greater New York, Upper New York State and Northern New Jersey, exclusive of the city of Trenton.

Kosch Represents Weiss

It is stated that the price paid is the highest ever recorded for a serial for this particular block of territory. Harry G. Kosch acted for the interests of the Tarzan company while Marks and Marks represented Zierler.

Following the closing of this deal, the president of Commonwealth said: "I believe that in 'Adventures of Tarzan' we have the biggest serial ever offered the exhibitors of New York and Northern New Jersey. As an evidence of this confidence in the drawing power of Elmo Lincoln in his original role of Tarzan, this serial will be handled in an extraordinary manner by our exchanges, located in New York and in Buffalo.

Starts Sales Campaign

"A special corps of twelve salesmen will immediately start the work of securing advance bookings. The serial will be booked for two days' play instead of the customary one. Already some of the larger theatres in this section have indicated their desire to sign for 'Adventures of Tarzan.' A state-wide exploitation campaign will be given this production through the use of 400 twenty-four sheets, 200 of which will be used in Greater New York.

"As an absolute innovation in the matter of booking serials I have arranged to screen the entire fifteen episodes of this newest Tarzan for all exhibitors, instead of the usual three or four chapters. The record-breaking number of fourteen prints has been ordered for use in our New York and Buffalo offices. I have also arranged for a series of personal appearances in conjunction with two-day bookings."

Fox Reissue Bookings Surpass Expectations

Fox Film Corporation reports that the three reissued William Farnum pictures which that film has been offering to the trade recently have been productive of bookings far in excess of expectation. In fact, so great was the contracting activity that followed reissue of these pictures that they have immediately established themselves as among the best current sellers of the Fox output, it is stated.

The reissues of "Riders of the Purple Sage," and "The Rainbow Trail," both from stories by Zane Grey, came at a time when publishers were united in a national drive on the works of the famous author. "When a Man Sees Red" was the third reissue.

Host and Guest at Dinner

NEW YORK, Aug. 9.—Jack Hoxie, cowboy star of Arrow Film Corporation productions, was guest of honor at a dinner tendered by President W. E. Shallenberger of Arrow at Browne's Chop House last week. Others at the banquet were representatives of the trade press and various persons prominent in independent production and distribution, including executives of the Arrow organization, Dell Henderson, Hoxie's director; Tom Curran, his manager, and a group of New York exhibitors.

Hoxie Shows at 50 New York Theatres

Fake Holdup Brings Press Publicity for Star of Westerns

During Jack Hoxie's stay of one week in New York City he made personal appearances at fifty theatres in Manhattan, Brooklyn, New Jersey and the Bronx.

On his arrival in New York the cow- boy star of Arrow Film Corporation productions broke all records, it is said, in obtaining a pistol permit at the city hall. Following this he was introduced to Mayor Hylan and Commissioner Earhart.

Hundreds Greet Him

At every house in which he appeared he was greeted by hundreds of admirers, both adults and children. Among the special stunts arranged for him by J. C. Davis, his personal representative, and the advertising and publicity department of Arrow were a fake holdup and a meeting with "Philadelphia Jack" O'Brien and Tex Rickard.

A special performance was staged by the star for the officers and members of the mounted traffic police of New York. Hoxie showed the traffic squad a few riding stunts and in return the policemen displayed their prowess.

Feted by Shallenberger

One of the big events of the week was Hoxie's personal appearance at a special morning matinee given in conjunction with the showing of one of his pictures at Loew's American Theatre, 42nd and Eighth Avenue. More than 3,000 children from all over New York filled the theatre. On his last night in New York, Hoxie was the guest of honor at a banquet given by Dr. W. E. Shallenberger of Arrow, to the representatives of the trade press and about fifty other invited guests at Browne's Chop House.

Gore Contract Assures Ince Film of Bookings In Leading Playhouses

Announcement of the signing of a contract which completes a nation-wide leading theatre presentation of "Mother O' Mine," the Thomas H. Ince feature, is made by General Manager Al Lichtman of Associated Producers, Inc. The contract which completes the special presentation for the country is with Gore Brothers, Ramish and Sol Lesser for a showing at their first-run cinema theatre in Los Angeles.

The contract specifically calls for a seven day showing with a special presentation with an option of fourteen days additional. The option was included on the probability that the Ince feature will be retained in the first-run house for the second week, and then move into the Alhambra, the Gore Brothers second-run house for a third week.

The Eastern premiere of the production took place at the Strand theatre in New York on July 31. Balaban and Katz's magnificent new Twentieth theatre took the first run on the South side in Chicago, while the Roosevelt and Riviera handled the premiere of the other first-run territories in the city. The Blue Mouse theatre in the Minneapolis territory was so successful in its presentation of the production that it was held over for the second week. The Strand theatre in San Francisco gave it its premiere for northern California.
Associated Producers Schedule for 1921-22 Headed by Seven Specials

Program Announced by AL LICHTMAN, General Manager

SEVEN special productions for distribution during September, October and November lead off Associated Producers’ program for 1921-22 as announced by Al Lichtman, general manager.

Included in the new season’s output will be eighteen two reel comedies, twelve to be Mack Sennett subjects and the remaining six Mack Sennett-Turpin pictures.

A "means of facilitating distribution for the coming year Mr. Lichtman also announces the establishment of a branch office at New Haven, Conn., in the Killifather building at 149 Meadow street. J. Lieberman is resident manager, with Manager George S. Jeffrey of the Boston office retaining supervision over the New Haven office.

The seven productions scheduled for the first three months of the new year, in the order of their publication:

"BLIND HEARTS," the first of the Hobart Bosworth pictures.
"MOLLY O," the Mack Sennett picture and a King Vidor special.
"LOVE NEVER DIES," a King Vidor special.
"THE SILENT CALL," produced by H. O. Davis.
"THE SEA LION," Bosworth’s second.

In the fall announcement interest is called to the fact that the single star system has been abolished, although care was taken in the selection of the casts to obtain players of prominence and popularity. By eliminating the single star factor, it is expected that it will be unnecessary to change stories to unduly emphasize any part.

In these productions are such well known players as Mabel Normand, Hobart Bosworth, Lewis S. Stone, Ruby De Remer, William V. Mong, Florence Vidor, Lillian Gish, Theodore Roberts, Tully Marshall, Bessie Love, Madge Bellamy and others.

The initial pictures on the Sennett and Sennett-Turpin programs have been completed. These include:

"LOVE’S OUTCAST," a Turpin comedy.
"SHE SIGNED BY THE SEA SIDE," Sennett.
"MADE IN THE KITCHEN," Sennett.
"CALL A COP," Sennett.
"KNOCKS AND LOVE TAPS," Sennett.

Of the seven, special prints of "Pilgrims of the Night" have been delivered to the exchanges. Lewis S. Stone and Ruby De Remer head the cast. The production is a film adaptation of E. Phillips Oppenheim’s popular novel, "Passersby." Almost all of the other well known players who are in the cast are William V. Mong, Kathleen Kirkham, Raymond Hatton, Walter McGrall and Frank Leigh.

The story deals with an international intrigue intermingled with the machinations of a highly organized band of criminals. The scenic opportunities were splendid, and in order to take full advantage of them Mr. Frothingham perfected a process of realism which is expected, by those who have seen the results of it, to revolutionize the present system of lavish productions.

Hobart Bosworth, in his first production, "Blind Hearts," has a role of the kind which has made Bosworth so popular throughout the country. He is an Alaskan prospector bent upon the avenging of an imagined wrong and the action of the story is at the time of the Klondike gold rush. Emily Johnson wrote the original story and Joseph Franklin Poland adapted it. Madge Bellamy has the supporting cast which includes William Conklin, Wade Boettler, Henry J. Herbert, Irene Blackwell, Colette Fontanes, Lula Warrenton and Raymond McKee. Rowland V. Lee is directing.

Third on the schedule is Mack Sennett’s "Molly O," with Mabel Normand in the lead. Both the star and the director are confident that "Molly O" will eclipse "Mickey" as a box office attraction, for it embraces the experience each of them has in the production of "Mickey." Lowell Sherman heads the cast supporting Miss Normand and others who have prominent parts in it are George Nichols, Gloria Davenport, Jack Mulhall, Eugene Besserer, Carl Stockdale, Jacqueline Logan, Anna Hernandez, Eddie Gribbons and Albert H. P. Richard Jones is the director under the supervision of Mr. Sennett.

King Vidor’s initial production for Associated Producers is "The Cross Pull," and was made in the Ince studios. The cast provided for "Love Never Dies" includes Lloyd Hughes, Claire McDowell, Madge Bellamy, Winitred Greenwood, Lillian Leighton and Frank Brownell.

The fifth special, "The Silent Call," is regarded by its producers as being the greatest animal story ever filmed. H. O. Davis is the producer, Larry Trimble the director and Jane Murfin prepared the scenario from Hal Evart’s Saturday Evening Post story, "The Cross Pull." "Greatheart," a marvelous police dog and a she-wolf have prominent parts in the story and the beasts that portray the story are expected to be a revelation to the theatre-going public. The cast includes John Bowers, Kathryn McGuire, William V. Mong, James Mason, William J. Dwyer, Robert Bolder, Nelson McDowell, Ray Howard and E. J. Brady.

The production which Thomas H. Ince has pronounced to be "the most tremendous drama of my career" is the sixth on the list. It is "Hail the Woman," and persons who have read the story regard it as being one which has a strong chance of being accepted as the great American drama. C. Gardner Sullivan wrote it from theme based upon American womanhood and American morals. The players include Florence Vidor, Madge Bellamy, Lloyd Hughes, Theodore Roberts, Tully Marshall, Charles Meredith, Edward Martindel and Mathilde Brundage. Griffith Wray has been selected to do the directing under the supervision of Mr. Ince.

"The Sea Lion," the second Hobart Bosworth production, is the seventh on the list of specials. It is a story of Alaskan whale fisheries and gives splendid opportunities for Mr. Bosworth in the actions which audiences the world over have found so thrilling. Emily Johnson wrote the story and Rowland V. Lee has been selected to direct. Bessie Love, Emory Johnson, Jack Curtis, Carol Holloway and Richard Morris are among the well known players who are in the cast.

"The term 'individually created' has been used in describing these fall releases of Associated Producers, Inc., and the pictures themselves live up to the description," said Al Lichtman, general manager. "They were made under neither the hit-or-miss system nor under the tum-em-out-in-a-hurry policy. Each production represents the concentrated, individual effort of an experienced and a successful producer. Each has been individually created for the screens of the world."

Hiram Abrams in City

Hiram Adams, president of United Artists, has been the guest of Manager Cress Smith of the Chicago "Big Four" exchange for the past few days.
Smith On Coast Rushing Work on Vitagraph Film Now in Production

President Announces That Company Will Start on New Serial Immediately—Carmel Myers Has Leading Feminine Roll

Albert E. Smith, president of Vitagraph, is at the West Coast studios at Hollywood, Cal., rushing work on new Vitagraph productions now under way and making preparations for others. Anticipating an unusually busy season Mr. Smith is giving his personal attention to many of the productions. As soon as conditions permit he will return to New York to attend to the production of "The Prodigal Judge," based on the novel by Vaughan Kester, in which Jean Paige will star.

One of the first announcements made by Mr. Smith upon his arrival in Los Angeles was that production would start immediately on a new serial, "Breaking Through." Carmel Myers, well known screen star, has been engaged for the leading feminine role. This will be the first appearance of Miss Myers in a chapter play. "Breaking Through" is an original story by Mr. Smith. Robert Ensminger will direct.

Walthall in Lead

"Flower of the North," the screen version of the novel of the same name by James Oliver Curwood, is well under way. It is a special production and heading the list of notable players in the cast are Henry B. Walthall and Pauline Starke. It is being directed by David Smith. Others in the cast are Emmett King, Harry Northrup, Joseph Richson, Jack Curtis, Walter Rodgers, William McCall and Vincent Howard.

At the Hollywood studios Larry Semon is completing his newest comedy, "The Bell Hop," which he believes to be the best of his career. It is full of aero-batic stunts, including a leap from a roof to a passing airplane, and there are any number of pretty girls in support of the Vitagraph comedian.

Williams in New Role

Earle Williams also is busy on a new production, "Lucky Carson," an adaptation of the novel "Salvage," by Aquila Kempster, in which Betty Ross Clarke plays opposite the star. This is under the personal direction of Wilfred North, production manager of the West Coast studios. William Duncan, and his co-star, Edith Johnson, recently completed "Steelheart," and the supporting cast is being assembled for a new production. Antonio Moreno, whose new picture, "The Secret of the Urals," is an early fall publication, has started a new production. Jimmy Aubrey, who has kept his comedies well up to schedule, is also busy. He recently completed "The Riot," which has not yet been issued.

Other Pictures Completed

There has been little or no let-up during the last few months at the Eastern studio at Brooklyn, and as soon as Mr. Smith returns the activities will be further increased by the special production, "The Prodigal Judge." Edward Jose has the production in charge.

Corinne Griffith, who has had scarcely any rest between productions, is having a two weeks' vacation while the cast is being selected for a new picture. This will follow "Moral Fibre." Alice Calhoun is at work on a new production, "The Rainbow."

Plays in "The Sheik"

Jesse L. Lasky announces that Agnes Ayres, pending the completion of the preparations for her first Paramount starring picture, would be featured opposite Rudolph Valentino in George Melford's special production, "The Sheik."

Juvenile Books “Best Sellers”

This Fact and Its Suggested Picture Application Is Commented Upon

By Elmer Pearson

Public demand for juvenile literature has so increased that this class of story is now listed among the "best sellers," according to the recent convention in Chicago of book publishers.

Such a report holds a certain degree of significance for the motion picture industry in view of the fact that "best sellers" often times are the basis for successful pictures.

This fact and its suggested picture application is brought to the attention of the exhibitors by Elmer Pearson, director of exhibitions for Pathe, who is in possession of figures to support the point he makes: Namely, that well made motion pictures having a direct appeal to juvenile interest are bound to be popular with the general picture-going public.

"The best possible evidence of this," says Mr. Pearson, "is contained in reports from Pathe branch exchanges—records of sales in all parts of the country. Two instances stand out prominently. First, the short subject series called 'The Adventures of Bill and Bob,' now celebrated everywhere, and the later releases of the animated cartoon series bringing to the picture screen the immortal fables of Aesop, with the general title of 'Aesop's Film Fables.'

"These two series are widely different in character, but are analogous in subject and born to what is called juvenile literature. The latter, founded on one of the world's greatest literary classics, leaps into instant popularity, first, for that very reason, and, second, because of the extraordinary cleverness with which it is brought 'up to date.' The underlying truth and useful philosophy is just as apparent as in the original fables, while the ingenuity of the adapter and the resources of the screen add immeasurably to the comic effects and the general entertainment offered."
Four R-C Features in September
Inaugurate New Season's Program
Susse Hayakawa's "Where Lights Are Low" Heads List With September 4 Set as Date of Publication

The publication schedule for R-C Pictures for September, announced by R-C Pictures Corporation in the opening of the new year's production program, includes four features of extraordinary interest and merit, and a production of the type which includes twenty-six productions, according to an announcement just made. The year's production program, produced by Frederick in six productions, Susse Hayakawa in six, Doris May starring in five Hunt Stromberg Productions, four directors productions by Louis J. Gasnier, and two directors' productions directed by William Christy Cabanne.

First is Announced
The first of the season's publications, which had its premiere at the opening at the Capitol theatre, New York, recently, is "Where Lights Are Low," starring Susse Hayakawa. This is described as a gripping drama of love in a palace garden and in Chinatown's mysterious caverns. Direction was by Colin Campbell. It is scheduled for distribution on September 4.

Pauline Frederick's first production for the year is "The Sting of the Lash," directed by Harvey G. Clarke. The story is by Robert L. Sherwood and it is described as one of the strangest love stories ever told on the screen, picturing a man who sank low in desperation and who was regenerated through the power, steadfastness and loyalty of a woman's love. It is scheduled for publication on September 11.

Barbara Castleton Stars
"Shams of Society," a Walsh-Fielding Production, directed by Thomas B. Walsh, is set for publication on September 18. It is a strange drama of life with tragedy lurking near—and an amazing climax. Barbara Castleton, in the lead, is superb in her role.

The fourth of the first month's productions will be the Gastner production, "A Woman's Face," which will be released on September 25. It is the story of a man with a crooked soul who would have made his wife a cat's paw in his shady dealings, but whose eyes were opened in time to see his petty cowardice. In the cast are William P. Carleton, Fritzzi Brunette, Mr. Victor Hall, Beverly Travers and Edythe Chapman. It was adapted from an original story by Jack Cunningham.

Production Is Resumed
Announcement is made that production has been resumed at the Robertson-Cole Studios, Inc., Hollywood, Cal., with Doris May, the new R-C Pictures star in Hunt Stromberg Productions, at work in a motion of the soon-to-be-released first starring vehicle which has the working title of "The Foolish Age." The scenario is a screen adaptation by Violet Clarke of an original story written for Miss May by Mr. Stromberg.

Included in the cast are Otis Harlan, Harold Goldwyn, Betty Lott, "The Green Nose" Murphy, Arthur Hoyt and Lillian Worth. The production is being directed by William A. Seiter.

Warren to Distribute
Post Nature Pictures
Pictures Will Have Story
Interest Declares
Producer

The F. B. Warren Corporation has acquired the 1921-1922 series of Post Nature Pictures for distribution through its exchanges. This series is produced by the Post Pictures Corporation and last year was shown for an extended run in the Criterion, Rivoli and Rialto theatres in New York City.

Will Have Story Interest
Albert Redfield, president of the Post Pictures Corporation and C. E. Elliott, director general, are authority for the statement that the new Post series will excel all former pictures from this organization in photographic excellence and plot interest.

"These pictures are not scenes," said Mr. Redfield. "Each little production, one reel in length, will carry a little story enacted by real people in surroundings of exquisite beauty. Our scenario writers have furnished a pretty plot for each subject."

First Subjects Titled
Re-Title Film in Accordance With Demand for "Title With a Punch"
Universal-Jewel Adaptation of "Fanny Herself" Will Be Distributed Under the Name of "No Woman Knows"

Following a two months' survey among exhibitors on the question: "Should the title of a popular book be retained for picture purposes?" Universal has decided to retile the Jewel production of Edna Ferber's popular novel, "Fanny Herself."

"No Woman Knows" has been selected as the title under which the picture will be distributed. The film was directed by Tod Browning.

Cochrane Launches Survey
According to Universal the survey revealed that a majority of exhibitors want "a title with a punch; one that will draw irrespective of the book's popularity." The survey was launched by R. H. Cochrane, vice-president.

Hundreds of good titles were rejected because it was felt they were not big enough for the picture, which is claimed by Universal to be powerful in theme, yet human in its appeal. When the title, "No Woman Knows," was suggested, it immediately received unanimous acclaim. Its exploitation possibilities were especially noted, and plans already are under way, it is reported, to campaign the production to an extent even greater than the exploitation put behind "Outside the Law" and "Reputation."

Popular Players in Cast
In the cast of the picture are Mabel Julienne Scott in the leading role; Stuart Holmes in the leading heavy role; E. A. Warren, popular character actor; Max Davidson, John Davidson, Grace Marvin, Dick Cummins, Earl Schenck, Sutz Edwards, Joseph Stockard, Danny Hoey, Eugene Forder, Baby Bernice Radom and little Raymond Lee and Dorothy Dern.

The production is nearing completion at Universal City, with the final scenes being cut and titled. The feature is scheduled for publication early in September.

Decrease in Cost of Production Forecast
Goldwyn Says Saving Possible Without Sacrificing Quality

A decrease in production costs without sacrificing quality is the aim of Samuel Goldwyn, president of Goldwyn Pictures Corporation. In a statement just issued Mr. Goldwyn says:

Costs Being Cut

"We are now making pictures at a lower rate than formerly. We do intend, however, to lower the quality of our productions. Many items of expense, formerly regarded as necessary, are being eliminated. Salaries are being reduced and expenditures are watched with a careful eye. This is necessary in order that motion pictures may remain a popular priced amusement."  

"There are several ways in which economy can be introduced and yet not detract from the entertainment value of the picture. The first of these is to select strong human stories. If the picture has this, it does not need extravagant spectacles to bolster it up and it will gain a wider following than any celluloid circus."

New Blood Needed

"There is room in this industry for new blood—young blood. This company is looking for young men and young women of good looks and ability."

"Another way in which we can economize—both for the benefit of ourselves and our patrons—is to use more scenic suggestion in place of the stark realism which has become an obsession in motion picture production."

National Exchanges Has Acquired Comedy Series
National Exchanges, Inc., announces that it has closed with Sam Ephus for the publication of a series of two-reel comedies, the first two of which are "The Midnight Girl" and "Wanted a Girl," featuring John Junior and Edna Shipman. The first of this series is scheduled for September publication.

Booking on "Shadows of the West," a five reel feature presented by Motion Picture Producing Company of America, Inc., and issued by National Exchanges, are being made at a surprising rate, it is announced.

"Ropes" for Miss du Pont
Universal has purchased the play "Ropes" as starring vehicle for Miss du Pont. The star now is working in "The Rage of Paris" under the direction of Jack Conway.

Selznick Scribe Kept Busy on Continuities
Contributes Original Stories as Vehicles for Stars of Company

Lewis Allen Browne, special writer of the Selznick staff, has been kept exceptionally busy during the past months turning out original stories and continuities for the Selznick program of the coming year. Mr. Browne is author of several plays, novels and many magazine stories and a magazine and newspaper editor of many years experience.

He has just completed an original story and continuity for a Ralph Ince production for Conway Tearle, entitled "Pierre of the Sea," which will be produced on the quaint island possessions of France off the coast of Newfoundland. Just prior to that he completed an original story and continuity for Eugene O'Brien, entitled, "Clay Dollars."

Since Mr. Browne has been connected with the Selznick organization as a special writer he has produced many screen successes, both original stories and adaptations of stories by other authors. Among his adaptations has been "Poor, Dear Margaret Kirby," from a novel by Kathleen Norris; "The Road of Ambition" from a novel by Elmo Steter; "The Honor of His House," from a novel by Andrew Soutar and such stories as "A Dangerous Paradise," "Handcuffs or Kisses," "Shadows of the Sea" and "A Man of Stone."

Among his original stories was "The Land of Opportunity," a Ralph Ince-Lincoln production.

Non-Theatrical Company
Formed in New England

The National Non-Theatrical Motion Pictures, Inc., has been formed by a group of New England business men for the production of educational and industrial films. Its offices will be located at 142 Berkeley street, Boston. Phillip Davis has been chosen managing director.

Scene from "No Woman Knows," the first Universal-Jewel production scheduled for early fall: 1) is an adaptation of the story "Fanny Herself."
This sensational drama of the race track, directed by Richard Stanton, is playing at the Central theatre in New York. It is one of twelve specials promised by Fox for Broadway runs. The review of this feature was printed in the August 13 issue of this publication.
"SHAME"

A review of this Fox special, which opened at the Lyric theatre in New York on July 21, was published in the August 13 issue of the HERALD. This contribution to the program of twelve Fox specials was written by Emmett J. Flynn and Bernard McConville and staged by Flynn.
"A Virgin Paradise"

Striking scenes from the enthralling story of the jungle and of civilized hypocrisy, which began its run at Park theatre, New York, August 3. It is one of the twelve special productions presented by William Fox for the 1921-1922 season. The story is by Hiram Percy Maxim. The production was directed by J. Searle Dawley. A review appears on page 53.
Zukor Reorganizes His Production Forces at Paramount London Plant
Future Features Will Be Produced by Foremost F.P.-L. Directors With Casts Composed of American Players

Under a complete reorganization of Paramount's producing forces in London all future pictures will be produced by the foremost directors of the Famous Players-Lasky organization with American stars and actors as members or casts.

A announcement of the reorganization has been made by Adolph Zukor, president of F.P.-L., following a conference with Jesse L. Lasky, vice-president in charge of production. Mr. Zukor states that in the future no money nor effort will be spared in making the Paramount pictures produced in Europe among the best of the world's product.

Have Excellent Studio

"The ground has been thoroughly broken down," says Mr. Zukor, "and the advance guard of our producing forces are the foremost directors of the Famous Players-Lasky organization with American stars and actors as members of the casts.

"We have an excellently equipped studio in Islington, a suburb of London, and we have all of Europe at our front door to use for locations. It is our intention to take advantage of this wealth of background to the utmost. In line with our reorganization policy we have just sent to England two of our foremost producing units, which know American methods and the American public's requirements. These units are headed by John S. Robertson and George Fitzmaurice, two directors whose work has placed them in the forefront of American producers. "Mr. Robertson is now producing 'Perpetua,' a big, live drama, written by Dion Claytonalthorp, one of the leading younger British dramaticists. The continuity for this production was written by Josephine Lovett, and the leading roles will be played by David Powell and Ann Forrest.

"Scenes for 'Perpetua' will be taken not only in England, but also in France, Spain and Italy, so that all of the beautiful scenery of Europe will be the background for its action.

"George Fitzmaurice heads the other unit, and our plans for his European productions are equally ambitious. Mr. Fitzmaurice sailed recently with his wife, Ouida B revere, and will write all the continuities for his future productions. Mr. Fitzmaurice probably will stay in Europe for a year or more and will use all of England and the continent for the background of his pictures.

Norman Kerry in Cast

"Mr. Fitzmaurice's first British production will be 'Three Live Ghosts,' which he will make from the successful Broadway comedy of this last season. Norman Kerry will play the leading male rôle, and Anna O. Nilson will have the feminine lead. John Milner and Cyril Chadwick also will have prominent parts in the production.

"Following 'Three Live Ghosts' Mr. Fitzmaurice will produce 'The Man from Home,' Booth Tarkington's famous novel and play.

"So that the photographic quality of their productions will be maintained at the same level that has characterized all of their pictures, Mr. Robertson and Mr. Fitzmaurice have taken their own cameras with them. Roy Overbaugh, who photographed 'Sentimental Tommy' and 'Dr. Jekyll and Mr. Hyde,' will continue to work with Mr. Robertson, and Arthur Miller, who has done the photography for all of Mr. Fitzmaurice's pictures, will have his assistance.

Geraghty Goes Abroad

"Mr. Lasky has just appointed Thomas J. Geraghty, production manager of our London studio, succeeding Robert E. MacAlarney, who is to return to this country. Mr. Geraghty will work under the supervision of Al Kaufman, who is in general charge of all of our European producing activities."

McCormick and Charnas
Conceive Novel Plan to
Exploit Federated Film

A novel stunt for exploiting "Dangerous Toys," the Federated Film Exchange's feature, is being conducted by S. Barret McCormick, manager of the Allen theatre, Cleveland, and Harry Charnas, Cleveland franchise holder of Federated. The picture goes into the Allen on August 28. As advance publicity the Cleveland News and the Sunday News Leader have been conducting a contest for the selection of a leading woman, an ingenue and a child, boy or girl, and fifty other persons to take part in a one-reel dramatic subject to be made at the Allen stage during the run of the picture.

Samuel Bradley, director of the Federated picture, is to wield the megaphone on this short subject. Each contestant following the first night of the run there will be screened the scenes shot the day previous. During their engagement throughout the entire picture will be shown. Charnas has offered to aid in conducting a similar campaign, in any other sizeable theatre in his territory.

Prizma Makes Colored
Prints for Production

Adolph Zukor, president of Famous Players-Lasky Corporation, was so impressed with the pastel painting of "Ambition" by Prince Paleologue, that he contracted with this well-known Roumanian artist for twenty-four of a similar nature. These have been photographed by Prizma as color embellishments for "Experience."

82 Days on Loew Circuit

"Greater Than Love," the J. Parker Read, Jr., production with Louise Glauin, which Associated Producers is distributing, has been booked for eighty-two days in Loew's New York theatres, according to an announcement by General Manager Al Lichtman. This picture also will play the entire Lynch circuit in the South and the entire Hulsey circuit in the Southwest.

Announces First Holt Film


Barter Sent to Coast

H. H. Barter, formerly assistant to General Manager Robert Kane at Paramount's Long Island studio, has gone to Hollywood, where he will act in the capacity of assistant to Jesse L. Lasky and Charles Eyton, general manager of the West Coast studios.
LETTERS from READERS

Communications to this department should not exceed 500 words in length. Anonymous letters will under no conditions be considered for publication by the editor.

Approves Tariff Editorial
SCRANTON, PA.—To the Editor: I am in accord with the editorial statement in the July issue of EXHIBITOR'S HERALD with respect to tax-on films. We are now taxed to death and no matter what excuses may be offered, tariffs are a tax on the consumer and often the means through which vicious monopolies are maintained and the American public victimized.

But in this instance, however, it is folly to tax that which in the very nature of things, often because of local conditions, we cannot produce and thus deprive us of its use as well as force the price up if we insist upon having it. I am not so sated with our publicists as would retaliate with a tariff on our goods, but if it was done, it would naturally interfere with the distribution of American films abroad as a tariff interferes with a similar distribution of "pyroxylin" in the Fordney bill. It is on page 12 of this bill as it is now in the senate, after having passed the house. I understand that that is the trade name of the raw material used in making film. A tax of 25 cents a pound means a monopoly.—M. L. O'Toole, Comerford Amusement Company, Scranton, Pa.

A Satisfied Exhibitor
AVON PARK, FLA.—To the Editor: An exhibitor suddenly went wrong when he books a Pathe or Hodkinson picture. They are all good, the price is fair, the picture will please, and the office treats you square. I have my first Realart production to kick on except Alice Brady and she does not draw here. In fact, the people simply will not come out when it is advertised to play. Realart was very nice to me and canceled her productions. —E. D. Boston, Capitol theatre, Avon Park, Fl.

Film Rentals Too High
BARNESVILLE, GA.—To the Editor: The reason I am not reporting on more pictures is because I am only running two days a week on account of the high film rentals.

People are tired of high admission prices. I am experimenting on cheaper admission prices and cheaper film rentals. On the days I can't get good pictures at reasonable rentals, I cut those days out. The public is sore at specials (so-called) at advance admission prices.—A. H. McCarthy, manager, Mildred theatre, Barnesville, Ga.

Objects to Proflavity
JAMESPORT, MO.—To the Editor: We feel that it is the duty and privilege of exhibitors throughout the country (especially the small town exhibitors) to register a kick on the insane practice of using profanity on the screen. You very rarely show a picture nowadays but that there are a number of titles throughout the run of the picture that contain real honest to goodness cuss words.

While we do not think we are any better than anybody else, yet, we do not like to see them used on the screen. A good percentage of our patrons are church people and if are to hold their good will and esteem, we cannot hope to do so if we tolerate this useless practice of cuss words on the screen. It is only food for censors and does not add power or force to the picture. Let's hear from others on this subject. We may have started something and we trust we have. —McClure Jenkins, Comique theatre, Jamesport, Mo.

J. C. Jenkins Replies to Meyer

- NELIGH, NEB.—To the Editor: Through the courtesy of the Herald I desire to reply to our mutual friend, Fred S. Meyer, of Hamilton, Ohio:

On my return from a trout fishing trip to the Black Hills, I picked up the July 23 issue of our favorite journal and read your very spicy comeback. It is rather rich, but just what I expected. When ever an Ohioan speaks of his native state, he always swells up and says, "Sir, Ohio is the mother of presidents," and that no doubt accounts for so many women going there to raise families. Whenever I see a boy of Ohio it isn't so path on him on the head and say, "Lucky boy!"

Your reply reminds me somewhat of the minister in Los Angeles who was called upon to officiate at the funeral of a deceased tourist when he said, "Friends, I know nothing whatever of the deceased, but as he was a stranger here, but I desire to make a few remarks about Los Angeles."

You will not be expected to apologize to the "wets" for having stopped off in Lincoln as you seem inclined to do, for the "extras" charged to room 321 of the Lincoln hotel during your stay would seem to make an apology unnecessary.

You ask "Where is Neligh?" Why, boy, where was you brung up? Don't you teach the truth in Ohio? Neligh is bounded on the north by the Aurora Borcalis; on the east, by the rising sun; on the south, by the perfume from the alfalfa fields; and on the west by the "shades of evening twilight, gathered from the slopes of long ago" as Opie Redmond wrote it. Neligh is so enchanting that it makes her famous. Just think who lives here! And besides that, Neligh is where the "Squawk" is published. I am the editor, and I am the most earnest reader of the "Squawk." I might as well move out of Ohio, for you'll never be president.

While you were everything in the heat of Hamilton, I was sleeping peacefully under three woolen blankets with my "tummy" full of rainbow trout in the Black Hills, and hoping to see what only come in dreams and with full stomachs. But speaking of trout, Oh boy, I returned to the waters all that measured under sixteen inches.

Fred, I'll bet my reputation against a coon dog that you're a mighty good shot and if you to come west here the last week in October and go duck hunting with me, I will promise you will go home feeling like a fish out of water that you'd been a short time resident of Neligh. Give my love to Sarah and all of the children and tell Fred, Jr., to get ready for the play—J. C. Jenkins, Auditorium theatre, Neligh, Neb.

Prices and Bathing Girls
FLORENCE, COLO.—To the Editor: I am a small town exhibitor and I have learned from past experience that it is not profitable to raise admission prices on any feature, unless it is one that has played at the largest house in the majority of large cities at advanced prices.

In such event, the big daily papers have carried large advertisements and the general public is prepared to look for an advance on such features and is not so likely to condemn the exhibitor for a moderate raise. My policy is to have one straight price and when I have a big feature I depend on doing double the amount of business in order to show a profit without advancing prices.

All exhibitors know that they have many features below the standard of what they had expected when they booked the feature. These are shown to our patrons at regular prices and in some instances they are not worth the price. The patron takes his medicine and does not complain and hopes to see something better the next time he comes. If you charge him an advanced price the first time you have a really good feature, he resents it and is justly entitled to such resentment and as a rule, they are free in their criticism.

But I'm opinion for you and your business is a wonderful asset. It's worth in any business is inestimable. It's absolutely necessary for a lasting success in any walk of life. It's not for sale at any price and still it's as free as the air we breathe if we conduct our business on the level and never, for any consideration, betray the trust of the public whose confidence and good will you seek.

I never give extra emphasis or exploitation to a feature which I have not satisfied myself would back up everything I claimed for it. And when I do tell my patrons I have something extra good, they know I honestly believe that very thing and they usually show it by coming back. —J. C. Jenkins, Auditorium theatre, Neligh, Neb.
tional and there are letters of protest from me on file in many of the head offices in New York because of producer's pressures in this direction and the same being the very cause of censorship today. Every exhibitor knows what displeases his patrons and he should kick like a steer when he gets such subjects, because the wise producer will need reproof. We must please the professional business—possible and it can't be done with filth, trash, debase stories or a leg show.

How I can appreciate the beauty of a pretty limb as much as the next one. But—I have learned from experience it takes more than a leg show to kill a normal subject or a feature and if some of these 15 cent directors could see how disgusted people are when they have to listen to some coarse subject—directed by some nut that had the idea that the only requisite for a feature or a comedy was half a dozen bathing girls with as many beards on—if he could only see what a fool he had been and had supposed other people to be—he would mend his ways and won't leave the bathing beauty antics in such scenes as they were necessary to the telling of a clean, entertaining story. Their appearance in the program editions is not patented and some directors have sense enough to show them in a way that will please not offend.

Good, clean, wholesome pictures build business and make money for the exhibitor. The other kind destroys business. Censorship in my town is not thought of because it's not needed. I don't run that kind of pictures and the producer that makes pictures needing censorship will stand.—Mr. Directors, if all exhibitors will lay off he. Put the reformers out of a job by killing the fellow who makes reform necessary.——P. M. McComb, owner, Liberty theatre, Florence, Colo.

Lon Burton and Showmanship

GRAND ISLAND, NEB.—To the Editor: For the benefit of the butcher, baker or candlestick maker, who not only insulted Mr. Lon Burton of Live Oak, Fla., but all showmen who tend to their own business and neglect business as the other so-called exhibitor is busy figuring out some way to drive his competitor out of business, let me say that here is one man doing the right thing right now and has been through the dull period felt by so many others.

I have a 12 year old boy who could have run a theatre during the past five years and made money. NOW, the showman is coming back into his own and showmanship is what's going to sell the public from now on, as the entertainment seeker is shopping and is his own censor, meaning that public opinion is the court of last resort superior to any state or local board.

Clean up pictures so mother and father won't have to be a little odd or WILLIE asking questions like, “Mother, what does that mean—adultery?” How does mother answer that question? By kneeling down in the room and staying away herself. Pop doesn't go much except when persuaded by Mon and the kids, who sometimes of the called bad picture business can be traced to this. I'm right and I admit it. Some popular well liked actress sets a fine example sometimes. The unsophisticated child gets a fine idea. Oh, what's the use? Maybe this great idea, develop a story and give the public what it wants, instead of trying to drive the horse to water.

Anyway I think the fish that wrote that letter to Lon Burton from Cleveland should take a primary course in salmon

JACK HOLT

Newly elevated to stardom by Paramount, showing his wrist watch and everything.

fishing. I imagine he is about the type that would go out and cover his competitor's advertising up about as unethical a thing as is done in the show business.—

Jolly Jones, Jr., manager, Majestic theatre, Grand Island, Neb. (assistant stage manager of the late Mr. Richard Mansfield until his death and a member of the L. A. T. €. No. 22, Washington, D. C. for two years.

Another Defense of Paramount

BINGHAM CANYON, UTAH.—To the Editor: In our July 14, you had a letter written by Mr. D. F. Thornburg of Nebraska City, Neb., knocking Paramount pictures. His article is beyond all reason as we find in our four years' experience that Paramount pictures are the best money makers for us and most satisfying to our patrons. We can always rely on Paramount pictures for being in the best of condition, best of photography, and most of all, clean and wholesome. We cannot praise the Salt Lake office of the Famous Players office enough. We have always found Mr. Lou Marcus, district manager, down to the shipping clerk, that each and everyone is treating us with courtesy and best of service. We never left the Famous Players office without being absolutely satisfied in every respect. We are positive that without Paramount pictures, we could not exist in the exhibiting business.

Mr. Editor, if not too much trouble, we would like to give our word of appreciation to each and every one of the Salt Lake film exchanges, with one exception. We would like to express our heartfelt thanks to the following: Mr. Marcus and his staff of Famous Players, Mr. L. L. Hall and his staff of Associated First National, Inc., Mr. G. L. Cloward and his staff of Metro. Mr. D. F. Parquette and his staff of Select, and Mr. A. S. Bailey and his staff of Pathé.

We can truthfully say that we would not be in business today if it were not for these distinguished gentlemen, owing to the principal copper mines in Bingham being closed down tight and the population decreasing 70 per cent, dropping attendance 60 per cent. We have never met with more square business men than the exchange men of Salt Lake territory.

—T. M. Chester, manager, Paramount Princess theatre, Bingham Canyon, Utah.

Salesman (at automobile show)—"Are you interested in a new motor car?"

Pedestrian Visitor—"Naw, I'm just seeing how it feels to dodge 'em without gettin' hit."—Vudeville News.

Speedo—"What kind of a car have you?"

Tepp—"Venus Four."

Speedo—"Oh, I see; a stripped chassis."

—The Dirge.

Pedestrian (conversing with friend in automobile)—"Is it a self-starter?"

New Driver—"No, I have to crank the old boat. I'll say she's a self-stopper, though!"—Detroit News.

Helen—"Why did you pass him up, May? I thought you liked him."

May—"I'll like him well enough, but I couldn't go through life with him. I didn't like the make of his car."—National Hotel Reporter.

Jokum—"Gracious! Your mud guard is all smashed! Did you bump into something?"

Bunnum—"No; we were standing perfectly still and a fire hydrant skidded into us."

Passenger—"Say, does this car always make this noise?"

Driver—"No, only when its running."—Tennessee Magazyn.

A tourist reports seeing the following police regulations posted up in Ireland: "Until further notice every vehicle must carry a light when darkness begins. Darkness begins when the lights are lit."—Boston Transcript.

Clergyman—"I brought back the second-hand car I bought from you last week. It is too obstreperous."

Ishler—"What's wrong? Can't you run it?"

Clergyman—"Not and stay in the ministry."—Motor Life.

Weiss Sells Territory on "Adventures of Tarzan"

The following territories have been disposed of by Louis Weiss of Adventures of Tarzan Serial Sales Corporation on the chapter play, "Adventures of Tarzan," starring Elmo Lincoln, Ben Lyon, A. Weiland of Standard Film Exchange, Pittsburgh—Western Pennsylvania and West Virginia; Ben Amsterdam of Masterpiece Film Agency, Eastern Pennsylvania and Southern New Jersey; Marion Kohn, holder of Federated franchise for California, Arizona and Nevada.

Offers Pictorial History

Charles M. Urban has just published a King's Review called "Old New York" which will give motion picture audiences an excellent comparative idea of the splendor of the metropolis today compares with the city as it used to be. Each of the scenes is comparative. First one sees the view of former times, then follows the picture as it actually is today.
American

The Honey Bee, with Marguerite Sylvia.—Played this picture on Sunday to good crowds and pleased the majority.—A. I. Latts, Majestic theatre, Ashland, Wis.—Neighborhood patronage.

Six-Feet-Four, with William Russell.—This pleased my patrons who like Western pictures, and they also liked the star.—Joe A. Wright, Dixie theatre, Goldswaite, Tex.—Small town patronage.


Sunset Jones, with a special cast.—Good Western. Played on Saturday to a very good house, for the summer.—Spalding Bros., Gem theatre, Taylorville, Ill.—Neighborhood patronage.

Associated Producers

I Am Guilty, with Louis Gauna.—Good pictures.—D. E. Potter, Lyric theatre, Harrison, Ark.—Small town patronage.

A Small Town Idol, a Mack Sennett production.—This Sennett comedy is better than Married Life or Down on the Farm, but it did not get me any money at the box office.—Strand theatre, Livingston, Mont.—General patronage.

The Foolish Matrons, a Maurice Tourneur production.—This book was circulated for seven days, and pulled it on third day.—W. J. Johnson, Palace theatre, Long Beach, Calif.—General patronage.

Love, with Louise Gauna.—This picture, true to name, was a love of a picture, and very pleasing.—William Noble, Criterion theatre, Oklahoma City, Okla.—General patronage.

Lying Lips, a Thomas H. Ince production.—An excellent picture. Very good business, under present conditions.—Grand theatre, Thomasville, Ga.—Small town patronage.

Home Talent, a Mack Sennett production.—I believe this is the poorest Sennett comedy I ever saw.—J. C. Ford, Royal theatre, Carroll, Ia.—General patronage.

Home Spun Folks, a Thomas H. Ince production.—One of the best and cleanest pictures ever made. The kind that would dispense with the censor, and pleases 100%. Drew a big house. Many expressed themselves that it was the best they had seen.—J. W. Bascom, Pastime theatre, Sisson, Calif.—Neighborhood patronage.

A Thousand to One, with Hobart Bosworth.—A good picture, but business was the poorest for the entire year of 1921, and weather was good.—Strand theatre, Livingston, Mont.—General patronage.

The Perfect Crime, an Allan Dwan production.—Did the poorest business of any picture during the past year. The name killed the picture. So many turned it down.—Donald W. Knapp, Strand theatre, San Bernardino, Calif.—General patronage.

First National

Peck's Bad Boy, with Jackie Coogan.—This 1st half of week, and did wonderful business. It seems people do not want the sob stuff during the hot spell, but want to laugh and be happy. Pictures of this kind make you forget the hard times and the hot weather.—Louis B. Goulden, Princess theatre, Frankfort, Ind.—General patronage.


Jim the Pennman, with Lionel Barrymore.—An ordinary picture. Poor business.—E. A. Baradel, Palace theatre, McGhee, Ark.—General patronage.

Playthings of Destiny, with Anita Stewart.—Good variety in this, snow scenes and tropical. Many compliments.—Mrs. R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

The Sky Pilot, a King Vidor production.—Exceptionally pleasing. Went over big.—H. E. Yost, West End theatre, Santa Ana, Calif.—Neighborhood patronage.

The Kid, with Charlie Chaplin.—A very good show and will please the audience. It has just enough comedy to be good. The last reel is fine.—W. T. Biggs, Empire theatre, Anita, Ia.—Neighborhood patronage.

The Kid, with Charlie Chaplin.—The best picture of the season. Played two days to capacity business.—H. F. Lodd, New Liberty theatre, Roues Point, N. Y.—Neighborhood patronage.

The Golden Snare, with a special cast. —Are worth $100 apiece in this picture. Fine screening and a story and picture that ought to please in any house.—Donald W. Krum, Good Fellow theatre, San Bernardino, Calif.—General patronage.

The Sky Pilot, a King Vidor production.—Fine picture. Good, clean western. Cleaned up on this. No censors for pictures like this one.—E. A. Baradel, Palace theatre, McGhee, Ark.—General patronage.

Peck's Bad Boy, with Jackie Coogan.—A money getter. Used truck and 23 children to fine advantage. Best house in five months. Kid's great. Book it and show them a good picture once more.—E. A. Baradel, Palace theatre, McGhee, Ark.—General patronage.

The Perfect Woman, with Constance Talmadge.—Good picture and cast excellent.—Henry W. Gardner, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Notorious Miss Lisle, with Katharine MacDonald.—A splendid picture, splendidly played by a splendid cast. Pleased large audiences.—William Noble, Johnson theatre, Oklahoma City, Okla.—General patronage.

The Kid, with Charlie Chaplin.—The only picture I ever played two days, and business fine. The best Chaplin ever made. Will get the business in any town.—B. J. Worman, Memorial Hall theatre, West Port, N. Y.—Neighborhood patronage.

Dinny, a Marshall Neilan production.—This one made the kids holler louder than usual. They got on their feet, and whooped 'er up. Wesley Barry's flackies were worth $100 apiece in this picture. Book it and advertise it like a circus. It's there and then some.—McClure and Foulger, Comick theatre, Jamestown, Mo.—Neighborhood patronage.

My Lady's Latch Key, with Katherine Mac Donald.—A splendid picture, splendidly played by a splendid cast. Pleased large audiences.—William Noble, Johnson theatre, Oklahoma City, Okla.—General patronage.

Habit, with Mildred Harris.—Very good picture with powerful moral lesson. Pleased everybody.—J. Carbonell, Monroes theatre, Key West, Fla.—Neighborhood patronage.

The River's End, a Marshall Neilan production.—One of the finest pictures we have ever shown. Good crowd, two nights at advanced price. Patrons well
JACQUELINE LOGAN, former "Follies" girl, who plays the feminine lead with Mabel Normand in her Mack Sennett—Associated Producers production "Molly O."

Old Dad, with Mildred Harris.—Good picture. Anyone that ever attended college is sure to enjoy this picture, for it surely reminds one of their college days.

W. H. Goodroad, Strand theatre, Warren, Minn.—Neighborhood patronage.

Love, Honor and Behave, a Mack Sennett production.—Dandy comedy. No business. I agree with Mr. Golden of Pittsburgh, that the swivel chair man is an optimist beyond reason. He should come out in the sticks and try a shot or two.—E. A. Baradel, Palace theatre, McGehee, Ark.—General patronage.

The Sky Pilot, a King Vidor production.—Did not expect much of this picture, but after running it found it to be an A-I. Drew fairly well.—Donald W. Knapp, Strand theatre, San Bernardino, Calif.—General patronage.

The Kid, with Charlie Chaplin.—Played two days to excellent business. Chaplin's best picture. Need another one like it.—J. Henry, Clinton theatre, Plattsburg, N. Y.—Neighborhood patronage.

Good References, with Constance Talmadge.—A very good one. Star draws for us here, and folks like her type of pictures more than the heavy acting type. Makes them smile instead of cry.—McClure and Faulkner, Comique theatre, Jamestown, Mo.—Neighborhood patronage.

Good References, with Constance Talmadge.—Fine picture. Everyone who saw it was well pleased. Business good.—A. S. Carlos, Byron theatre, Jeanerette, La.—Neighborhood patronage.

The Inferior Sex, with Mildred Harris.—A good program picture. The star is a beauty.—C. A. Foster, Texas theatre, Carthage, Tex.—Neighborhood patronage.

Fox

Children of the Night, with William Russell.—We never run a sorry Russell. His pictures please all classes. In a way high class, but always a good fight in them.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

A Ridin' Romeo, with Tom Mix.—Best Mix picture ever made. Fastest moving you could ever imagine. Pleased 100%.—Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

Bare Knuckles, with William Russell.—Will Russell has another good one. It pleased my Saturday audience. Book it if you want the Western style of shows.—W. T. Biggs, Umpire theatre, Anita, La.—Neighborhood patronage.

Oliver Twist, Jr., with Harold Goodwin.—Just ordinary. Fair program. If I am any prophet this star will have to step lively to hang in the elements. Proper subjects and clever directing may turn the trick. Otherwise good night.—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

Skirts, with Clyde Cook.—Fox's idea of something. Was nothing. The operator and myself saw the last reel. We are old and tough and could stand it. G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—General patronage.

Get Your Man, with Buck Jones.—Excellent. Could not be improved. Buck's best picture, and we hope to have more like it.—Luna theatre, Brooklyn, New York.—Neighborhood patronage.

Tiger's Cub, with Pearl White.—A very good picture, pleased audience.—Louis B. Goldyn, Royal theatre, Frankfort, Ind.—General patronage.

A Ridin' Romeo, with Tom Mix.—Mix good card for Saturday picture. Full of action.—Grand theatre, Thomasville, Ga.—Small town patronage.

Wing Toy, with Shirley Mason.—Good program picture. Poor business.—E. A. Baradel, Palace theatre, McGehee, Ark.—General patronage.

The Blushing Bride, with Eileen Percy.—A dandy little comedy, will please all that can be pleased. We all like Eileen.—N. A. Armstrong, M. C. theatre, Rose Lake, Idaho.—Neighborhood patronage.

The Girl of My Heart, with Shirley Mason.—Here is a fine play. Shirley does good as a sermon. Shirley gets the crowd for us.—A. J. Stegrell, Opera House, Fayetve, la.

Tiger's Cub, with Pearl White.—Only fair. This star is out of her element when it comes to features.—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

The Challenge of the Law, with William Russell.—Picture good if it wasn't for so many dark scenes. Why don't the producer look this up?—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Beyond Price, with Pearl White.—A long picture, but the interest was kept up. As a whole, a very good picture.—J. G. Catlew, Catlew's theatre, Barrington, Ill.—Neighborhood patronage.

The Texan, with Tom Mix.—Star always good, but the story is poor.—An-ton Siepka, Jewel theatre, Okemah, Okla.—General patronage.

The Road Demon, with Tom Mix.—A good picture. Western subject and did a good business with same. Star draws well for me.—E. M. Crawford, Etes Hall theatre, Keene Valley, N. Y.—Neighborhood patronage.

Sunset Sprague, with Buck Jones.—Fine picture. Will please most any audience. Book it.—R. M. Parkhurst, Empire theatre, Harrisburg, Ark.—Neighborhood patronage.

The Square Shooter, with Buck Jones.—Good. live Western. Back is one of my patron's faves. Shoots along with the topnotchers, Sunshine comedy Chase Me. Rather tame.—H. A. Blodgett, Wishing Well, Bloomfield, la.—Home patronage.

The Road Demon, with Tom Mix.—This is the best one for me this season. If this is like the others, Star is a fine drawing card.—C. F. Aldrick, Regent theatre, Ft. Regis Falls, N. Y.—Neighborhood patronage.

The Mother Heart, with Shirley Mason.—Dandy little picture and dandy little star.—E. A. Baradel, Palace theatre, McGehee, Ark.—General patronage.

Goldwyn

Wet Gold, with a special cast.—Picture realistic, but did not please. My audience does not like this kind of picture.—H. E. Yost, West End theatre, Santa Ana, Calif.—Neighborhood patronage.

It's a Great Life, with a special cast.—Great title to draw on. Patrons all more or less disappointed. Did not like this one. Poor business.—A. S. Carlos, Byron theatre, Jeanerette, La.—Neighborhood patronage.

The North Wind's Malice, with Vera Jordan.—Very well liked by our patrons. Good snow scenes.—Mrs. R. G. Jordan, Grange theatre, Swainsdale, III.—Neighborhood patronage.

Honest Hutch, with Will Rogers.—

Jes’ Call Me Jim, with Will Rogers. An excellent picture, played to good business, and heard many good comments. Don’t be afraid to book this one.—W. H. Gamber, Texas. Warren, Minn.—Neighborhood patronage.

A Tale of Two Worlds, with a special cast.—A good picture, but a little too melodramatic in spots.—H. E. Yost, West End theatre, Santa Ana, Calif.—Neighborhood patronage.

The Charming Deceiver, with a special cast.—A good picture.—J. C. Stack, Royal theatre, Carrell, Ia.—General patronage.

Dollars and Sense, with Madge Kennedy. —Good program picture.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.


Out of the Storm, with a special cast. —A very good picture. Will please most any kind of an audience.—W. H. Goodroad, Strand theatre, Warren, Minn.—Neighborhood patronage.

The Slim Princess, with Malcol Normand.—The picture of the season. Malcol Normand picture I ever played. Nothing to it. Silly from start to finish.—P. G. Held, Sterling theatre, Fairmont,—Nebr.—Neighborhood patronage.

Hodkinson

The Kentucky Colonel, with Joseph Dowling.—A real honest-to-God southern story.—What a fine picture! Well liked, played over twenty features from Hodkinson, and have yet to show my first loss. Believe all small town exhibitors should use their features.—W. E. Boylan, Lobby theatre, Cathlmet, Wash.—Small town patronage.

The Spenders, with a special cast. —A very good production. Please all that saw it. Poor business, due to hot weather and depression. Book it. I intend to repeat it.—Strand theatre, Livingston, Mont.—General patronage.

The Spenders, with a special cast.—A mighty good picture which pleased a mighty good crowd. Nuff.—William Noble, Criterion theatre, Oklahoma City, Okla.—General patronage.

Down Home, an Irvin Willatt production.—Excellent small town story. Enough comedy to brighten up the sad parts. All my patrons were well pleased.—W. E. Boylan, Lobby theatre, Cathlmet, Wash.—Small town patronage.

The Kentucky Colonel, with Joseph Dowling.—Pleased about 50 percent. Star had less work than other characters. Poor business.—E. A. Baradel, Palace theatre, McGehee, Ark.—General patronage.

Metro

Over the Wire, with Alice Lake.—Splendid picture. Star gaining popularity.—Grand theatre, Thomasville, Ga.—Small town patronage.

The Off-Short Pirate, with Viola Dana. —Poor business. People thought it too silly and did not fail to tell me so.—August Binder, Arthur theatre, Detroit, Mich.—Neighborhood patronage.

The Greater Claim, with Alice Lake.—Always pleases. The production was extra good. Book it.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Stronger Than Death, with Nazimova. —A production of bigger and better pictures, without any story for a foundation and rambles through seven reels which have no meaning. Some mightily fine acting, and very bad sets that cost lots of money, but after sitting through the thing you are much disappointed. Two days average to poor business.—W. H. Bremer, New Cozy theatre, Winchester, Ind.—Neighborhood patronage.

Someone In the House, with a special cast.—Satisfactory as regular program picture.—Giacomo Bros. Crystal theatre, Tombstone, Ariz.—General patronage.

Dangerous to Men, with Viola Dana.—Good picture, and star well liked here.—Sam DaBois, Dos Palos theatre, Dos Palos, Cal.—Neighborhood patronage.

Paramount

The Home Stretch, with Douglas McLean.—Star’s best picture since "23½ Hours Leave."—Will please anywhere.—Grand theatre, Thomasville, Ga.—Small town patronage.

The Bronze Bell, a Thomas H. Ince production.—Passable. Not one of Ince’s good ones. It goes by on the Ince name.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Too Much Speed, with Wallace Reid.—Big business and well liked. Wallace Reid is not only handsome, but can act. Direction fine.—H. E. Yost, West End theatre, Santa Ana, Cal.—Neighborhood patronage.

O’Malley of the Mounted, with William S. Hart.—Mighty good.—D. E. Fittou, Lyric theatre, Harrison, Ark.—Small town patronage.

Silk Hosiery, with Enid Bennett.—Splendid picture. Patrons all well pleased, and good business.—A. S. Carlos, Byron theatre, Jeanerette, La.—Neighborhood patronage.

What Happened to Jones, with Bryant Washburn.—Fair comedy drama. Not as good as stage play.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

The Round-Up, with Roscoe Arbuckle.—My patrons all enjoyed this picture and told me so. “Fatty” always gets the people out here.—Joe A. Wright, Dixie theatre, Goldthwaite, Tex.—Small town patronage.

Too Much Speed, with Wallace Reid.—One of the best of his auto series.—W. J. Johnson, Palace theatre, Long Beach, Cal.—General patronage.


The Six Best Cellars, with Bryant Washburn.—Pleased about fifty-fifty. Many thought there was nothing to the story. Some liked the comedy situations, while others thought it only ordinary screen entertainment.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Half an Hour, with Dorothy Dalton.—Good picture. Patrons well pleased. Star well liked. Business good.—A. E. Carlos, Byron theatre, Jeanerette, La.—Neighborhood patronage.

Mrs. Temple’s Telegram, with Bryant Washburn.—Ridiculously funny, but withal an excellent lesson. My patrons loud in their commendation of this witty production.—Mrs. W. H. Heller, Itasca theatre, Alice, Tex.—Small town patronage.

Terror Island, with special cast.—Patrons liked this very well; full of action. Drew good.—Caprice.—W. J. Richard, Riverside theatre, Greensboro, Md.—Neighborhood patronage.

The Witness for the Defense, with Elsie Ferguson.—This is a good picture, which will hold the attention all the way through, and the star does good work. An English picture.—Wm. B. Stubbs,
Greeded Lightning, with Charles Ray—A winner. The inimitable Charlie is at his best here—J. Herbert Talbert, Legion theatre, Norwich, Kan.

Widow by Proxy, with Marguerite Clark.—A dandy good comedy. All well pleased—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

Burglar Proof, with Bryant Washburn.—Pretty good, but it failed to draw. Too much waste footage of film.—Mrs. R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Excellent patronage.

You're Fired, with Wallace Reid.—Oh, yes, Theodore Roberts with his cigar was in this one, and so was Wanda Hawley. Every fellow in town envied Wallace Reid in this production and so will you if you run it.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

The Miracle Man, with a special cast.—Played two days to big business. Will go over in any small city. Patrons pleased 100 per cent.—P. W. Quinlin, Ideal theatre, Chateaugay, N. Y.—Neighborhood patronage.

The Egg Crate Wallop, with Charles Ray.—Crowd liked this one.—Les Hobbs, Reel Joy theatre, King City, Cal.—Neighborhood patronage.

Humoresque, with a special cast.—Played three days to big business. Will draw anywhere.—James S. Mafitt, Perry Point theatre, Perry Point, Md.—Neighborhood patronage.

A Lady in Love, with Ethel Clayton.—Excellent picture, but the title silly. I think many stayed away on that account. People would read it over and shake their heads and walk away. The picture is excellent.—Mrs. W. H. Helter, Itasca theatre, Alice, Tex.—Small town patronage.

La Apache, with Dorothy Dalton.—Very good. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Minning camp patronage.

In Mizzoua, with Robert Warwick.—A little slow, as the title would indicate, but seemed to please the majority.—C. H. Thomas, Community theatre, Galve, Ia.

Widow by Proxy, with Marguerite Clark.—Mighty clever little picture. Nice and clean, too.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

The Miracle Man, with a special cast.—It went over big.—Raymond Gear, Mayflower theatre, Florence, Kan.—General patronage.

Always Audacious, with Wallace Reid.—This is a good clean picture, that kept them guessing. It has good marks on this one.—Joe A. Wright, Dixie theatre, Goldthwaite, Tex.—Small town patronage.

Turning the Tables, with Dorothy Gish.—A fine little comedy suited to Dorothy, and she sure puts it over in a pleasing manner. Give your audience a good laugh. Book this one.—J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

2:30 Hours Leave, with Douglas McLean and Doris May.—One of the best plays I have ever run. Would advise all exhibitors to get it.—D. A. Kooker, Happy Days, Ewen, Mich.—Small town patronage.

Turning the Tables, with Dorothy Gish.—Typical picture for Dorothy Gish. She does lots of funny stunts.—J. C. Carlow, Carlow's theatre, Barrington, Ill.—Neighborhood patronage.

Something to Think About, a Cecil B. DeMille production.—This picture pleased the majority of my patrons. It is different from most pictures, there are no villainous parts played. Each star holds the sympathy of the audience.—Joe A. Wright, Dixie theatre, Goldthwaite, Tex.—Small town patronage.

Pathe

The Sage Hen, an Edgar Lewis production.—A mighty good picture. One of the wonderful ones around. A good story and fine direction. Good. Book it, and tell 'em its different, and it is, too.—McClure & Faulkner, Comiques' theatre, Des Moines, Mo.—Neighborhood patronage.

The World and His Wife, with Alma Rubens.—A real special. Stars of Humoresque do wonderful acting.—Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

Realdart

The March Hare, with Bebe Daniels.—Boys, here is a clean-cut comedy drama. The kind that will please and build business.—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

Moonlight and Honeysuckle, with Mary Miles Minter.—A slow moving thing that lost Minter many followers here that she had only recently acquired with Don't Call Me Little Girl. The rather far-fetched plot lacks a single punch and you constantly await the end. Detail none too good. All in all it's one of the poorest things Realart has released in many weeks.—Harold F. Wendt, Rivoli theatre, Toledo, O.—Downtown patronage.

She Couldn't Help it, with Bebe Daniels.—Excellent program picture.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Outside Woman, with Wanda Hawley.—High class picture. Lots of good laughs in it.—G. V. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

Miss Hobb, with Wanda Hawley.—Excellent picture. Went over fine. Patrons well pleased.—C. Malphrus, Dreamland theatre, High Springs, Fla.—Neighborhood patronage.

The Land of Hope, with Alice Brady.—Good picture. Best Brady picture from Realdart.—Chas. Kuchan, Idlyhour theatre, Canton, Ill.—Mixed patronage.

The Outside Woman, with Wanda Hawley.—Good for the whole family.—D. E. Fitch, Lyric theatre, Harrison, Ark.—Small town patronage.

The Land of Hope, with Alice Brady.—Best Brady picture in some time. Star is losing drawing power here.—Grand theatre, Thomasville, Ga.—Small town patronage.

Ducks and DRAKES, with Bebe Daniels.—Fine picture. Splendidly acted, and very pleasing.—William Noble, Capital theatre, Oklahoma City, Okla.—General patronage.

Ducks and DRAKES, with Bebe Daniels.—The cutest picture they have ever seen her in. Patrons doubted the title, but were more than pleased with picture. Good business.—A. S. Carlos, Byron theatre, Jeanerette, La.—Neighborhood patronage.

The Luck of the Irish, with a special cast.—One of the best pictures we have ever known. All Realart's stars are liked here. Please about 90 per cent. Good business.—Agnes F. Calvert, Movie theatre, Tacoma, Wash.—Neighborhood patronage.

Don't Call Me Little Girl, with Mary Miles Minter.—Good feature. Suitable for all the family.—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

The House That Jazz Built, with Wanda Hawley.—Very pleasing comedy.—Grand theatre, Thomasville, Ga.—Small town patronage.

Don't Call Me Little Girl, with Mary Miles Minter.—Exceptionally good. Best of her pictures we have run.—J. W. English, Seminole theatre, Homestead, Fla.—Small town patronage.

Food for Scandal, with Wanda Hawley.—Good picture. Good business, Realart stars get the money.—W. A. Nance, The White Grand, Conway, Ark.—Neighborhood patronage.

Such a Little Queen, with Constance Binney.—Not as good as most of the Bin-
EXHIBITORS HERALD

Robertson-Cole

One Man in a Million, with George Beban.—Splendid picture.—Pleased them all.—A. A. Suszycki, Majestic theatre, Manston, Wis.—Small town patronage.

Salvage, with Pauline Frederick.—Great star work, but picture has a very weak ending. No appeal to the ending—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Kismet, with Otis Skinner.—Played one day. This is a wonderful production, lavish and picturesque. Drew capacity.—Dave Seymons, Saranac Lake, N. Y.—Neighborhood patronage.

Kismet, with Otis Skinner.—Pleased 90 per cent of packed house. Forty cents admission.—Geo. Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Selznick

A Fool and His Money, with Eugenie O'Brien.—This one was a surprise. Went over the best for the summer. Book is one, and you will not go wrong. Played this picture with special music.—White & Lawrence, Columbia theatre, Moira, N. Y.—Neighborhood patronage.

The Miracle of Manhattan, with Elaine Hammerstein.—An excellent picture, and good work by star. Poor business.—E. A. Baradel, McGehee, Ark.—General patronage.

The Man Who Lost Himself, with William Faversham.—One of the best pictures we have shown this year. Business poor.—Grand theatre, Thomasville, Ga.—Small town patronage.

Society Snobs, with Conway Tearle.—Just fair. Selznick looms up on every sub-title like a 24-sheet stand on a vacant lot. Looks coarse and reflects on the judgment of the art director. There are others "sniping" this free advertising.—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

Marooned Hearts, with Conway Tearle.—Please our patrons very much. A very good picture.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

Society Snobs, with Conway Tearle.—No good. Lay off of this one. A good star but about the poorest story on the screen.—C. A. Foster, Texas theatre, Carthage, Tex.—Neighborhood patronage.

The Girl of the Sea, with Betty Hiltburn.—Very good picture. Gave 100 per cent satisfaction. I ran a two-reel Larry Semon comedy with same at admission of 10 and 30 cents.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Bucking the Tiger, with Conway Tearle.—Good picture, in six reels. Would be better in five.—Chas. Kochan, Idyhour theatre, Canton, Ill.—Mixed patronage.

Gilded Lies, with Eugene O'Brien.—Good program picture. Poor business.—E. A. Baradel, Palace theatre, McGehee, Ark.—General patronage.

Society Snobs, with Conway Tearle.—Country town of 2,100. Swell picture. Pleased everyone. Let's have more of these. Very good business.—A. S. Carolos, Byron theatre, Jeanerette, La.—Neighborhood patronage.

The Valley of Doubt, with a special cast.—Splendid hot weather program. Snow scenes are many and beautiful. Makes the crowd feel cooler.—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

A Divorce of Convenience, with Owen Moore.—After you show this get out of town if you don't want to be criticized for taking the money. Poorest picture I have ever shown. Am glad I had a slim house.—E. A. Baradel, Palace theatre, McGehee, Ark.—General patronage.

Girl of the Sea, with Betty Hiltburn.—Very good; can't go wrong on this one. The best we've run this season. No kicks.—Herman Salmon, Jr., Cissna Park Movie, Cissna Park, Ill.—Neighborhood patronage.

Please Seekers, with Elaine Hammerstein.—Good program picture. Pleased all.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Please Seekers, with Elaine Hammerstein.—Good, clean entertainment. Good business, too. You won't have to hide from your patrons on this one.—W. A. Nance, The White Grand, Conway, Ark.—Neighborhood patronage.

United Artists


Through the Back Door, with Mary Pickford.— Ran this picture second half (same week as Peck's Bad Boy) and was the biggest week we ever had at this theatre. This only convinces that it's not the saving on pictures that keeps the ball rolling, but in giving the people the best and biggest pictures on the market during this hot spell.—Louis B. Goulden, Princess theatre, Frankfort, Ind.—General patronage.

The Mark of Zorro, with Douglas Fairbanks.—Played one day to good business. A fine picture.—Mrs. E. Walton, Happy Hour theatre, Lake Placid, N. Y.—Neighborhood patronage.

Through the Back Door, with Mary Pickford.—Good picture. Big business. This kind of a picture gives both patrons and exhibitor satisfaction.—W. A. Nance, The White Grand, Conway, Ark.—Neighborhood patronage.

Universal

Desperate Trails, with Harry Carey.—One of the best of Carey's this year. Poorest business this year on Carey. He will soon come back if he makes a few good pictures like this.—Strand theatre, Livingston, Mont.

The Fighting Lover, with Frank Mayo.—Good show, but not up to Mayo's others. I ran a Star comedy with it, but the comedy was fierce. No more Star comedies on my screen.—W. T. Biggs, Umpire theatre, Anita, Ia.—Neighborhood patronage.

Human Stuff, with Harry Carey.—Very good. Carey popular star here. Run with Joe Martin comedy. Patronage not good, due to hot weather. Please 90 per cent.—Herman Salmon, Jr., Cissna Park.
Park Movie, Cinna Park, Ill.—Neighborhood patronage.

Under Crimson Skies, with Elmo Lincoln.—A good one.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Pink Tights, with Gladys Walton.—Preacher boosted this for me. A good clean picture that pleased all.—Les Hables, Reel Joy theatre, King City, Cal.—Neighborhood patronage.

Tiger True, with Frank Mayo.—Good picture. Will please any audience. A dandy picture with lots of action.—Fair business.—Agnes P. Calvert, Movie theatre, Tacoma, Wash.—Neighborhood patronage.

Wolves of the North, with Eva Novak.—Star good, but how can a girl of good habits play in a story like that? Good title, good star, but bum story.—Anton Selig, Crystal theatre, Okemah, Okla.—General patronage.

Once to Every Woman, with Dorothy Phillips.—A dandy story, and a well pleased patronage. Star does not draw here.—Chas. Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

Colorado, with Frank Mayo.—They went out telling what a swell picture this was. Business off. Mayo has no pulling power for my house. Star good. Picture good.—Wm. Thacher, Royal theatre, Selma, Kan.—General patronage.

Society Secrets, with Eva Novak.—You can take your money on this one and not feel the least bit guilty. It will be a repeater with our patrons.—N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

Once to Every Woman, with Dorothy Phillips.—The best picture played this season. Will go over anywhere. Fine business.—Mrs. G. H. Hart, Strand theatre, Lyon Mountain, N. Y.—Neighborhood patronage.

West Is West, with Harry Carey.—Nothing to it. Go to sleep any place in it—Carey deserves better story.—Frank Allen, Rose theatre, Lyron, Ill.—Small town patronage.

The Unknown Wife, with Edith Roberts.—Good picture; pleased 100 per cent. Star is well liked here, and is getting very popular.—Agnes P. Calvert, Movie theatre, Tacoma, Wash.—Neighborhood patronage.

Outside the Law, with Priscilla Dean—Dandy. One of the very few pictures which has done more the second night.—Chas. Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

The Great Air Robbery, with Ormer Locklear.—Biggest picture from point of attendance this year. Patrons pleased 100 per cent.—A. E. Pearson, Pearson's Perfect Pictures theatre, Winthrop, N. Y.—Neighborhood patronage.

The Secret Gift, with Gladys Walton.—One of the very best. We will repeat later.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—General patronage.

All Dressed Up, with Gladys Walton.—Good picture with a dandy star. Patrons well pleased.—Chas. Kuehn, Idylhour theatre, Canton, Ill.—Mixed patronage.

Under Crimson Skies, with Elmo Lincoln.—Would be good program offering, but cannot see how they call it a special.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

Vitagraph

What's Your Reputation Worth? with Corinne Griffith.—Beautiful picture, patrons well pleased and want more like it. Fine business.—A. S. Carlos, Byron theatre, Jeanerette, La.—Neighborhood patronage.

The Heart of Maryland, with Catherine Calvert.—A very fine picture. Ran this on July 4th and did a nice business against hot weather and outside celebrations.—J. C. Stagg, Royal theatre, Carroll, La.—General patronage.

The Courage of Marge O'Doone, with a special cast.—Not up to other Curwoods, yet people liked it. The fight between two bears is worth the price of admission. Forty and 20 cents.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

The Courage of Marge O'Doone, with a special cast.—Best picture I have shown this year. Did fine and patrons liked this one.—Mrs. G. H. Hart, Strand theatre, Lyon Mountain, N. Y.—Neighborhood patronage.

Black Beauty, with Jean Paige.—Picture did not please. Poor business.—Grand theatre, Thomasville, Ga.—Small town patronage.

Dead Men Tell No Tales, with a special cast.—All patrons all liked this one. It's a play full of excitement.—Agnes P. Calvert, Movie theatre, Tacoma, Wash.—Neighborhood patronage.

State Rights


The Parish Priest (Garfield), with William Desmond.—Very good. Best Desmond picture yet. Don't be afraid of this one.—Lona theatre, Brooklyn, N. Y.—Neighborhood patronage.

Madonnas and Men (Climax), with a special cast.—A very well produced offering and must give credit to the director for his excellent work. The cast gave a wonderful performance and was well liked by all who saw it. Average to poor business two days.—Wm. H. Bremer, Cozy theatre, Winchester, Ind.—Neighborhood patronage.

The Stream of Life (Plymouth), with a special cast.—Surely a fine clean picture which should have the support of every church in every town when played. Some scenes beautiful. Patrons will go out thinking of better things of life.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

Fickle Women (D. N. Schwab), with David Butler.—A very pleasing picture, with a very displasing and misleading title. Pleased 100 per cent.—Les Hables, Reel Joy theatre, King City, Cal.—Neighborhood patronage.

Madonnas and Men (Climax), with a special cast.—The only picture that ever held up well on second day. Capacity business. This one will not please the rough seekers.—Jack Mathews, Plattsburg theatre, Plattsburg, N. Y.—Neighborhood patronage.

Hearts and Masks (Federated), with Elmor Field.—Very good program picture. Pleased everyone.—C. M. Adams, Drug, Lake theatre, Detroit, Mich.—Transient patronage.

Hush (Equity), with Clara Kimball Young.—A picture that is mighty well done. Capable cast, lavish production and very well directed. Holds interest from beginning to end. Patrons well pleased. The first Young offering shown here in some time and was welcome. Business average for two days showing.
EXHIBITORS

Will H. Bremer, New Cozy theatre, Winchester, Ind.—Neighborhood patronage.

The Soul of Rafael (Equity), with Clara Kimball Young.—Good picture, but not the kind my patrons like. Poor business.—A. S. Carlos, Byron theatre, Jeanerette, La.—Neighborhood patronage.

A Western Adventurer (W. S. P. C.), with William Fairbanks.—My second Fairbanks. Both good. Lots of action. A real fight in this one. If you want to pull them up use the six-sheet on this one. Will bring you extra business. You won't find that in the trade. They will go out well pleased.—Wm. Thacher, Royal theatre, Salina, Kan.—General patronage.

The Tidal Wave (Stoll), with a special cast.—Much better than I expected. Good program picture. All of the cast were good except the leading lady.—Chas. Kuchan, Ithilhour theatre, Canton, Ill.—Mix patronage.

The Sport of Kings (Buffalo), with a special cast.—A race horse picture that went over well for me. Will please small town audience anywhere.—O. W. Hol-land, Small theatre, Peru, N. Y.—Neighborhood patronage.

The Barbarian (Pioneer), with Monro Salisbury.—Broke all attendance records at advanced prices. Pleased 90 per cent of the trade.—J. M. Shieber, House and mountain lakes. Good clean picture. Something different.—J. W.ベースcom, Pastime theatre, Sisson, Cal.—Neighborhood patronage.

Very good comedies. Kept them laughing all the time.—J. G. Catlow, Catlow's theatre, Barrington, Ill.—Neighborhood patronage.

A Monkey Hero (Universal), with Joe Martin.—They are all good. This one the best. Joe Martin gets them out, both young and old. The animals interest them all. The best two-reel subjects I have.—J. W. Bascomb, Pastime theatre, Sisson, Cal.—Neighborhood patronage.

In Bad Again (C. B. C.), with Sid Smith.—Halfroom Boys comedies always please, especially the new series, which is as good, if not better, than some of the so-called special comedies on the market today.—Louis B. Goulden, Princess theatre, Frankfort, Ind.—General patronage.

A Flivver Wedding (Federated), with Monty Banks.—Good, clean comedy. Monty Banks comedies are very good, so far. This one went fine.—Wm. Thacher, Royal theatre, Salina, Kan.—General patronage.

Meeting All the Trains (First National), with a special cast.—Very meek. Not half the stuff.—A. Baradel, Palace theatre, McGeehe, Ark.—General patronage.

Ved-A-Vil Movies (Sunnphot), with a special cast.—All these are excellent. We book them.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Nearly Married (Federated), with Monty Banks.—This is the poorest one I have run so far. Nothing to it. No laughs.—Wm. Thacher, Royal theatre, Salina, Kan.—General patronage.

Fighting Fury (Universal), with Hoot Gibson.—Two reels of film wasted.—Frank Allen, Rex theatre, Byron, Ill.—Small town patronage.

His Dizzy Day (Federated), with Monty Banks.—One of the greatest Western comedies ever ran. It kept them laughing from start to finish. Keep your audience laughing these hot days and no business kicks will be heard.—Louis B. Goulden, Princess theatre, Frankfort, Ind.—General patronage.

Laughing Gas (Universal), with a special cast.—These Century comedies, except the animal kind, are very poor.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

The Timber Wolf (Universal), with a special cast.—Universal has six of these Red Rider series two-reel pictures. I have run four of them. If you want good north woods drama, you will find these good. Have not had a bad one yet. —Wm. Thacher, Royal theatre, Salina, Kan.—General patronage.

Day with Jack Dempsey (Pathé).—Gets business because of recent interest in Dempsey battle. Good training scenes.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.

Edgar Comedies (Goldwyn), with a special cast.—These are entertaining clean and wholesome. A fine attraction for the children, and equally amusing for the parents.—W. H. Harman, Strand theatre, Kingsport, Tenn.

In Again, Out Again, with Sid Smith (C. B. C.).—Very good comedies, well liked by all. Clean, refined and with plenty of spirit for first run houses.—Louis B. Goulden, Princess theatre, Frankfort, Ind.—General patronage.

Twinkle, Twinkle, Little Star, with Zoe Rae (Sunnphot).—Fairly good child picture, but photographic effects amaze —R. Ross Riley, Wigwam theatre, Oberlin, Kan.

USE THIS BLANK

Box Office Reports Tell the Whole Story.

Join in This Co-operative Service Report Regularly on Pictures You Exhibit
And Read in The Herald Every Week What Pictures Are Doing for Other Exhibitors

Fill in this blank now and send to Exhibitors Herald, 415 S. Dearborn St., Chicago.

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EXHIBITORS

The Bardavon Theatre Corp., Poughkeepsie, N. Y., have closed their Collinwood theatre. Improvements costing $175,000 are now being rushed to completion. This will be a legitimate and feature picture house and will seat 1,900. General Manager Geo. W. Davis stated it was the purpose of this corporation to eventually have a chain of theatres from Albany to New York. The ground for their new house at New Rochelle has been purchased and work on the theatre is to start this fall.

Harry McNamara, the genial pill mixer at Valatia, N. Y., has just returned from a pleasant vacation spent at Conesus Lake. His Valatia theatre will only play two nights a week during the summer.

The village band has killed the business for Elmer G. Griffin at Kinderhook, N. Y., so the Opera House has been closed for the summer and will open Sept. 1. Elmer is some landscape gardener.

The Lyceum at Red Hook, N. Y., is closed pending extensive renovating. The seating capacity is being increased and new fixtures and wiring added. B. N. Griffin, the manager, stated that the alterations would entail an expenditure of $35,000. It will open with an eight-piece orchestra.

The Dutchess theatre at Poughkeepsie, N. Y., shines like a new dollar. A new stage, new scenery, in fact, general renovations, make this house one of the attractive places of this city. Peter J. Tennis, it is said, plans to wear a Tuxedo.

Frank E. Chase, enterprising merchant and manager of Memorial Hall, Pine Plains, N. Y., claims to be the only philanthropical booker in existence. We don't know what that means, but it listens good, anyway.

Edward J. Stuart has a real theatre for a small town in his Best at Lakeville, Conn. Exhibitor Stuart is ably assisted by Mr. Stuart in managing their other theatres, the Millerton at Millerton and the Town Hall at Canaan.

Patrick J. Herbert, owner of Hannah Hall at Dover Plains, N. Y., is remodeling his Grange Hall at Millbrook. Patrick has leased the farm and will not devote his entire time to the theatre business.

The Park theatre at Hudson, N. Y., is closed for the summer. A new marquee and general overhauling is the program. Julius Thomson, who owns the Park is keeping the wolf away from the door at the Star.

Harry George, who books Grange Hall for the citizens of Germantown, N. Y., says business is fine. Mr. George also hands out the waybills and tickets at the local N. Y. C. depot.

Palmore & Homand, who have the agency for Powers projectors at Baltimore for Maryland and District of Columbia, are negotiating for a site to erect an up-to-date supply and film building. Work will start early this fall.

Fred Steele, formerly of the gas "White Way," is now calling on the Maryland and Virginia exhibs for Pathe, with headquarters at Baltimore. The toothache is better, thank you.

Louis Schlichter, owner of the Edmonson and Bridge of Baltimore, will erect a new 1,500-seat house on the corner of East Twenty-fifth and Charles streets, this city. Expect to break ground in a few months.

The Howard theatre at Ellicott City, Md., will reopen July 14. It has been closed for extensive improvements. Two new Powers 6B type E projectors have been installed by Palmore & Homand of Balti-

Palmore & Homand of Baltimore just equipped the Star theatre at Annapolis, Md., with two 6B type E projectors. The above theatre will have a seating capacity of 500 and will be operated by Jack Lipchis.

Warner Brothers Have Three Films Scheduled For Early Publication


"Determination" Will be Presented This Fall At Playhouse on Broadway

James W. Martin, president and general manager of United States Moving Picture Corporation, announces that "Determination," which has been in production for nearly a year, has been completed. It will be presented in a theatre on Broadway this fall prior to its general circulation.

The company's second picture, "The Threshold," also has been completed. It is planned to sell this feature outright or distribute it through one of the larger distributing organizations.

"The Threshold" was directed by Joseph Levering, Garfield Thompson, the author, and Herbert L. Messmore, technical director of the company, collaborated with the director.

Saengers Present Entire Short Subject Program at New Orleans Theatre

A program comprised entirely of short subjects has been presented by Saenger Amusement Company at the Trianon theatre, New Orleans. On the program were the following Pathe prints: "Now or Never," with Harold Lloyd! "La Rue of Phantom Valley," with Tom Santschi; Pathe News, Pathe Review and one of the series of "Aycop's Fables.

Results of the experiment were gratifying, according to the Saenger management.

"Tradition" Meets With Favor in West—Goldflam

Sam Goldflam, formerly of Associated First National and Federated Film Exchanges of America, and now Western sales manager for Sonors Films Corporation, reports that "Tradition" is being well received in the West. Mr. Goldflam is in Kansas City where he will probably make his headquarters.
News of the Week

Mary Philbin, who has taken her place among Universal stars, and appears as the featured player in "Danger Ahead," one of the Universal's summer attractions.

Caught By Cameras

Sol Lesser, First National franchise holder Southern California, congratulates Buster Keaton on his joining the organization.

Sessue Hayakawa, the popular Robertson-Cole star, congratulates Babe Ruth, just after making his 26th home run at the Polo Grounds, New York.
"1921 Will Reward Fighters"

Views of the crowds storming the box office and filling the auditorium of the Victory theatre, Evansville, Ind., at the opening performance of the new First National franchise house in that city, July 16.

MISS MARGUERITE LUCKEL
Secretary-treasurer, and manager of the Empress and Bijou theatres in Mobile, Ala., the latter of which was opened July 11.

A. F. BRENTLINGER
General Manager of Consolidated Realty and Theatres Corp., which opened the Victory at Evansville, Ind., as its fifteenth house.

BYRON W. BRENTLINGER
Son of A. F. Brentlinger, who will be house manager of the new Victory at Evansville, Ind., the opening of which is pictured above.

Lobby and auditorium of the new Bijou theatre, Mobile, Ala., a recent addition to the list of First National sub-franchise holders. The lobby is shown as it appeared on the theatre's opening night, July 11.
Equipment Progress

Recent news from the west coast should bring a smile to the face of the pessimist.

Gore Brothers, Ramish and Lesser have just announced building plans for immediate action which calls for the expenditure of nearly a million dollars. This is one of the big important things that will do much to dispel the huge clouds of gloom which have gathered over the industry.

There have been many who have announced their faith in the future, through the printed word and by word of mouth, but the concrete example of Gore Brothers, Ramish and Lesser who have expressed their confidence in cold, hard cash will do much to hasten the return of normal conditions in the industry.

It is always the optimist who is the genuine business stimulant. The only possible use a pessimist can be put to is to act as a contrast to the big men who do things.

Let’s all follow the trail blazed by these western pioneers, take a new grip on ourselves, and go forward with a determination that will justify our claim to being the greatest single influence for amusement and education in the world.

Hundreds of exhibitors, taking advantage of the dull summer season, are spending their time profitably by visiting many of the better known theatres in the country, and they are not simply on a visit, they have their eyes wide open and are looking for information.

Automatic Curtain Control Is Announced by Eastern Firm

Officers of Automatic Devices Company Claim New Machine Meets Long Felt Need of Motion Picture Theatre Owners

A distinct need has long existed for a system of curtain control which is not dependent upon an attendant catching his cue, which is positive, even and certain in its operation and which permits the curtain to be operated from the projection booth, organ or other convenient point or points in front of the screen.

A machine has recently been placed upon the market, after successful operating in practice for several years, by the Automatic Devices Company, Hunsicker Building, Allentown, Pa., which is claimed to fully meet this need. It is known as the Automatic Curtain Control. This machine is entirely automatic in its operation. Pressing a button, or turning a switch, causes the curtain to open and the machine to stop automatically when the full opening has been obtained. Pressing the button, or operating the switch again, causes the curtain to close and automatically stops the machine as soon as the movement is completed. There is nothing to remember and there is nothing to get out of order, it is declared.

Claim No Attention Needed.

“The machine is quick, reliable and dependable in its operation,” states an official of the company. “There is no chance of the mechanism jamming. No attention is required. The curtain load is not picked up until the motor has gained full speed. This makes the machine positive in its operation and insures the opening and the closing of the curtain occurring exactly on time—not a moment too soon, not a moment too late.

“The machine is connected to the curtain in the simplest way possible without the use of any special and elaborate apparatus. The ends of the curtain cords are merely attached to a chain which travels around a sprocket on the machine.

“The curtain may be controlled from switches located at one or more points in the house and acting entirely independently of each other. It is the usual custom to locate one of these switches in the projection booth and one at the organ. Either of these switches may be used to control the curtain regardless of the position in which the other switch may have been left.

Guard Against Emergency

“In cases of emergency the curtain may be operated by hand. A thumb screw is located on the sprocket wheel of the machine to serve as a handle and, at the same time, to disengage the machine from the sprocket when hand operation is employed, thus relieving one of the necessity of “turning over” the machine when operating the curtain by hand.

“The machine occupies a floor space of 16 by 10 inches and is only 12 inches high. Its compact size permits the use of curtains in theatres having no back stage which, heretofore, have been forced to do without curtains because of the lack of space behind the curtain in which to conceal an attendant.

“The machine consumes very little electrical energy, the cost of operation being less than half a cent a day. The small current requirement of this method of control, permit the machine to be wired to any convenient lamp socket. No special wiring from the main switch is required. All that is necessary is three wires run from the machine to the point or points of control. This system of control can be obtained to operate upon any voltage or kind of current.”

Specialists in Playhouse Organization Open Offices

Frederick M. Rosen & Co., specialists in the formation of theatre companies throughout the country, has opened offices at Evansville, Ind. The company also is represented in Chicago and Indianapolis.

The company’s latest creation is the Lincoln theatre at Evansville, which will cost approximately $60,000. Irwin H. Marth is head of the service and financial department and G. E. Solomon is in charge of the advisory department. Frederick Rosen with three corporation counsellors and two technical experts, comprise the organization board.

Make Special Offer to Theatre and Studios

Steger & Sons Piano Manufacturing Company of Chicago, Ill., has announced special prices to motion picture theatres and theatres upon Steger pianos, player pianos and phonographs. On account of the high standing of the Steger institution in the music industry, the offer is of particular interest.
Evolution of Photoplay Music
For Smaller Theatres

(CONTRIBUTED)

With the advancement of the mechanical features of photo drama, including all the essential attributes of making pictures and presenting them, the sense of sight was necessarily considered because of its solitary appeal.

The very nature of the speechless drama, however, demanded a contributing sense of sound to complete the illusion of the screen. Music was therefore introduced.

The evolution of photoplay music has passed from the crude "slap bang" piano and violin, and the syncopated beats of the trap drummer through the average small theatre orchestra. From the efforts to meet the music necessities of small theatres with a single instrument, an emotional tonal quality was found necessary for a more accurate interpretation of the various phases of screen action. This condition gave rise to the installation of the pipe organ both for its solo possibilities and for its ability to augment an already existing orchestra.

The American Photo Player company, manufacturers of the famous "Fotoplayer," recognizing the exhibitors' valuation of the greater importance of music, for recitals and interpretative qualities, conceived and successfully built and installed the "Robert-Morton orchestral organ."

The number of these instruments used in the better class of theatres has justified the tonal and mechanical qualities of the Robert-Morton from an artistic and engineering standpoint.

With all their capabilities, the smaller Robert-Morton instruments are no more difficult to handle than the Fotoplayer, nor are the larger ones, except that a wider knowledge of orchestration is required to use intelligently the wealth of orchestral tone provided—which is the same as saying that it takes a better man to conduct a forty-piece symphony orchestra than the average theatre conductor, who may be perfectly at home with eight or ten pieces.

Standardization and factory management have permitted immediate availability for delivery on these organs and they are built in such form that it will be possible to install them in the average theatre, without the extensive and frequently expensive re-building operations which have usually been necessary to accommodate a theatre organ.

The power and versatility of a symphony orchestra in all its majestic grandeur is tantalizing—not only by the tone of the individual instrument represented, but by the wonderful interpretation of combinations of groups of instruments under the absolute control of one player, who finds himself in the position of a conductor with the advantage that he possesses the ability to execute the music before him in strict accordance with his own interpretation and without the elements of fallibility, including diverse temperaments and inattention on the part of a number of orchestral players.

Synchronized Inquiries
Show Growing Demand
For High Class, Music

Synchronized Scenario Music Company, 64 East Jackson boulevard, Chicago, announces that the approaching fall season is bringing many inquiries about Synchronized music scores from exhibitors throughout the country. These inquiries, according to company officials, show a growing demand for high-class music in the theatres.

Commending the product of Synchronized, Walter Blautz, musical director of the Stratford theatre in Chicago, says: "Such orchestral scores as Synchronized scores are to be keenly considered by every musical director who has not the time, the ability, or the library that it would require to prepare such splendid scores. Synchronization with the screen action is the secret of the art of presentation from a musical standpoint, and I am happy to endorse these scores. They fill a long-felt want, and it is a matter of congratulation to their producers that they have so prepared them that they are adaptable for any theatre in the country."

Paramount Opens New Laboratory for Making Own Prints in London

With the completion and opening of the Olympic Kinetograph Laboratories, Ltd., at Acton, London, Famous Players-Lasky British Producers, Ltd., is now in a position to take over the developing and printing of its own films.

The new laboratories were erected by Famous Players-Lasky British Producers, Ltd., at a cost of 50,000 pounds and are constructed on the most modern American lines. J. F. Skittrell is one of the managing directors of the laboratories.

Leases From Adams

KNOVILLE, Ia.—The Grand theatre has been leased from Adams Amusements Company by Donald West and Harold Davis.

Edwin H. Lemare, the world famous organist, who recently dedicated the Robert-Morton orchestral pipe organ in the University of Southern California.
Theatres
Providing Comfort for Fans Is an Asset. Exhibitors Know This. Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects
Detroit, Mich.—With the election of John Atkinson as general manager, Northwestern Building Corporation announces plans for the erection of a theater and mercantile building at Grand River avenue and Grand boulevard west.

Clinton, Okla.—C. H. Mahone and Mrs. G. S. James have purchased a plot of ground upon which to build a theatre seating 1,000.

Beaumont, Tex.—A $35,000 theatre is to be erected in Pearl street. John I. Pittman has leased the building for ten years.

Hayward, Cal.—A new theatre is to be erected at Castro and B streets by Supervisor Heyer.

New York—Max J. Kramer will build a theatre and apartment building on the site bounded by Broadway, Hamilton Place, 138th and 139th streets. Burnside Theatre corporation will erect a theatre at the northwest corner of Crescent and Burnside avenues.

No denying—
the carbon arc is best for moving picture projection, and Columbia Projector Carbons—lead the field because of their bright white light, steadiness and lack of noise at the arc

NATIONAL CARBON COMPANY
Incorporated
CLEVELAND, OHIO SAN FRANCISCO, CALIF.
Canadian National Carbon Co., Limited, Toronto

Lancaster, N. Y.—Depew Theatre Corporation has been granted a permit to erect a $65,000 theatre in Main street.

Allentown, Pa.—The new Kurtz theatre being erected in Broad street, Bethlehem, will be opened to the public in September.

Los Angeles Harbor, Cal.—West Coast Theatres, Inc., will build a $350,000 theatre and office building in Seventh street, between Beacon and Palos Verdes streets.

Dowagiac, Mich.—Frank Dyke has been awarded the contract for erecting the new $85,000 theatre for the Beckworth estate.

Hudson, N. J.—George Van Alstyne has purchased Nurge's Field at Bergenline avenue and Thirtieth street on which to erect a theatre. It is planned to spend $1,000,000 in improving the plot.

Lake Placid, N. Y.—A group of prominent business men will erect a 1,500 seat theatre in Main street. Directors of the company are: Noel Feldstein, F. S. Leonard, William P. Ryan, John P. White and R. C. Prime.

Cooperstown, N. Y.—A theatre will be erected across from the old Carr hotel by Mr. Smalley.

Niagara Falls, N. Y.—Excavation work has started on the Strand theatre being built on the old Prospect Park hotel site by Cataract Theatre Corporation.

Port Jarvis, N. Y.—W. V. Conkling is erecting a theatre at the corner of Fowler and Orchard streets.

Remodeling
Philadelphia, Pa.—Stanley Company of America has closed the Stanton theatre for improvements. The house will re-open in September.

Galesburg, Ill.—The old Auditorium theatre is being remodeled at a cost of $50,000. The house will open as the Plaza some time this fall.

Columbus, Ga.—The Rialto theatre has been closed for two weeks, during which time improvements will be made in the lobby and auditorium.

Independence, Kan.—The Snark theatre is being completely remodeled by H. O. and "Stub" Murry. They will move the equipment of the old Best theatre into the new house.

Boise, Idaho.—The old Empress theatre is being remodeled by Motion Picture Theatres Company of Salt Lake City and will be reopened as the Rialto. A $10,000 Wurlitzer organ will be installed.

Miami, Okla.—Work of remodeling the Grand theatre which was damaged by fire has commenced.

Newark, N. J.—Work has started on the theatre being erected by Louis V. Aronson, president of Art Metal Works, at the Southeast corner of South Orange and Morris avenues. The house will cost $150,000. Work Is Progressing

DIXON, ILL.—Work is progressing on the new Dixon theatre, which is expected to be one of the finest houses in the state outside of Chicago.

FOR LEASE
The Fox Auxiliary Studios
at 54th Street and 10th Ave., N. Y. City

SPACE 85 x 100

arranged so that it can be used for two individual companies, fully equipped with all new apparatus, machinery, remote control on switchboards, dressing rooms, carpenter shop. 3 minutes from Broadway in the heart of New York.

A. S. KEMPNER

Fox Film Corporation
54th St. and 10th Ave. Tel. 6800 Circle
Manages Cincinnati House for Ascher

Gene Quigley, for several years connected with George Broadhurst's shows, has been sent to Cincinnati by the Ascher Brothers, to manage their new house. Mr. Quigley has had wide experience in putting on film productions, having managed the Strand theatre, Chicago, for several seasons.

Opens in Mt. Clemens

Mt. CLEMENS, Mich.—Mt. Clemens' new playhouse, the Macomb, has been formally opened. The house will play pictures and vaudeville.

Smiley Opens Theatre

ARKANSAS, Kan.—The new Fifth avenue theatre has been opened. W. T. Smiley, former newspaper man, is manager.

Excelsior Film Co.

EXPORTERS AND IMPORTERS OF FILMS
LOUSTALOT AND VICTORIA
Cable: "Velasquin"
Avenida de Belgica 43, Havana, Cuba

Plaza Reopens After Complete Remodeling

SIOUTH CITY, I a.—The Plaza theatre has reopened. It was redecorated throughout and enlarged to seat 1,914. A ventilating system has been installed.

Webb City House Reopens

WEBB CITY, Mo.—The Mystic theatre has reopened under the management of J. D. Vineland. New equipment including a cooling system has been installed. The house has been thoroughly renovated.

Puffer Buys Theatre

WEBSTER CITY, la.—L. E. Julius has sold the New Orpheum theatre to Floyd Puffer and G. L. Stevens. Julius will go to Fort Dodge, where he may purchase an interest in the Strand theatre.

CAMERA BARGAINS

Motion Picture Cameras at cash saving prices. Special professional discounts on UNIVERSALS, immediate delivery on all models. Cameras, Projectors, Films and many other devices especially for photographers. Send for free catalog.

WILLEMSEN & CO.

Exporters of Film

Spanish Title Work a Specialty
Office and Laboratory, 423 Camp St., New Orleans
Cable Address: Willemfilm

CLASSIFIED

Five Cents per Word Payable in Advance. Minimum Charge, $1.00

WANTED—New and used prints in good condition; also negatives. All types of films except drama features. Ellis O. Jones, Forest Hills, N. Y.

Remember the Kiddies!

For the brand new short juvenile subject your program needs write or wire—

New Era Films, Inc.
21 East 7th Street
Distributors for
Jack MacCullough Studios
Chicago, Ill.

EXHIBITORS HERALD—

THE MOST INTERESTING PAPER IN THE FIELD

GUARANTEES MAXIMUM ADVERTISING RESULTS

National Film Co.

IMPORTERS AND EXPORTERS ECLIPSE AND GAUMONT PARIS

We are always in the market for Big Productions
Office: Paseo de Marti 87, Havana, Cuba
CABLE: "CEGETEO"

"LA-INTERNACIONAL CINEMATOGRÁFICA"

Compania Cubana de Películas
RIVAS & COMPANY

Serves The Best Exhibitors in Cuba
Exclusive Cuban Rights for All "Union Italian" Productions
P. O. Box 1214
Havana, Cuba
Cable "Películas"

EXHIBITORS HERALD
August 20, 1921
Independence Month Program Is Planned
Members of Alliance Pledge to Cooperate With State Right Men

Action was taken at the semi-monthly meeting on Friday of the Illinois Exhibitors' Alliance to actively cooperate with the independent exchanges during Independence Month in September.

William Sweney, state organizer in charge of the local headquarters, was instructed to send letters to all members of the organization requesting that they give their whole-hearted cooperation by assuring the independent companies of bookings during the month.

Other subjects of a highly important nature were discussed at the session. Nothing definite, however, has been made public. Although it is known that the organization has ambitious plans for the new season no active work will be done on them until fall. At the present time, with many exhibitors vacating, it is felt that it would be a waste of time to launch any new movement.

"Affairs of Anatol" to Have World Premiere at Roosevelt Theatre Here

"The Affairs of Anatol," Cecil B. DeMille's all-star Paramount production, will be given its world premiere in Chicago on August 14 at Ascher's Roosevelt theatre.

Elaborate plans are being made for presentation of the special, which has the greatest galaxy of stars of any picture ever produced. Among those in the cast are Wallace Reid, Gloria Swanson, Bebe Daniels, Wanda Hawley, Theodore Roberts, Elliott Dexter and Agnes Ayres.

Has Seven Productions For Independence Month

Clark-Cornelius Corporation announces a decision to publish immediately its seven productions already scheduled for the new season. This policy was decided upon, owing to the demand for pictures for Independence Month. Three of the seven have been advertised widely by Motion Picture Magazine, Motion Picture Classic and Shadowland. Leading players in these pictures are girls who won the "Fame and Fortune Contest" conducted by the Brevist publications. The seven pictures follow:

Brewster pictures—"The Eternal Two" and "From Farm to Fame" starring Corlis Clamer, and "Love's Redemption" with Blanche McGarrity and Anita Getwell; "The Glory of Youth," "Battling King," "Pardners" and "Come Back Home."

A Case of Nerves

During the showing of a Western in which there was depicted a prairie fire, just as the screen went down at Evanston, George Johnsdorf became excited and yelled "Fire!"

There followed a scramble for the door.

Patrons were assured, however, that it was only a case of nerves and not a real blaze.

Speaking of realism!

Universal Signs First Contract for Service With Chicago Theatre

Universal is given credit for the first contract for film service made with Balian & Katz for their new $2,000,000 loop theatre, the Chicago. The service contract was Universal News. Morris Hellman, manager of Universal's short subject department here, obtained the contract.

Burford Is Vacationing

W. D. Burford, who can be found most any day at the local headquarters of the Illinois Exhibitors' Alliance, has been absent for some time. William Sweney, guardian of the offices, announces that W. D. has been motor ing up around La Crosse, Wis.

Ten Years as Manager

In last week's issue of the Herald announcement was made that the Garfield theatre, 2444 Madison street, would observe its twelfth anniversary in September. Owing to a typographical error it was stated that Charles H. Ryan had been manager of the house for two years. Mr. Ryan has called attention to the fact that the theatre has been under his management for ten years.

Warner Oland to Appear In Feature Length Film

Warner Oland, who has taken leading roles in the serials for the past five years, is to produce a series of feature length pictures to be known as Oland Productions. No distributing affiliation has been announced.

Suomi's Theatre Plans

PLAINFIELD, N. J.—Plans for the theatre which Girofsky & Robinson will build opposite the post office have been submitted to Building Inspector Harry Welte.

Gallas Is Manager For R-C. Corporation

Popular Sales Executive Is Placed at Head of the Chicago Branch

Al Gallas, sales manager of the local branch of the Selznick Enterprises since 1917, has been appointed Chicago manager for the R-C Pictures Corporation, succeeding Robert Lucas, who resigned to become general manager of Harry Grampy's circuit of theatres.

Although young in years, Gallas is a veteran in the film business, having started his career as a salesman for the old Central Film Company, when it was operated by Jones, Lueck & Schaeffer. Previous to joining Select, he was connected with the local Vitagraph exchange as salesman for two years.

Gallas is one of the truly popular members of the local film company. He has a wide acquaintance in the exhibitorial field which particularly fits him for his new position.

Theatre Co. Incorporates

Alhambra Theatre Corporation, 406 Tower building, has been incorporated with a capital of $200,000. The incorporators are John H. Eustace, Frank A. Beale and Arthur F. Willoughby.
CHICAGO PERSONALITIES

By Mac

FRANK MARSHALL, general manager of Reggie Morris productions, spent a brief stop-over about the Row Aug. 1, en route for Los Angeles. The popular ex-captain ace was very much elated over the results of his recent sojourn in New York of which details will be given shortly regarding initial publication of their new Speed comedies.

Another new manager looms o'er the horizon of film row. We refer to c/n's film Beau Brummel, Al GALLAS, who resigned Aug. 6 as sales manager of the Selnick exchange to accept the managerial reins of the local Robertson-Cole office.

Now that R-C is all fixed with a new manager, looks like E. C. JENSON, district manager, will be soon hopping the choo-choo westward bound for Omaha, returning to the home office the latter part of the month.

Among other changes of the sales roster of Robertson-Cole is the transfer of JEROME SATTRON from the St. Louis office to cover the west side Chicago territory and the appointment of E. H. BRENT, salesman in the Missouri territory, as manager for the St. Louis office.

Imagine a few big ones were cracked at Milwaukee with the dashing away of WILLIAM HUMMER, manager of the local office, to the Wisconsin metropolis to assist in the set-ins of a few big Vitagraph fall releases.

FRANK P. ISMAEL, former Robertson-Cole prize winner, will for the future rub shoulders with smiling "DAD" MOSES at the Metro exchange and have "Dad" show how easy it is to cop one of those Metro timepieces. Looks like MANAGER L. A. ROSELLE has a pair of big city winners now.

Looks like a real game of chess is now on about the Row with most of the boys making their usual changes for the season of '22. Understand that WILLIE HERSHEYBERGER and his Cadillac coupe will now park with the local Associated Producers exchange.

"HANK" PETERS of the Pioneer exchange is fast recovering his lily complexion of yore, since resigning a sailor's life about the Great Lakes. The way affairs are now buzzing about, Hank's executive quarters looks like the big projects from New York have been unpacked and ready for set-ins.

I. L. LESSERMAN, manager of the Universal exchange, tells us they have closed over 142 theatres with "Gala Week" offerings with another 20 to be added. No wonder this genial manager is always smiling.

LOUIS LAEMMLE of the local Universal branch returned from his extended sojourn spent at Mackinac Islands, and with the splendid coat of tan he is now displaying about the Row might easily pass for a Spanish don.

GEORGE BROMLEY and HARRY HADFIELD 'tis rumored have closed with President OBREGON OF MEXICO for the sole rights to all concession privileges at the forthcoming Mexican centennial. Directly SENOR Bromley reopens his string of cinema temples he and Don Hadfield will hie to the land of cactus to put on the big noise as only a pair of red-blooded Yanks know how. Ads and bon voyage, senors!

Looks like H. R. PHILLIPS must have caught a few ideas while visiting the Big City down east on his recent trip. Have you all noted the bright pinkish lustre on the finger nails of this demon go-get-em purveyor of Robertson-Cole features. What it is, "Phil"-3 in 1 pomade?

At last, RODERICK ROSS has been found. Last heard from, giving the lawn about Ross Manor, Hanlin Lake, Mich., a close trim. Reports from the resort authorities inform us, "Rory" threw a line into the lake the other day well baited. After a wee wait of a few hours, friend fish began to flirt giving the other end of the line a bit of a thrill. In his anxiety to land the finny subject, we learn the line became meshed in the lake weeds and the best luck was a pair of boots and the hook nicely cleaned.

VINCENT DeLORENZO, impresario booker deluxe of the Celebrated Players, returned from his extended vacation passed at Silver Crystal lake. Rand & McNally's map fails to respond, but Dave Dubin, former gob at the Great Lakes and a sailor of note claims it adjoins Lake Calumet, just cast of the famous Hegewisch pines.

Serial Sales Corporation
Adopts Unique Letterhead

The Serial Sales Corporation, which is distributing "Adventures of Tzarina," a fifteen episode serial starring Elmo Lincoln, has adopted a letterhead of unusual character for use during its sales drive.

It is in four colors and contains four vividly colored views of high points in the serial. It is in keeping with the unique exploitation campaign being carried out to advertise the serial, and reflects the enthusiasm of the company in its offering.

Cosmopolitan to Produce
"Sisters", Norris Story

"Sisters," a Kathleen Norris story, is soon to be put in production by Cosmopolitan Productions at the Harlem studio of International Film Service Company. Seena Owen will have the leading role. Robert G. Vignola will direct.

Fritts Sells to Kellers

MARSHALL, OKLA.—Guy O. Fritts has sold the Dixie theatre to Keller Brothers of Oklahoma City. Mr. Fritts will take an extended vacation before entering business again.
EXHIBITORS HERALD

"100 per cent Audience Value"
S. Barrett McCormick

Maurice Tourneur's Magnificent Drama of American Society
"The Foolish Matrons"

Aug. 27, 1921
SEPTEMBER SPECIAL ATTRACTIONS

Hoot Gibson in "Action"
Directed by Jack Ford

Marie Prevost in "Moonlight Follies"
Directed by King Baggot

Gladys Walton in "The Rowdy"
Directed by David Kirkland

Frank Mayo in "The Shark Master"
Directed by Fred Granville

Cuddle up to UNIVERSAL You'll be Needing
Another Big One by the man who made "Outside the Law"
TOD BROWNING
presented by Carl Laemmle

"NO WOMAN KNOWS"

The amazing story of Fanny Herself by Edna Ferber...

UNIVERSAL JEWEL
Jesse L. Lasky presents
CECIL B. DE MILLE'S
PRODUCTION
"The Affairs of Anatol"

By JEANNIE MACPHERSON
Suggested by Arthur Schnitzler's play and
the paraphrase thereof by Granville Barker
With an all-star cast including:

Wallace Reid
Gloria Swanson
Elliott Dexter
Bebe Daniels
Monte Blue
Wanda Hawley
Theodore Roberts
Agnes Ayres
Theodore Kosloff
Polly Moran
Raymond Hatton
Julia Faye

A Paramount Picture
Jesse L. Lasky presents

CECIL B. DE MILLE'S
PRODUCTION
"The Affairs of Anatol"
by JEREMY MACPHERSON

ALL your life you've heard of all star casts.
In "The Affairs of Anatol" you'll see one.
This picture marks a new era in motion picture history. It is a step forward as significant as was the making of the first five-reeler.
It will mark a new era of prosperity for your theatre, too.

A Paramount Picture
R-C PICTURES CORPORATION
Present
PAULINE FREDERICK
in "The Sting of the Lash"
A soul reclaimed— a story of undying love
Directed by Henry King

She swung the hissing lash upon his shoulders and the sting killed the brute in him and awoke his manhood.
Prestige
Patronage
Profits

Get Yours By Booking
Fox Pictures
Solid for
Fox Week—Sept. 11th to 17th

Bookings for Fox Week have been received in overwhelming and gratifying numbers. Thousands of sagacious exhibitors have realized the tremendous money-making possibilities of Fox pictures. They have planned to start their patrons right with seven days of perfect entertainment. They are building their season's success on a solid financial foundation.

Are You One of Them?

if not—seize now your great opportunity—Book Fox Pictures Solid
for
Fox Week—Sept. 11th to Sept. 17th
Those Exhibitors who have not decided upon the productions which will form the important portion of the attractions shown at their theatres during the season 1921-1922, are respectfully referred by Mr. William Fox to the opposite page upon which are listed the names of successful exhibitors whose proven ability to correctly judge the public pulse is guaranteed by the size of their holdings and success of the corporations which they represent.

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
ZANE GREY'S
THE LAST TRAIL
QUEEN OF SHEBA
Mr. Fox wishes to assure the following exhibitors that the confidence which they have expressed in contracting for the Special Features he is releasing this season is well founded, and that these same contracts will prove a tremendous asset to themselves and their theatres.

RUBEN & FINKELSTEIN
STANLEY CO. OF AMERICA
TOM MOORE
CAPITOL THEATRE, N.Y.
SHEA AMUSEMENT CO.
TREMONT TEMPLE, Boston
C. E. WHITEHURST

Address
SPECIAL FEATURE DEPARTMENT
FOX FILM CORPORATION
West 55th Street, New York City
Telephone, Circle 6800
27 Million Goldwyn Readers of 30 National Magazines

What the Goldwyn Campaign Will Do in Muskogee, Okla.

In Muskogee, Oklahoma, there are about 30,000 people.
19,000 of these will read about the Goldwyn Pictures—The Old Nest and Dangerous Curve Ahead.

In Dover, New Jersey, there are about 9000 people.
Over half of these are Goldwyn readers.

In Roanoke, Virginia, there are about 50,000.
About half of these will know all about The Old Nest and Dangerous Curve Ahead.

In Ogden, Utah, there are about 32,000 people.
20,000 of these will read Goldwyn advertising.

In Walla Walla, Washington, there are about 15,000 people.
Over 9000 of these will read Goldwyn advertising and then go to see The Old Nest and Dangerous Curve Ahead.

North—East—South—West—small towns, middle sized towns, big cities—your town—all towns.
All will read about Goldwyn’s great pictures.

And they’ll go to your theatre to see the big pictures of the new season.

WATCH GOLDWYN!

Book The Old Nest for Sept. 11th Dangerous Curve Ahead for Oct. 2
America's master creators of motion picture drama have completed, for release during the months of September, October and November seven super-attractions.

Each production is an individual creation — planned with painstaking care, executed with untiring energy and built at the cost of a fortune.

They make the position of Associated Producers Inc. as the outstanding distributor of superspecials unchallenged.

These seven great productions are offered to the exhibitors of the world on their individual merit.

No product heretofore released has presented such a certainty of great box office value.

Associated Producers exchanges are now ready to arrange contracts and play dates.

ASSOCIATED PRODUCERS INC.
Home Offices: 729 Seventh Ave., N Y C.
J.L. FROTHINGHAM
Will present an elaborately produced and lavishly staged melodrama of international intrigue—

"Pilgrims of the Night"

Adapted from the story "PASSERSBY"
from the pen of the illustrious E. Phillips Oppenheim, with RUBY DE REMER
and an exceptional cast including LEWIS S. STONE KATHLEEN KIRKHAM RAYMOND HATTON WILLIAM V. MONG WALTER McGRAIL FRANK LEIGH

Directed by Edward S. Sloman
Mack Sennett

will present the super-special for which the whole world is waiting

Mabel Normand

in

"Molly O"

The creator of "Mickey,"
the star of "Mickey" and a picture bigger than "Mickey"

Directed by F. Richard Jones, with a celebrated supporting cast including —

Lowell Sherman
Jack Mulhall
Jacqueline Logan
George Nichols
Eugenie Besserer
Carl Stockdale
Gloria Davenport
Anna Hernandez
Eddie Gribbon
Albert Hackett

A greater triumph than "Mickey," the outstanding money-maker of box-office history.
HOBART
BOSWORTH
will present and
play the leading
role in a thrilling,
fast-action drama
of gold rush days
in the Yukon and
America today.

"BLIND HEARTS"

made by Hobart Bosworth
Productions, Inc., with a dis-
tinguished supporting cast
composed of—

MADGE BELLAMY
WADE BOELTER
IRENE BLACKWELL
LULU WARRENTON
WILLIAM CONKLIN
HENRY J. HERBERT
COLETTE FORBES
RAYMOND McKEE

Directed by
ROWLAND V. LEE
THOMAS H. INCE

will present the most tremendous screen drama of his successful career

"HAIL the WOMAN"

THE BIG AMERICAN DRAMA OF ALL TIME

Built on the theme of American womanhood, American morals—philosophical and true—by C. Gardner Sullivan, with the most celebrated cast ever assembled—

FLORENCE VIDOR
MADGE BELLAMY
LLOYD HUGHES
THEODORE ROBERTS
TULLY MARSHALL
CHARLES MEREDITH
EDWARD MARTINDEL
MATHILDE BRUNDAGE

Directed by Griffith Wray
Personally Supervised by Thomas H. Ince
KING VIDOR
Creator of *The Turn in the Road* and *The Jack-Knife Man* will release his master drama

"LOVE NEVER DIES"

From the book, *The Cottage of Delight*, by Will M. Harben, featuring LLOYD HUGHES and MADGE BELLAMY supported by a cast including

CLAIRE McDOWELL
JULIA BROWN
WINIFRED GREENWOOD
FRED GAMBOLD
LILLIAN LEIGHTON
FRANK BROWNLEE
JOSEPH BENNETT

Adapted and Directed by
KING VIDOR
H.O. DAVIS

will present a six reel drama of rainbow peaks, high altitudes and deep snows in the land of many rivers

"The Silent Call"

A LAWRENCE TRIMBLE JANE MURFIN Production
from the Saturday Evening Post story, "The Cross Pull," by Hal G. Evarts
directed by Lawrence Trimble and adapted by Jane Murfin. Cast includes—

JOHN BOWERS
KATHRYN MCGUIRE
WILLIAM V. MONG
JAMES MASON
WILLIAM J. DYER
ROBERT BOLDER
NELSON MACDOWELL
RAY HOWARD
E. J. BRADY and
STRONGHEART

the most marvelous dog ever recruited for the camera.
HOBART BOSWORTH will present and portray the title role in a smashing drama of Pacific Seas and the Arctic

"The SEA LION"

A story of the Alaskan whale fisheries, the second of his pictures from Hobart Bosworth Productions, Inc., with a supporting cast of celebrated players, including—

BESSIE LOVE
EMORY JOHNSON
JACK CURTISS
CAROL HALLOWAY
RICHARD MORRIS

From the story by Emily Johnson

Directed by
Rowland V. Lee
GEORGE KLEINE
presents
QUO VADIS
["Whither Goest Thou?"]
By Henry Sienkiewicz

Released by
F. B. WARREN CORPORATION
1540 Broadway
New York City
Quo Vadis was a wonderful picture in its day. It is still a wonder-picture to-day.

This revival in six reels of the first great European picture that ever invaded America brings forth the one production deserving to rank beside "The Birth of a Nation" in commercial values.

A perfect negative, re-edited by Doty Hobart and with art titles by Warren Newcombe, the skilled pair who created the immensely successful picture "The Woman God Changed."

A hundred brand new prints from Republic Laboratories; great showman lithographs from Otis.

Beautiful lobby photography from Ullman and a vigorous, resourceful advertising and exploitation campaign, devised by an organization that knows more about real publicity than any other company in the industry.

Quo Vadis is officially released throughout the country on September 11. It is available prerelease in the larger cities beginning August 15.
Among the great, big pulse-attacking thrills of the mighty Cines production, "Quo Vadis," are:

The persecution of the Christians at the dawn of an era.
The battle of the Gladiators in the arena.
Ursus' rescue of Lygia from the back of a maddened bull.
A court's intrigues for the favor of mighty Caesar.
The jealousy of Caesar's wife, the Empress Poppea.
The burning of Rome to provide a theme for Nero's poem.
The Christian captives devoured by scores of lions.

All year long "Quo Vadis" will continue to be one of the ranking productions of the season—equalling and excelling newer and costly pictures that cannot compare with it for beauty and production superiorities.
The most entertaining short-reel, 3-part novelty production of recent screen history.

Given the longest "run" ever enjoyed by a short subject—five weeks in Hugo Riesenfeld's New York Paramount theatres.

Eagerly sought by the nation's biggest and best theatres.

It has beauty and refinement; contains tears and smiles. It is the finest and most perfect little attraction we have ever seen.

An all-star cast, including George Fawcett, Lois Bartlett, H. Dudley Hawley and Syn De Conde.

Released September 4th. The kind of a screen conceit that will turn an average theatre program into a good one.
B. S. MOSS

A Showman who knows a real Box Office attraction has booked

"Why Girls Leave Home"

for the entire Keith circuit in Greater New York and Northern New Jersey

Premier showing New York City
Indefinite run Broadway Theatre

Week runs Keith Theatres, Albany, Troy, Schenectady, Amsterdam and Utica

Now Showing Two Weeks
Bijou Theatre, Atlantic City

Production Directed By Wm. Nigh
Produced By Harry Rapf

Distributed By
WARNER BROS.
1600 Broadway, N. Y.

Foreign rights controlled by Appolo Trading Co.
Selznick News

The World's Greatest News Reel
Lewis J. Selznick, Publisher

Out in Front on Every Happening of General Interest
Every Daily Newspaper in New York Reproduces from Our Camera Product

Edited and Produced With Painstaking Care
Enlisting the Aid of the Entire Selznick Producing Organization

Twice a Week—Sunday and Thursday
Hitting the Bull’s-Eye

Exhibitors tell us that our recent ad hit the Bull’s-Eye.

In that ad we asked the simple question:

Do you intend to make September a genuine INDEPENDENCE MONTH

or do you to propose to play into the hands of the Wall Street Companies and kindred organizations that now-a-days pose as independents.

The Question Is Worth Repeating

What Do You Intend To Do

Celebrated Players Film Corporation

Eight Hundred and Ten South Wabash Ave.

CHICAGO

MEMBER

THE BIGGEST INDEPENDENT EXCHANGE IN AMERICA

LEADERS IN FILMDOM’S PROGRESS
A Line-up For Fall that Should Interest Every Exhibitor in Our Territory

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Celebrated Players Film Corporation

Eight Hundred and Ten South Wabash Ave.

CHICAGO MEMBER

LEADERS IN FILMDOM’S PROGRESS

Federated Film Exchanges of America- Inc.
There Is One Real National Trade Paper
Which Merits and Has the Confidence of the Exhibitors in Every State in the Union

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<td>ALABAMA</td>
<td>&quot;I must have EXHIBITORS HERALD if I am going to continue to hang out the S.R.O. sign.&quot; — Mack Jackson, Strand theatre, Alexander City.</td>
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<td>ARKANSAS</td>
<td>&quot;EXHIBITORS HERALD is a great paper. We could not get along without it.&quot; — E. A. Budd, Royal theatre, Fayetteville.</td>
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<td>CALIFORNIA</td>
<td>&quot;Couldn’t, wouldn’t and shouldn’t run a show without EXHIBITORS HERALD.&quot; — Willard H. Moody, 2704 1-2 West Ninth St., Los Angeles.</td>
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<td>CONNECTICUT</td>
<td>&quot;The exhibitors of Connecticut appreciate the good work EXHIBITORS HERALD is doing in the interest of the exhibitors.&quot; — Martin A. Heanue, Oak theatre, Bridgeport.</td>
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<td>COLORADO</td>
<td>&quot;I profit more from EXHIBITORS HERALD than from any other trade paper.&quot; — Alvin S. Frank, Jewel theatre, Lafayette.</td>
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<td>FLORIDA</td>
<td>&quot;I consider no picture house complete without EXHIBITORS HERALD. The exhibitor who ignores it is to be pitied.&quot; — Lon Burton, Marion theatre, Live Oak.</td>
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<td>GEORGIA</td>
<td>&quot;My slogan is: 'Take EXHIBITORS HERALD. Boost it. It is worth its weight in gold.'&quot; — C. H. Simpson, Grand theatre, Hawkinsville.</td>
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<td>IOWA</td>
<td>&quot;EXHIBITORS HERALD is a God-send to the small town exhibitors. I don’t see how any exhibitor gets along without it.&quot; — C. H. Thomas, Community theatre, Galva.</td>
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<td>ILLINOIS</td>
<td>&quot;I feel that EXHIBITORS HERALD is worth $10 per year for its 'What the Picture Did for Me' department alone.&quot; — Raymond Schneider, Midget theatre, Metamora.</td>
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<td>INDIANA</td>
<td>&quot;I would like to see the color of the person’s hair who could put out a better paper than EXHIBITORS HERALD. It touches the spot.&quot; — R. O. Rhoades, Orpheum theatre, Converse.</td>
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<td>KANSAS</td>
<td>&quot;About the only friction we have in our home is when my wife gets the EXHIBITORS HERALD first.&quot; — William Leonard, Mystic theatre, Cedar Vale.</td>
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<td>KENTUCKY</td>
<td>&quot;EXHIBITORS HERALD is so good that I like to subscribe for two years at a time.&quot; — Rex Pedigo, New Castle Amusement Company, New Castle.</td>
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<td>LOUISIANA</td>
<td>&quot;I do not want to miss a single issue of EXHIBITORS HERALD as it is a very useful guide in selecting pictures.&quot; — Henry Maurin, La Place theatre, La Place.</td>
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<td>MARYLAND</td>
<td>&quot;EXHIBITORS HERALD is my best bet.&quot; — George Osborne, Star theatre, Westminster.</td>
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<td>MICHIGAN</td>
<td>&quot;EXHIBITORS HERALD is eagerly awaited each week and is considered a most valuable business aid in every respect.&quot; — Howard O. Pierce, John H. Kunsky, Inc., Detroit.</td>
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<td>MINNESOTA</td>
<td>&quot;There are just two things I can’t get along without in this hard, cruel commercial world to earn a living: My eye glasses and EXHIBITORS HERALD.&quot; — Bert Goldman, New Princess theatre, St. Paul.</td>
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THE HERALD is the ideal advertising medium
There Is One Real “Service” Trade Paper

Which Considers No Theatre Too Small—No Town Too Distant To Be Given Every Possible Aid.

MONTANA
“There is no use of trying to run a picture house without EXHIBITORS HERALD. I never want to miss a single issue.” —Adam Hornung, Victor Opera House, Victor.

MISSOURI
“I take every trade journal at present or have in the past, but EXHIBITORS HERALD is my favorite and in every way superior to the others.” —H. B. McFarling, Tokyo theatre, Morehouse.

NEBRASKA
“After selling the Suburban in Omaha, I recently purchased the Royal theatre here and would not attempt to run a show without EXHIBITORS HERALD.” —F. D. McMillan, Royal theatre, O’Neill.

NEW JERSEY
“I am mightily pleased with EXHIBITORS HERALD. It fills the bill in every respect.” —William M. Drake, Strand theatre, Newark.

NEW YORK
“EXHIBITORS HERALD is always full of good and helpful matter and of great assistance to the small town exhibitor.” —John W. Schatti, Gowanda Opera House, Gowanda.

NORTH CAROLINA
“EXHIBITORS HERALD is a wonderful aid to me. It is so satisfying to find in it whatever information I am in need of.” —Herbert O. Sink, Badin theatre, Badin.

NORTH DAKOTA
“I highly value EXHIBITORS HERALD.” —Joe Anderson, Hatton Opera House, Hatton.

OHIO
“EXHIBITORS HERALD is indeed the real exhibitor’s guide.” —George W. Taylor, Idle Hour theatre, Dunlap.

OKLAHOMA
“I consider EXHIBITORS HERALD one of the very best magazines I ever read. It is a great help to any exhibitor who is looking for good pictures.” —Joseph F. Spangler, Globe theatre, Beaver.

PENNSYLVANIA
“I think every exhibitor ought to have EXHIBITORS HERALD as it gives the most interesting and useful news of the day.” —M. A. Scarlato, Art theatre, Blair Station.

SOUTH DAKOTA
“EXHIBITORS HERALD is looked upon by the exhibitors as the only journal in which the exhibitor has a chance to place his case.” —Leo Peterson, Iris theatre, Belle Fourche.

TENNESSEE
“You are rendering a very great service to the entire motion picture industry. If I did not have EXHIBITORS HERALD, I would feel like a paper-hanger without arms.” —Polk E. Moore, Portland Theatre Company, Portland.

TEXAS
“I am thankful to be a subscriber to EXHIBITORS HERALD. Don’t ever stop it coming.” —B. L. Hubbard, Hub’s theatre, Bishop.

WASHINGTON
“I like the EXHIBITORS HERALD the best of all.” —A. W. Eiler, American theatre, Walla Walla.

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“Your reproductions of display ads from various parts of the country are a great aid.” —F. J. Hassett, vice president, Smoot Amusement Company, Parkersburg.

WISCONSIN
“My other two papers have run out and I will now confine myself to EXHIBITORS HERALD as this paper contains all that the others do and a damn sight more.” —Clarence W. Langacher, New Clarus Opera House, New Clarus.

because “it is the trade paper that is read”
An Opportunity for
STATE RIGHTS MEN
If You Act Quick!

Not in years have such top notch stars—such all-star casts—such quality productions with big selling possibilities—been offered the state rights field.

8 Big Subject
featuring
MARJORIE RAMBEA
and NANCE O'NEILL

Eight recreated Features—adapted from proven successes. All newly typed, newly edited American 10-Point Prints. Backed by complete line of advertising accessories. Paper: Ones, threes and sixes. Lobby photos, 1 sheet, etc.

6 MARJORIE RAMBEAU FEATURES:
ON HER HONOR
Adapted from "The Dazzling Miss Davison"

FIDELITY
Adapted from "The MIRROR"

SHE PAID
Adapted from "The Debt"

1 NANCE O'NEILL FEATURE
THE CASE OF MRS. BALAFAME
Adapted from "Mrs. Balfame"
By Gertrude Atherton

HOW A WOMAN LOVES
Adapted from "The Greater Woman"

FORBIDDEN LOVE
Adapted from "Mary Moreland"

MOTHER OF SONS
Adapted from "Motherhood"

1 LINDA (Mrs. D. W.)
GRiffith—Creighton Hale
PRODUCTION

THE DEPTH OF NEW YORK
Adapted from "Charity"

Applying in the supporting casts are such celebrated players as AGNES AYRES, ROBERT ELIOTT, ZENA KEEFE, CREIGHTON HALE, SHELDON LEWIS, LINDA GRIFFITH and many others of note.

Some territory has already been closed. Applications being considered in order of receipt. Get yours in quick if you want consideration. Wire today territory you want. Don't delay. Act Now!

WIRE!!

FRANK POWELL PRODUCING CORP.
410 Tenth Street, MILWAUKEE, WIS.

Stuart R. Walker, General Mgr.
WO years ago, in its initial announcement to exhibitors, Realart pledged itself to this policy:

"... An unswerving, unchanging determination that the Realart trade-mark shall always mean

"In Production—The Sign of Superiority
"In Distribution—The Sign of Service
"To the Public—The Sign of Satisfaction
"To Exhibitors—The Sign of Success."

Realart made good.
Ask any Realart exhibitor.

ONE year ago, in announcing its plans for the season just ending, Realart promised policies which would mark an epoch in motion picture distribution. Notable among these were the Star Franchise and the Honor Plan.

Again Realart made good.
During 1921-1922 it will have many imitators.

In the season to come, Realart will provide a new and better Star Franchise—an agreement cut to fit the vexing problems of the times and permitting the exhibitor, for the first time, to operate his business as a business.

The outstanding feature of the new policy is this: You will play your Realart Pictures before you pay for them.

Ask the man who shows them

REAL ART PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY
THESE things are certain when you buy a Realart Star Franchise:

You know what you will get.

You know how many pictures will be provided.

You know there will be no special assessments.

You know what the cost will be—to the very cent.

You know you will get service that really serves.

You know how often your pictures will be available.

You know your patrons will recognize the stars' names.

You know you will play your Realart pictures before you pay for them.

You know you can depend upon receiving high-class productions at a reasonable price.

You know that the pledges of performance are written in the agreement—made part of it—not merely whispered in your ear.

You know you will be doing business with business men in a business-like way—without catches, tricks, or subterfuge.

You know you will have the protection of Realart's guarantee: A reasonable average profit on a season's productions.

The new Realart Star Franchise is now ready at all of the twenty-two Realart Branch Offices.
Thirty-six pictures—no more, no less.
Thirty-six star pictures—no specials.
Thirty-six pictures, all except four made under one roof, from start to finished product.

Thirty-six pictures starring these six American girls in American stories written for Americans: BEBE DANIELS, MARY MILES MINTER, CONSTANCE BINNEY, WANDA HAWLEY, ALICE BRADY, MAY McAVOY.

Limited to thirty-six productions solely in the interests of quality.

Thoroughness unsurpassed in the making of pictures—one reader for each star to insure suitable stories—a resourceful staff of continuity writers and directors—the finest studio and laboratory equipment in the world—and infinite care and pains with technical detail.

And as the production motto, Realart's distinctive slogan of last season: "Stars are plus." Always the best pictures we are able to make, but above all, a complete product that will develop entertainment value rather than subordinate story to star.
Lady, Lady, with Bebe Daniels picture, we have to date Dod's most popular with the public so far. Bebe is very popular with the boys of the neighborhood, while some others here are inclined against her on account of the Lloyd comedies. A. P. Schaefer, Academy theatre, Trenton, Mo.—Neighborhood patronage.


Ducks and Drakes, with Bebe Daniels, at the Realarth banner. Bebe Daniels please any audience.—Norman Stearn, Wonderland theatre, Kaufman, Tex. Neighborhood patronage.

You Never Can Tell, with Bebe Daniels, please any audience.—Norman Stearn, Wonderland theatre, Kaufman, Tex. Neighborhood patronage.


Lady, Lady, with Bebe Daniels picture, I have been good, keen comedy pictures. W. Jastram, on Burton, Marion theatre, Live Oak, Va.—Small town.

Scene from THE SPEED GIRL.
ONE year ago a saucy little girl with tantalizing black eyes, silky black hair and a mischievous, kiss-inviting mouth took by storm some two or three million fans who had gathered in five thousand theatres to be confirmed in their opinion that she deserved stardom.

And now, just a year later, hard-headed circuit managers voluntarily write us that this captivating star is drawing better in their theatres than any other actress—better even than several for whose pictures they pay much more money.

Her success is one of the most complete triumphs in motion picture annals. Exhibitor after exhibitor reports steady increase in patronage from one release to another. And why? Because she has the ability to put over the sort of pictures which most of the people like. Because she has had stories perfectly suited to her requirements. Because she possesses charm and beauty. Because there isn't a flapper or debutante who wouldn't give her right eye to be able to carry glad rags in the queenly manner that this star does. Because—oh, well, because she's

**BEBE DANIELS**

*The Good Little Bad Girl*

Realart might have set Miss Daniels' pictures aside this season for selling on a star series basis. We might have boosted the ante—yes, and we could have gotten away with it, too. But that's not Realart's way of doing business. We don't ask exhibitors to help us build star values and then try to grab all the value for ourselves.

And so we are going ahead planning in Miss Daniels' behalf the biggest season any actress ever had. Her first story will be THE SPEED GIRL, written especially for her by Elmer Harris. Then will follow a succession of the successes such as those in which "The Good Little Bad Girl" has made her truly enviable reputation—including THE HEART OF YOUTH and SPRING FEVER.

*In a series of comedies obtainable only through the Realart Star Franchise*
MARY MILES MINTER

Scene from HER WINNING WAY
MARY MILES MINTER
The Girl with 100,000 Admirers

Think back! Has this lovely star ever disappointed you? She has given your audiences during the past season roles as widely different as the little blind girl in EYES OF THE HEART, the child of the circus in THE LITTLE CLOWN, and the mad-cap mischief-maker in DON'T CALL ME LITTLE GIRL, and they have all been successful.

More than one candid exhibitor admitted after showing THE LITTLE CLOWN that the picture deserved special rentals. Realart would have been justified in asking extra money on more than one of the Minter productions.

But you don't find Realart doing it, do you? As a matter of fact, Realart can't. Your Realart Star Franchise entitles you to every M. M. M. picture at your contract price. But, on the other hand, through a Realart Star Franchise is the only way you can get Minter pictures.

Mary Miles Minter will bring to your screen during the season of 1921-22 only pictures of the very highest quality, pictures that every member of every family in your community can enjoy; pictures that are packed with action and fun and the joy of youth, yet censor-proof; pictures produced from stories carrying the widest appeal; pictures that will prove profitable for you to present.

In a series of feature dramas obtainable only through the Realart Star Franchise
The Stolen

Scene from
ROOM AND BOARD
PICTURE lovers have a way of speaking of some of their favorite stars with admiration, of others with awe, but of Constance Binney they always speak with affection.

There probably never has been more genuine enthusiasm displayed over a romantic portrayal than over the playing of Miss Binney in the big box-office production, 39 EAST. Few screen stars possess the fascinating combination of charm, good-breeding, wistful humor, and feeling for romance which so generously characterizes Miss Binney's work.

There has been just one trouble with Constance Binney productions—shortage of supply. And now this difficulty has been overcome by Miss Binney's refusal of a most flattering stage contract. She has left for the Pacific Coast to devote a full season exclusively to photodrama. Realart makes this announcement with satisfaction born of the conviction that a season given exclusively to pictures, and under the most favorable producing conditions, will place Miss Binney far in the forefront of romantic actresses.

CONSTANCE BINNEY

The Adorable

Elaborate plans have been completed for Miss Binney's work during the coming season. She will be under the direction of Chester M. Franklin, who has made many of Realart's successes during the past year. Her first production will be ROOM AND BOARD, a colorful and unusual romance written by Charles E. Whittaker and Donnah Darrell.

After this will come the CASE OF BECKY, which was originally produced for the stage by David Belasco and in which Frances Starr achieved success. This stirring drama, written by Edward Locke, is the story of a girl who possessed two personalities, and is believed by many critics to afford better material for screen presentation than did Stevenson's famous "Dr. Jekyll and Mr. Hyde."

These are but samples of the sort of stories in which Miss Binney is to be starred. The best that the market affords is to be provided in a serious endeavor to widen the already large circle of admirers of this lovable young woman.

In a series of dramas obtainable only through the Realart Star Franchise.

[Advertisement for Realart Star Franchise]
WANDA HAWLEY

Scene from
HER FACE VALUE
BRASS TACKS! How’s that for a title? Pretty nifty, yes? And as good as it sounds! Took two stories to make one picture—both of them by the inimitable Samuel Merwin and both published in The Saturday Evening Post. Probably you’ve read them—’Eva on the Ice’ and “Saving Sister”—most everybody has. They tell of the ambitious activities of a super-modern young woman named Goldie. And they’ve been made into a photoplay that will prove a good tonic for anybody’s box office.

Then there’s HER FACE VALUE—another Saturday Evening Post smile teaser by another famous author—Earl Derr Biggar. In magazine form it was called “The Girl Who Paid Dividends,” but there’s extra value in the new title.

You won’t object to THE CRY BABY as a nail puller, either, will you? Nor to THE CLINGING VINE, a Fred Jackson story, about a girl who clung?

Who’s the star? Why, whom do such titles and stories fit, better than

WANDA HAWLEY

The Girl with the Million Dollar Smile

She’s genuinely human; that’s why you forget yourself and laugh with her even though you’ve sworn you’re off Life for good. She is the original, lovable blues-chaser!

For clean, wholesome, rollicking fun, minus clap-trap and slap-stick, we commend you to such pictures as THE SNOB, THE HOUSE THAT JAZZ BUILT, A KISS IN TIME and other Wanda Hawley productions of the season just ending. Wherever she is, there is the irresistible smile which has won the heart of Main Street as well as of old Broadway.

In a series of comedy-dramas obtainable only through the Realart Star Franchise
ASH—smartness—style—these are the qualities possessed by Alice Brady which make her the leading feminine matinee attraction.

And these qualities, plus the thrill and power of her emotional portrayals—plus her recognized standing as the greatest dramatic actress on the screen today—give her an advantage which it will be Realart's endeavor to capitalize during the coming season by providing the best stories yet obtained for her.

Long association with the stage—she comes of a family famous for its contributions to the theatre—has made Miss Brady a master of technique, given her poise and developed her artistry far beyond that of the average motion picture star. Season after season of success in the spoken drama testify to her superior ability as an actress and to her steadily increasing box office value.

ALICE BRADY
Idol of Stage and Screen

She will make her 1921-1922 debut in DAWN OF THE EAST, a story of unusual interest, dramatic intensity and color, the scenes of which are laid in China. The play was written for Miss Brady by E. Lloyd Sheldon, author of innumerable successes and one of the foremost scenarists of the times. It is thrilling melodrama with a plot as remote from the ordinary as the East from the West.

Samuel Merwin is the author of one of Miss Brady's pictures—HUSH MONEY—in which she will be seen again in her native atmosphere of elegance and high society. It is the story of a debutante's warfare on moral issues with her father and sweetheart. Tense dramatic interest centers about the running down of a child by an automobile.

In a series of powerful dramas obtainable only through the Realart Star Franchise.
It seems to me that May McAvoy belongs in a constellation all her own.—New York News.

By far the most fascinating role in the picture was the part played by Miss McAvoy, who is a little girl with all the requisites of a decided histrionic work. She has an expression full of poignant pathos and a manner which is fine art with emotion. Miss McAvoy made this role stand out in that picture to such an extent that movie critics predicted great things for her which Realart seems willing to help her to accomplish. The new star is not only an unusually beautiful girl. She is, in addition to this a decided histrionic ability.—Toledo Blade.

Miss McAvoy can act with emotion that have the quiet force of electric currents.—New York Herald.

Miss McAvoy is a flawless beauty who wears clothes better than any one on the screen.—New York Tribune.
EVERYTHING FOR SALE! Do you see possibilities in that title? Can't you see 'em sizing it up on your billboards? EVERYTHING FOR SALE is the name of May McAvoy's first picture of the season 1921-22—written especially for her by Hector Turnbull. It will be a perfect emotional setting for this star's histrionic talent. Its theme is the big one of the hour—the mistaken belief that money will buy everything. Punch, pulse, pathos, poignancy, prosperity—that's EVERYTHING FOR SALE!

It is Realmost's intention to present Miss McAvoy during the coming season in a series of powerful dramas which, illuminated by her brilliant acting, are going to stand out among the high lights of the year. Some of her forthcoming productions are VIRGINIA COURTSHIP, TOO MUCH WIFE, and A HAPPY ENDING.

MAY McAVOY
Wonder Girl

has been given a special supervising director—Hector Turnbull—whose years of experience in pictures are full assurance that the McAvoy productions will be as nearly perfect as human endeavor can make them.

And we leave it to you, after the enthusiastic acclaim which has greeted her work in "Sentimental Tommy" and "A PRIVATE SCANDAL" to judge whether a star ever faced a more glorious season than Realart's debutante star.

Beauty. Charm. Screen presence. Genuine talent. The ability to turn a shadow on celluloid into flesh and blood before your eyes—thrilling, vibrant, real—such is the endowment which has brought stardom to May McAvoy, the nineteen-year-old actress whose brilliant work is now the talk of the picture world.

In a series of powerful dramas obtainable only through the Realart Star Franchise
THE exhibitor is entitled to service. This implies profitable pictures, prompt deliveries, accuracy in filling orders, instant attention to correspondence and the providing of such exploitation helps as will assist in complete attainment of the value of our product. The men whose names you see listed below are in charge of Realart’s Service Stations. Their job is to see that every exhibitor is given the highest brand of Realart Service.

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<td>Walter R. Scates</td>
<td>5 Isabella St.</td>
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<td>Harry E. Lotz</td>
<td>254 Franklin St.</td>
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<td>Harry W. Willard</td>
<td>845 South Wabash Ave.</td>
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<td>CINCINNATI</td>
<td>Mark Goldman</td>
<td>Film Exchange Bldg.,</td>
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<td>Pioneer &amp; Broadway</td>
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<td>Prospect Ave., E.</td>
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<td>200 Bangor Bldg., 942 Prospect Ave., E.</td>
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<td>L. E. Harrington</td>
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<td>Bert R. Latz</td>
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<td>David R. Blyth</td>
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<td>M. E. Maxwell</td>
<td>801 Produce Exchange Bldg.</td>
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<td>Truly B. Wildman</td>
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<td>Lester W. Adler</td>
<td>130 West 46th St.</td>
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<td>OMAHA</td>
<td>Sherman T. O’Brien</td>
<td>1216 Farnam St.</td>
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<td>PHILADELPHIA</td>
<td>Albert W. Eden</td>
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<td>Floyd Lewis</td>
<td>3626 Olive St.</td>
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<td>Ben F. Simpson</td>
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John N. MacMeekin, Special Representative

Ask the man who shows them

REAL ART PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY
Doubleday Production Co.

presents

Lester Cuneo

in a series of

8 SMASHING 5 REEL WESTERNS

Released every 7 weeks - 1st release Aug. 15th

"BLUE BLAZES"

By Henry McCarty and Leo Meehan - Directed by Robt Kelly

Supervised by

CHARLES W. MACK

THRILLS! DRAMA!! ROMANCE!!!

Announcement of Distributors Names Later —

Western Pictures Exploitation Co.


635 H.W. Hellman Building

Los Angeles —
E. C. Paul, Regent Theatre, Springfield, Ohio:

"First National attractions meet with great favor whenever shown. They have punch and dash, and yet are free from sensationalism." THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"Absorbing Mystery Plot—All Will Like It!"

Exhibitors Trade Review

Trade experts call picture novel, original and clever—one that will keep 'em awake and keep 'em guessing. Fine box office attraction. Read their reports:

WILL WAKE 'EM UP

"Everybody is going to keep wide awake when this is shown. The entire plot is admirably fitted together and the production is excellent throughout. Jewel Carmen acts with real feeling."—Moving Picture World.

STAR FASCINATING

"Jewel Carmen runs the gamut of emotions, and she is good at all. The story is exceedingly well worked out, with perfect continuity and not a break in the tense interest. An absorbing mystery plot from beginning to end, and a most enjoyable release. Any audience will like it. Jewel Carmen is fascinating, and the entire cast excellent."—Exhibitors Trade Review.

VERY NOVEL

"Much merit in the plot and novelty in presentation."—Motion Picture News.

GOOD MYSTERY

"First rate mystery. Original and clever twists."—Wids.

INTENSELY ABSORBING

"An intensely absorbing photoplay which should give general satisfaction. It ranks with the best of the drawing room melodramas. Miss Carmen handles her part intelligently, and the cast is wholly satisfactory."—Variety.

BEST SHOWN YET

"Well worked out mystery story and the best thing of its kind we have seen. Roland West has done a mighty fine job. The suspense is held to the last moment, and not one in a hundred could unravel the mystery. The best kind of entertainment and far above the ordinary. Jewel Carmen scores with highly dramatic acting."—New York Morning Telegraph.

Speaking of

JEWEL CARMEN

in "Nobody"

THRILLING—BAFFLING—DIFFERENT

A Roland West Production

Written, produced and directed by Roland West; scenario by Charles H. Smith and Mr. West; photographed by Harry Fishbeck; Foreign representative, David P. Howells, Inc., 729 Seventh Ave., New York City

A FIRST NATIONAL ATTRACTION
Motion Picture Financing

By MARTIN J. QUIGLEY

THOMAS H. INCE now heads a financing organization which stands out as a decided step forward in a very vital and essential operation of the industry.

It is a matter of common knowledge that the problem of adequate and consistent financing has been a source of illimitable vexation for both large and small operators in the production branch of the business. The financing problem of the exhibitor has been of a different character; the banker or other agent supplying funds to the theatreman has been able to see these funds translated into buildings representing concrete and tangible assets and affording unquestionable security for money advanced.

The way of the producer in money matters, however, has been over a rough and uncertain course. Inadequate, superficial and frequently wrong information has caused bankers generally to look askance at propositions concerned with financing production. The basic requirement of liberal financing for the producer has either been ignored or misunderstood. The contention set forth by the bankers is that producers should not require even the amount of finance needed by the manufacturer of everyday commodities.

* * *

THIS is far from the truth. The nature of the business ties up the funds of the producer over a longer period than in practically any ordinary line of manufacturing. The heaviest period of outlay in the production of pictures comes in the early days of the venture when the camera work is being done and the cost of the cast, technical staff and studio charges are going on the expense account. The heavy investment ends when the negative is completed, yet it may be—and usually is—several months before a dollar of revenue on the production comes back to the producer.

This, then, sets forth the need of liberal financing and dismisses one outstanding objection that has been registered by financiers. The next important consideration, which is always vital where money is to be advanced, is the right of the producer to the credit accommodations which are essential to the operation of all business.

Motion picture production, under proper auspices and in competent and experienced hands, should not be given the stigma of gambling or speculation; it represents a thoroughly legitimate manufacturing enterprise, based on an established demand and offering every reasonable promise of profit. It is in no way an experimental operation and it is entitled to exactly the same credit considerations that are given, for instance, to the manufacturer of motor cars.

* * *

THese are the facts. While they have not been generally understood, even in quarters where exact information has penetrated it still remains difficult or impossible for the producer to get reasonable consideration. One of the chief accounting reasons for this circumstance is that bankers, firmly held to conservative and reactionary procedure, are loath to consider any industry with which they are not thoroughly familiar. By way of example, millions are loaned to fur traders in St. Louis because there the fur business is understood, whereas loans on security of this character could not be readily obtained elsewhere. Many examples of this situation could be recited.

It is eminently fit that the financing organization with which Mr. Ince is associated should be located in Los Angeles, the production center of the world. It is there that exact and comprehensive information concerning the making of pictures is available. Another important consideration for the success of the enterprise is that the directors of the financial concern should be possessed of experience and broad knowledge of the business. This, in an important way, is contributed to the Los Angeles undertaking by Mr. Ince and his associates.
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IN SPECIAL FEATURE

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RE-TAKES

J. R. M.

New York!

'Sgreat town.

Broadway! 'Sgreat street. Lots of people; lots of actors. More actors than people

In the evening it reverts back to its cow-path days. A one way street.

There are more calves than cows on it....

Speaking of calves the ladies silk "first national banks" draw more interest along

Broadway than the other kind.

Chicago has its Pageant of Progress which lasts two weeks. But N. Y. has one

that lasts 52 weeks, if we are to believe those one meets every day.

For instance P. D. Cochrane of Universal says business is good. "Exhibitors are

buying so many pictures they ought to have a 900 day year to play them all instead of

565," says P. D.

Paul Gulick and Ben Grimm showed us six reels of the most marvelously colored

Arabian Nights story we ever saw. An absolute knockout and one everybody

would pay real money plus war tax to see many times over. Ask Paul about it.

And over at Fort Lee where Randall White, Walt Hill and Tamar Lane are hi-

berating for the Summer, they showed us a Selznick-Gene O'Brien picture "Clay

Dollars" that's going to put a smile on the exhibitors' faces. It's small town stuff,

but regular georgecehan drama.

Big One for 5 Cents

"Customs agents seize schooner"—Headline. A few years ago if one seized a

schooner or two it didn't get into the newspapers at all.

Small’s Back

The politicians at Springfield, Ill. have taken the record "Where is My Wandering

Boy Tonight?" off the phonograph and put on "Home Again Blues."

Took the Air

The striking musicians in N. Y. wouldn't play in the theatres for money but they

played outside for nothing. It was awful stuff though. Almost as bad as they played in

the pit.

More Strike Stuff

One orchestra of fourteen pieces was composed of thirteen different nationalities and

one Chinaman. The chinik was the first one to get the queue to quit.

Eddie Grainger postcards us from Savannah where he's telling the world about Fox

pictures, that the Herald is well liked down there. (And we came all the way to

N. Y. to see Eddie. He owes us a dinner, you know.)

Lots of Work

Sydney Cohen, president of the M. P. T. O. A., is hard at work selecting a runner

committee for the Association.
Exhibitors Close for Get-Together Outing With Theatre Owners
(Special to Exhibitors Herald)

LOS ANGELES, Aug. 16.—For the first time in the history of the industry every exchange on film row was closed all day on Thursday, August 11, in order that distributors and exhibitors might enjoy a "get-together" outing at Seal Beach. More than 500 film folk attended, and spent the day in bathing, sports, dancing and partaking of a barbecue.

The affair was engineered by Glenn Harper, secretary of the Southern California branch of the Motion Picture Theater Owners of America, and Joe Goldberg of Consolidated Film Exchanges, representing the Film Exchange Board of Trade.

Frances Marion Is Bitten By Pu Dog
(Special to Exhibitors Herald)

NEW YORK, Aug. 16.—Frances Marion, the scenario writer, was bitten by her pet dog at her home in White Plains, N. Y., early Saturday morning, and was rushed to a New York hospital for treatment. Fred Thompson, her husband, also was bitten by the animal while playing with it and was taken to the same hospital. It was found the dog had rabies.

Mr. Thompson is well known upon the screen, having appeared with Mary Pickford in "The Love Light," a story written and directed by Miss Marion. He also appears in the screen play "Just Around the Corner."

Shipman to Canada On Tariff Mission
(Special to Exhibitors Herald)

NEW YORK, Aug. 16.—Ernest Shipman has gone to Canada on a mission in connection with the tariff situation as threatened by the Ways and Means Committee at Washington. Before leaving New York Mr. Shipman signed contracts for the distribution of the Ralph Connor stories, details of which will be announced by the contracting distributors.

Educational to Open Oklahoma City Branch
(Special to Exhibitors Herald)

NEW YORK, Aug. 16.—E. W. Hammons, president of Educational Films Corporation, announced prior to his sailing last Saturday for Europe that a new exchange would be opened in September at Oklahoma City. This branch, the thirty-sixth to be established by Educational, will be opened by Nat Wolf and will serve Oklahoma and adjacent territory in Texas.

Brunet Returns Home
(Special to Exhibitors Herald)

NEW YORK, Aug. 16.—Paul Brunet, president of Pathe, returned from Europe Saturday.

Names Theatre After "Herald"

For the second time within twelve months, the HERALD has been honored by having a theatre named after it.

Henry Wolfe, former owner of the Town Hall at Norfolk, N. Y., an exhibitor of that city for nine years, is building a beautiful theatre at Harrisville, N. Y., which will seat 300 people and will cost $7,000. It will open October 1. The site is upon the highway to the Adirondacks.

Mr. Wolfe has named the theatre "The Herald" and will use the same style of lettering used by the HERALD.

On pages 16 and 17 will be found unsolicited letters which reflect why the HERALD is—

THE PAPER THAT IS READ

Fight on Film Tariff Bill Goes to Senate Committee

English, French and Italian Film Men Agitate Retaliatory Measure—Carl Laemmle Sends Warning Against Step From Europe

With practically every large American producer on record as opposed to the proposed 30 per cent import tax upon foreign made films, and England, France and Italy threatening retaliatory tariff measures if the clause becomes a law, the fight on this provision of the Fordney tariff bill shifted to the finance committee of the United States this week.

Passage of the measure by the House has aroused foreign producers, and much bitterness is already apparent in newspaper stories and public utterances abroad. There apparently is a well organized campaign in England to obtain the passage of a tariff bill which would make importation of American-made pictures prohibitive.

Exports Totaled $600,000 in June

Exports of motion picture films during the month of June totaled more than $600,000, according to statistics just announced by the Department of Commerce. Of this amount, the exposed film had a value of $310,631.

A delegation of motion picture men visiting the Department of Commerce last week in an effort to enlist the services of Secretary Hoover in their fight on the proposed rates.

Retaliatory Duties Threatened

The delegation was composed of Alfred Lever, representing the English producers; Count Thao di Revel, representing the Italian producers; Louis Mercanton, of Paris, and Horace G. Knowles, of New York. The department was represented by M. F. Feiker, Assistant to the Secretary, and Dr. Julius Klein, director of the bureau of foreign and domestic commerce.

The delegation laid special stress upon the possibility of retaliatory action by other governments should the proposed rates be included in the tariff measure as finally enacted, and declared that while imports from England, France and Italy formed but a small part of the entire business in this country, imports by those three countries of American films covered more than forty per cent of our export business. Retaliatory duties, therefore, would more seriously affect American producers than would the foreign films brought into this country.

Laemmle Confirms Statement

In a strong note, Carl Laemmle, president of Universal, who is now abroad, sends confirmation of the statements that British and European film men are planning retaliatory measures.

"America has far more to lose than gain by such a move," he declares, "for while we have some measures of retaliation, they will discriminate against us. The American film industry does not need a protective tariff."

The Motion Picture Studio, published in London, attacks the tax as an unfair handicap," and says "If we cannot butt in, we can at least butt out and the existing 85 per cent which American films claim of our screen would soon be diminished if there really were a tariff wall."

Bitterness Becomes Personal

The feeling of the radical element in England is mirrored in an attack made upon Harry Reichenbach, well known American publicity man, by a writer in the Cinematograph Weekly of England. According to Reichenbach, his name is not mentioned, it is not difficult to discover who the attack is aimed at.

The article, signed by E. Fletcher Clayton, warns English showmen against American publicity methods, which are likened to the tactics of quack physicians; belittles Reichenbach's past performances, and concludes with a statement "it would be really a refreshing sign of the approach of a healthier mental season to know that at least one film publicity stunt merchant was safe behind bars."

Cresswell to Succeed Joe Gilday at Chicago
(Special to Exhibitors Herald)

NEW YORK, Aug. 16.—Fred F. Cresswell, formerly district manager for Famous Players-Lasky at Chicago, will be named to the position to succeed Joseph H. Gilday, who died there last week.

Kinema Is Reopened
(Special to Exhibitors Herald)

LOS ANGELES, Aug. 16.—After ten days of remodeling and redecorating, the Kinema theater, first run house for Gore, Ramish and Lesser, reopened last week with Charles Ray in "Scrap Iron."

August 27, 1921
Censors Universal officials and press representatives who attended a luncheon tendered by the producing company at the Blackstone hotel, Chicago, on August 10.

Censors All Agree That Censors There Must Be

Banquet Tendered Commissioners from Various States and Canada During Stopover in Chicago

F

ound, one conclusion in which all censors coincide!

No matter what construction the censors from the different states may place upon the regulations governing the wielding of the shears; no matter how often they may disagree on what constitutes objectionable scenes, etc., censors all agree that they are a necessity.

This was apparent to a casual observer attending a luncheon tendered by Universal at the Blackstone hotel, Chicago, last week to representatives of censorship boards from Maryland, Pennsylvania and Canada, who were en route to Universal City, Cal.

I

the party also were several members of the Chicago board, chief of the licensing division of the mayor’s office of Boston and a representative of the National Board of Review.

* * *

Just why does the censor contend that there must be censors?

Not to mutilate films, they will tell you, but to aid in advancing the art of the motion picture. Censors see a great future in the industry, but not unless a few guiding spirits can pare out the bad so as not to corrupt the morals of youth—and of old age.

Dr. George Heller, chairman of the Maryland board, will tell you that he and his colleagues are far, far, drastic. To support his contention he cited these figures: More than 7,000 pictures were reviewed last year; eliminations were made in approximately 733, while thirty-three pictures were barred from exhibition.

Dr. Heller, though a political appointee, holds that federal regulation is the only solution to the problem of censorship. He believes, as do the other censors, that the conferences sponsored by Carl Laemmle at Universal City will be productive of excellent results.

Although agreeing that the censor has become a permanent institution, but that the present form of regulation is far from perfect, no concrete suggestions for correcting the present system were offered.

* * *

Attending the luncheon in addition to the censors were Harry M. Berman, general manager of Universal, and Mrs. Berman, other officials of the producing company, exhibitors and press representatives. The assemblage was addressed by James W. Breen, representing Mayor William Hale Thompson; Dr. Heller of Baltimore; John M. Casey of Boston; Harry Knapp, chairman of the Pennsylvania board, and Major A. S. Hamilton, chairman of the Toronto, Canada, commission.

The censors were shown an entertaining time during their short stay in Chicago. A program arranged by I. Leserman, local manager for Universal, and W. L. Hill, publicity director at the Chicago exchange, included a reception to press representatives, exchange managers and exhibitors; luncheon at the Blackstone; a visit to Ascher’s Roosevelt theatre; reception by Mayor Thompson at the Pageant of Progress; a tour of the city, and a dinner at the Blackstone.

Fairbanks Twins Play

In Cosmopolitan Film

The Fairbanks Twins—Marion and Madeleine—have been engaged by Cosmopolitan Productions for important parts in “The Beauty Shop,” a screen adaptation of the musical comedy by Channing Pollock and Rennold Wolf. Raymond Hitchcock, who starred in the stage production, will be the featured player in the film version. Edward Dillon will direct. The scenario is from the pen of Doty Hobart.

Report Wilson Back

of Propaganda Film

Hearst Papers State That

Baruch Will Finance

Picture

A report has been carried by the Hearst papers to the effect that Woodrow Wilson will sponsor a propaganda film, it is said, as a reprisal against the Republican party and others who opposed his League of Nations.

According to the Hearst report the picture would be made by D. W. Griffith, with Richard Barthes in the lead. The former president would not act in the picture, but would appear in several scenes, it is said, in order to emphasize some points.

Barnard Baruch, former chairman of the war industries board, is interested in the project, it is said. According to reports, the former president plans in this picture to present a review of the war, showing how it was won. He hopes also to revive public interest in the League of Nations, it is said.

Levey Opens Another

Non-Theatrical Office

(Special to Exhibitors Herald)

DETROIT, Mich., Aug. 16.—Harry Levey has plans completed for opening another exchange here for National Non-Theatrical Motion Pictures, Inc. M. J. Caplan will manage the branch which will handle all of Michigan. The office will be located at 47 East Elizabeth street.

Another exchange was opened recently at Indianapolis, Ind., at 122 South Capital street with Morris Less in charge.

Finish Camera Work

On Fairbanks Special

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 16.—Director Fred Nihlo has completed camera work on Douglas Fairbanks’ “The Three Musketeers.” All told, 894 scenes were taken for this production, over a period of ninety days. It is planned to launch the initial showing of the picture in one of the nearby towns, after which it will be shipped to New York for the Broadway premiere at the Lyric theatre.

Prolong Astor Run

Of “The Old Nest”

(Special to Exhibitors Herald)

NEW YORK, Aug. 16.—The engagement of “The Old Nest” at the Astor theatre, which was announced to end August 13, has been extended for one more week. Prior bookings made for the theatre are reported responsible for the closing of the Goldwyn Rupert Hughes production, which is referred to as “one of the season’s sure successes.”

Selznick and Morris

Meet Coast Managers

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 16.—Myron Selz-
Producers Claim Victory
In Studio Workers' Strike

W. J. Reynolds Says Strikers Places Have Been Filled
and Normal Conditions Are Restored
—
Syracuse to Cut Musicians’ Wages

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 16.—The strike of motion-picture employees has been declared “over” as far as the producers go. W. J. Reynolds, secretary of the Motion Picture Producers’ Association, declares that the strikers’ places have been filled and that everything is going along normally.

Few of the Men Are Put Back at Work

“As far as we are concerned, the strike is over,” he said.

Mr. Reynolds continued that a few of the $800 odd men that struck had been coming back and that the oldest and most skilled had been employed where needed. But, he said, the places of the ordinary employees have been filled.

The attempt of the strikers to call a sympathetic strike of the theatre employees has never come to an issue. A committee of the Central Labor Council three weeks ago called on F. R. E. Woodward, secretary of the Theatres’ Association of Los Angeles, and demanded that the houses stop showing pictures made at “unfair” studios.

Demand Not Put in Writing

Mr. Woodward asked that the demands be put in writing so he could take them up with the theatre managers. Some time afterwards, the committee men notified him that they did not care to go on record in writing and Mr. Woodward said that in such case, he would not act.

Syracuse Musicians
To Face Wage Cut

(Special to Exhibitors Herald)

SYRACUSE, N. Y., Aug. 16.—Syracuse theatre managers are said to have agreed to demand a 25 per cent cut in the existing wage scale of musicians before renewing their contract for the coming year.

A scale of $30 for men and $40 for leaders for six days with $10 extra apiece for Sunday is quoted as a fair scale. It is pointed out that most of the musicians earn an additional $5 to $20 a week by playing “outside jobs.”

New York Musicians
Must Stand Alone

(Special to Exhibitors Herald)

NEW YORK, N. Y., Aug. 16.—Theatre musicians, now on strike, gave a spectacular touch to the situational comedy parading Broadway on large sight-seeing busses and playing funeral marches. The busses were covered with signs.

Joseph N. Weber, president of the American Federation of Musicians, has reiterated his statement that the federation would not intervene in any way.

Pathé Is Arranging Big
Trade Showing in East

(Special to Exhibitors Herald)

NEW YORK, Aug. 16.—The New York and Newark branches of Pathé Exchange, Inc., have arranged for a big trade showing on “Hurricane Hutch,” heralded as the greatest of all Pathé serials, at Town Hall on August 30 at 11:30 a.m. Invitations have been sent to all exhibitors in the Metropolitan and Newark territories.

Dax Returns After
Survey of Theatres

(Special to Exhibitors Herald)

SIOUX CITY, Ia., Aug. 16.—Nathan J. Dax has returned from an extensive trip in search of new ideas to be incorporated in the remodeling of his theatre, the Model. The house is closed for the summer. When reopened Mr. Dax expects to have some of the finest theatres in this section of the country.

New Manager Named for
New York Branch of A.P.
J. Vergeslishch has been appointed resident manager of the New York exchange of Associated Producers, Inc., by General Manager Al Lichtman. He succeeds J. J. Unger, who has been the special representative by Mr. Lichtman. Mr. Vergeslishch has been in the selling end of the film industry for over ten years.

Hammons Goes Abroad

(Special to Exhibitors Herald)

NEW YORK, Aug. 16.—Earl W. Hammons, president of Educational, sailed on Saturday for Europe to be gone several weeks.
The Motion Picture Industry In Japan

Although Yet Undeveloped the Film Business in the Orient Offers Great Opportunities to Americans

Article 3. THE PRODUCER

By HARRY M. OWENS and K. MUKAEDA

WHAT does the Oriental offer American producers? The answer is that the opportunities are great. There is no more evidence of this than the fact that at present there are but four large Japanese corporations producing films. Their combined investments represent close to 100,000,000 yens, and all but one have confined themselves to the production of Japanese plays. The company forming the exception has experimented with plays in which foreigners appear in certain parts. The stories are written along historical lines. How much success will be attained in this line is problematical, as the pictures have not been released long enough to determine their earning power.

Although the United States furnished approximately 70 per cent of the films used in Japan, some rights to German pictures have been purchased. Present costs, due to some extent to exchange, are vastly in favor of Germany, which is keenly alive to this wonderful opportunity for propaganda.

It is to the discredit of American film producers that only one organization so far has indicated a sincere desire to develop the film business in Japan along constructive lines.

American producers must remember that they have censorship duties in the Orient similar to those they have in Japan the same as in America. Censorship duties have been placed in the hands of the police of each city. What may be passed by one city may be eliminated in another.

Recently a movement has been started to nationalize this work which would save the exchanges millions of yen annually. Kissing scenes and all episodes in which the police or military are worsted are eliminated. Too much display of the body and all suggestion of vulgarity likewise are tabooed. For these reasons many pictures imported into Japan are unmarketable.

Foreign artists are in greater favor with the Japanese public than are their own players. This is due partly because of the featuring of players in foreign advertising and the frequent use of the closeup which is rarely used by Japanese producers. One reason why Japanese producers do not feature their players is because of the feeling that it would lead to a demand for increased salaries.

Before 1868 stage folk enjoyed no social standing, being considered as a class apart, and virtually in the same category as animals. This was a great opportunity for the uplift of this fraternity; but it has not been taken advantage of. Unfortunately the tolerable practice followed on the stage of using men to impersonate women has crept into the motion picture industry in Japan. The character of the Japanese is such that he usually takes his task seriously at all times, and as a consequence these impersonators of females live every day the parts they play on the stage before the camera. They may be met on trains, out in the streets, plastered with powder and their faces covered with cheap perfume, attracting much attention as possible by their effeminate actions and behavior.

In America, where the motion picture industry ranks fifth in importance, producers have learned that types give the best results. If an elderly gentleman of diplomatic appearance and bearing is required, they have their Theodore Rob- rertas to choose from, or if a “Tess” must be had—well, there is only one Mary Pickford—but types may be found for parts in Japan as well as in America. There is absolutely no reason for use of these male “actresses,” as they are not featured for their special abilities in this line, and when they are eliminated and women are used in the same parts, the cinema industry will advance a great step up the ladder of success and social consideration.

Japan contains great amounts of material for motion picture stories, and with foreign supervision and direction, dramas of tremendous interest to the foreign trade may be produced; but owing to the wide difference in dramatic style, Japanese motion pictures, as the films are made today by Japanese directors, will never appeal to foreign audiences. Therefore such pictures can be marketed only in Japan, which means that only a limited amount of money can be spent on their production.

National Joy Week Oct. 16

R-C Pictures Corporation has designated the week of October 16 as “National Joy Week.” This period will mark the initial publication of the special comedy dramas produced by Hunt Stromberg and starring Doris May.

“The Foolish Age” is the title of the first picture, which, in the opinion of R-C officials, will kill the blues in the box office as well as in the minds of patrons. William A. Seiter directed the film.

One of the novel exploitation stunts suggested by the R-C publicity staff is to have the mayors in the various communities proclaim the week of October 16 as “National Joy Week,” during which time the people are urged to observe in a fitting way the beginning of a return to normal conditions.

Friedman Is Host to 200 at Fall Showing

I. L. Friedman, president of Celebrated Film Corporation, was host to 200 exhibitors, including all of the leading showmen of the territory, at his Fall Trade Showing held at the Aryan Grotto theatre, Chicago, August 15.

“The Miracles of the Jungle,” serial was featured, but the program included many other subjects which Celebrated will distribute. The orchestra from the Twentieth Century furnished the musical score. The event was the best attended trade showing in Chicago in nearly a year, and indicates that business is rapidly returning to normal.
5|Per Cent Tax Is Defeated in Georgia

Patterson Is Commissioned Colonel by Governor Hardwick

(Special to Exhibitors Herald)

ATLANTA, GA., Aug. 16.—Alter one of the hardest fought battles in the history of the Georgia legislature, the proposed 5 per cent admission tax on all amusements has been defeated.

The bill was offered as an amendment to the general tax bill five days before the general assembly was to adjourn. Acting on behalf of the exhibitors, W. G. Patterson was the first man to the front. The fol lowed Y. F. Freeman for the Lynch organization and William Oldknow, Atlanta exhibitor and general manager of Consolidated Film & Supply Company.

The defeat of the measure marks the first real victory of the exhibiting industry in Georgia. James B. Nevin, editor of the Motion Pictures and Willard's Sunday American was the first to take up the fight editorially, and the press of the state was rallied to the cause through the efforts of Georgia exhibitors and citizens.

The general assembly amended the constitution, increasing the number of the governor's personal staff from twenty-nine to thirty-four. And immediately thereafter Governor Thomas W. Hardwick named five of his closest personal friends to serve in the honorary capacity. Mr. Patterson, manager of Sam Samuels' Criterion and Metropolitan theatres, and a staunch advocate of Governor Hardwick's administration, was the first colonel to be commissioned under the new act.

Caruso's Death Creates Demand for Production

Since the death in Naples, Italy, of Enrico Caruso, the world's greatest opera singer, Paramount reports a brisk demand from exhibitors for the Paramount picture, "My Cousin," in which Caruso starred. The picture, made two years ago, played to big audiences at the Rivoli and other New York City theatres. "My Cousin" was directed by Edward Jose from an original story and scenario by Margaret Turnbull.

National Exchange to Issue Feature Monthly

National Exchanges, Inc., announces that beginning with next month one feature will be issued by National to accompany its exchanges monthly. "The Lotus Blossom," produced by the Leong But Jung Production Co. and starring Lady Tsan Mei, Chinese film star, will be published in October.

New York Censorship Board Is Common Garden Variety

Functions Only Ten Days Before It Proves to be "Just Like the Rest"—A.M.P.A. and M.P.T.O.A.

Open Fight to Abolish Law

(Special to Exhibitors Herald)

NEW YORK, Aug. 16.—New York, which prides itself on being "just a little different" than the rest of the country in everything, is regarding its latest creation—a state censorship board—with a doubtful eye. Apparently picture censors are picture censors, even if they function in the Empire state.

At work scarcely a fortnight, the newly created board has managed to arouse the ire of practically every producing company, the majority of exhibitors, and a good sized percentage of the public, which pays the three $7,500 salaries.

Bathing Girls and Bar Rooms Tabooed

Its first "notable" decision was the barring from Pathe News No. 62 of a strip of film showing a water carnival at Dallas, Tex., in which women participated. Naturally, the women were attired in bathing suits. It was ruled to be "objectionable." A few days later, it ruled that Western pictures can be "woolly" but not "wild," and to emphasize the point, cut out all scenes depicting the interior of a frontier bar room.

These are two of the more outstanding decisions. The board has assumed the usual czar-like attitude. In minor matters, it has given several arbitrary rulings, which were too unimportant to create a storm.

Path Will Fight

When the board assumed the position of censoring legitimate news, however, it let itself into a nice legal fight. As a matter of principle, Pathe Exchange, Inc., will carry the "bathing girl" ruling to the supreme court if necessary and possibly to the federal courts.

The decision is generally regarded as the opening wedge in a determined effort to rule the pictorial newspapers of the country—the news reels. A political dictator ship over what should and what should not appear in news reels, apparently is a coveted goal worth striving toward.

Open Fight to Abolish Law

Two distinct movements are already under way to abolish the censorship commission at the next session of the state legislature.

The A. M. P. A. launched its campaign the latter part of last week and simultaneously the M. P. T. O. A. announced itself pledged to a finish fight on the law.

Reports Show Business Improving

Surrey Conducted by ADOLPH ZUKOR Indicates That Only a Few Spot Bad Spots Remain Throughout Country

(Special to Exhibitors Herald)

NEW YORK, Aug. 16.—The motion picture business in this country has turned the corner and is showing unmistakable signs of improvement with an outlook for a complete early recovery from the effects of the prolonged hot weather. This conclusion is drawn by Adolph Zukor, president of Famous Players-Lasky Corporation, as a result of a telegraphic survey made during the past week.

Encouraged by a decided improvement in conditions in New York since the advent of cooler weather, Mr. Zukor wired twenty-five representative exhibitors in the key cities in every section of the country requesting information on business conditions in their respective vicinities and on the outlook for the immediate future. Examination of the twenty replies reveals that the exhibiting business as a whole is looking to the future with optimism extremely well grounded.

With the exception of three bad spots, business north of the Mason and Dixon line is improving rapidly with indications that it will be back to normal soon.

The few bad spots are entirely sectional and are confined to the South, the extreme Northwest, Iowa and Southern Ohio. Reports from Buffalo, Chicago, Philadelphia, St. Louis, Detroit, Kansas City, Denver and Los Angeles indicate a return to normal and with definite prospects for a real boom in the fall and winter.

A decided improvement is shown in Boston and Cleveland since cooler weather set in two weeks ago. Washington, Toledo, Omaha and San Francisco, while not reporting appreciable improvement, reflect strong belief that better times are on the way. The situation in San Francisco is not sharply improved, but has improved considerably by creating a strike that resulted in a new contract, which is an improvement over the old agreement. With the strike settled, it is believed that the motion picture business will again thrive.
First Review of "The Affairs"
An Exclusive Review of the Paramount All-Star Production, Cecil B. DeMille's "The Affairs of Anatol"

"The Affairs of Anatol" was given its world premiere at Ascher Brothers' Roosevelt theatre, in Chicago's "loop" district, on Sunday, August 14. At 4:00 o'clock in the afternoon the inner lobby was packed with waiting patrons and a double line extended from the box office for a distance of a hundred yards. This without extra advertising of any nature.

It is that sort of a picture.

For exhibitors who find themselves at the opening of the new season distressed as a result of arbitrarily reducing admission prices, curtailing advertising expense, lowering the standard of their program or otherwise dampening the picture enthusiasm of their patrons, the picture has a particularly timely value.

Cecil B. DeMille produced it, and it is the greatest of his works by a wide margin.

Arthur Schnitzler wrote the play and Granville Barker the paraphrase from which Jeanie Macpherson adapted the screen version.

The players constitute the nearest approach to an all-star cast that has been made. (See box herewith for personnel.)

But names do not make pictures. With all those represented, and with the story basis at hand, the picture might still have turned out badly. The genuine news of this review lies in the fact that its Roosevelt exhibition proved conclusively that it did not—that the picture thoroughly satisfies the great expectations born of its production circumstances.

DeMille has never approximated his work in directing "The Affairs of Anatol." If previous productions have shown him clever in the manufacture of the opulent, the present proves him a genius. If previous depictions of marital problems and adult romance have shown him skilled in this form of narrative, the present accomplishment stamps him master of his field.

Wallace Reid has never gotten more out of a role than he gets out of "Anatol." The same may be said of Wanda Hawley, Gloria Swanson, Bebe Daniels, Agnes Ayres and others in the cast without reflection upon their individually stellar performances. In their necessarily lesser respective footage they give characterizations of which it is probable that few of their admirers believed them capable.

Stars act in "The Affairs of Anatol." The players accustomed to a maximum of lens prominence seem to have put forth every effort to make the most of the footage allotted them, with the common purpose of submerging individuality to the purpose of the play. The result is a performance in which every "bit" is acting of stellar magnitude.

The picture is primarily, as all pictures should be, engaging as to interest and logical in every inch of its nine reels. It deals in serious subjects, but does not tire with apparent efforts to produce the appearance of seriousness. It sets forth a simple story elaborately, with excellent acting and luxurious settings effecting a balance which amounts to realism.

There was a strong story to begin with. Its narration is accomplished with strong incidents dexterously managed. Dramatic suspense is built up at various points in the picture to high pitch, humorous and satirical touches being applied at just the proper moment to relieve tension gracefully and further the development of the plot.

Interest is maintained with rare endurance throughout. Following a brief introduction, in which the identity of the leading character and his wife are established, the action moves to an elaborate setting showing the Cafe of the Green Fan. Here the participants in Anatol's first "affair" are introduced and the development of that sequence is rapid and absorbing.

The second "affair," necessitating a complete change of setting which is effected with striking ease, follows immediately close of a brief but brilliant recollection which counterbalances the dramatic weight of the first.

The third and last "affair" is brought on quickly and leads logically to the finish.

To fittingly describe the work of the individual players, to describe the settings and action or to give the story in synopsis form is to extend this review unreasonably. The following facts are sufficient:

"The Affairs of Anatol" is a great dramatic production, a great technical production, a great vehicle for many players, and one of the greatest of box office attractions.

The latter fact is of exceptional importance at a time when many exhibitors are seriously in need of a strong vehicle to picture. Important, likewise, is the fact that a stand-out crowd was drawn to the Roosevelt theatre on Sunday afternoon, normally the lightest of the week, without extra advertising.

The picture that will draw thus without exploitation should satisfy the most optimistic anticipations if advertised in the manner it justifies. The measure of that exploitation is the exhibitor's ability, as the picture contains almost unlimited material.

For the opening of a new theatre, for the Fall opening of any theatre, for the return to "normalcy" as regards admission prices, program content, etc., and for any theatre under any circumstances, "The Affairs of Anatol" measures up to the requirements of the most exacting.

—W. R. W.
Northwest Exhibitors Favor New Scheme of Distribution

Uniform Contract Adopted by United Theatrical League—Steffes Re-elected President at Minneapolis Convention

MINNEAPOLIS, MINN., Aug. 16.—A plan for centralizing the distribution of independent pictures in this territory has been worked out by the Independent Film Distributors Association of the Northwest. This new movement has the support of the United Theatrical Protective League, which adopted resolutions at its convention in the West hotel last week endorsing the plan.

Uniform Contract Is Another Innovation

Another innovation in the distribution of pictures in this territory results from the adoption by the exhibitors of an uniform contract and the action of the independent distributors to place this contract in effect as soon as possible.

Evidence that both the independent distributors and exhibitors are working hand in hand to bring about a readjustment of film distribution in the Northwest was manifest at both the convention and at the meeting of independent exchangemen.

Forty Exhibitors Present

Forty exhibitors coming from all parts of the state attended the convention here last week. While the adoption of the uniform contract was paramount among the business done, several resolutions of importance were adopted.

Officers elected were: President, W. A. Steffes; vice-president, Theodore Hayes, Minneapolis; secretary, Fred Larkin, Anoka, and treasurer, A. A. Kaplan, Minneapolis. With the officers following the executive committee: H. H. Kopald and C. H. Hitchcock, Minneapolis; Harvey Buchanan, Superior, Wis.; S. G. Latta, Fergus Falls; G. W. Ryan, Madison.

High lights of the resolutions follow:

1.—Resolved, That the United Theatrical Protective League announces its full and complete allegiance to the Motion Picture Theatre Owners of America and that we send to Sydney S. Cohen appreciation of his splendid achievements in behalf of the exhibitors of this country.

2.—That business does not warrant paying the present prices asked for film and should be substantially reduced.

Oppose Free Film

3.—That no film exchange furnish free film to any theatre or theatres without just cause.

4.—That the name of the United Theatrical Protective League be changed to the Motion Picture Theatre Owners of Minnesota.

5.—That we go on record as opposed to any so-called solid week of any brand of pictures.

6.—That the members pay only good, clean, wholesome pictures and will not be made to pay for pictures that fail to meet local conditions.

7.—That the president appoint a committee to interview Mayor Leach to ascertain the object and spirit of the so-called film reviewer of Minneapolis.

Prices Too High

8.—That the exorbitant prices charged for advertising accessories be materially reduced to meet the prices which exhibitors can afford to pay, and that the national organization be requested to look into the thing and demand that accessory prices be materially reduced.

Three prominent local independent distributors are back of the movement to form a large holding company which will negotiate with national distributors with the view of obtaining distribution rights for pictures in this territory, it was brought out at the convention. Under the plan the holding company will incorporate the interest of independent distributors and will be housed under one roof. The company will act as jobber of films and will use the uniform contract adopted by the convention.

Franklin Back Directing

LOS ANGELES, Aug. 16.—Chester Franklin has returned from New York and is now busy at Realart directing Bebe Daniels’ next starring vehicle.

Authors of Published Work Direct Picture

Chesters Putting Finishing Touches on Vitagraph Production

At the Vitagraph studio in Brooklyn Mr. and Mrs. George Randolph Chester are busy during the day and sometimes part of the night putting the finishing touches on "The Son of Wallingford." In the past, directors have written their own stories and directed them, but it is said they never have had these stories published as recognized, paid-for literature. In the case of the Vitagraph special the situation is different. The Chesters wrote a novel specifically for pictures, had that novel published in book form, condensed it for serial publication in magazines here and in England, and are being paid by a newspaper syndicate for the right to publish "The Son of Wallingford" in a large group of newspapers.

Mr. and Mrs. Chester wrote the continuity for "The Son of Wallingford," cast the picture, directed it, cut and titled it, and the art titles are being completed this week under their direction. Accordingly, "The Son of Wallingford" as completed, represents the efforts of two persons in collaboration, and of no one else, except the financial backing and picture-making facilities of Vitagraph as a producer of literature.

The result, judging from comments of all who have seen this picture screened, is practical one for exhibitors: It has the exhibitor something decidedly different, "The Son of Wallingford" is an author’s picture. The story is told on the screen exactly as if the authors were writing it, except that the authors are using pictures instead of words.

Screen "Bits of Life"

At Pasadena Theatre to Obtain Public Opinion

Never has Dave Schuman, manager of the Raymond theatre in Pasadena, heard such universal and enthusiastic expressions of enthusiasm from the whole of the audience as followed the preview of Marshall Neilan’s, "Bits of Life" according to a telegram sent by that exhibitor to J. D. Williams of First National. In view of the novelty of the picture, Mr. Neilan arranged with Manager Schuman to run the film as part of his regular evening’s program, with the idea of getting the opinion of the regular motion picture patrons on the production. The short story idea as presented in "Bits of Life" proved highly popular with the Raymond patrons, it is reported, and the general treatment of the story by the various authors met with enthusiastic approval.

After the showing, Manager Schuman wired J. D. Williams of Associated First National Pictures as follows: "Neilan has assuredly hit the bull’s-eye again. He has never heard such universal and enthusiastic expressions of opinion from whole audience as followed first showing of Marshall Neilan’s new picture, "Bits of Life," at the big Raymond theatre tonight. All praised superb direction, excellent acting, perfect settings and locations."

Woody Tours Branches

(Special to Exhibitors Herald)

NEW YORK, Aug. 16.—John S. Woody, general manager of Realart, left here last week on a nation-wide tour of exchanges.

G. E. AKERS
Assistant to the Sales Manager Famous Players-Lasky Corporation

Superior, Wis.; S. G. Latta, Fergus Falls; G. W. Ryan, Madison.

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Franklin Back Directing

LOS ANGELES, Aug. 16.—Chester Franklin has returned from New York and is now busy at Realart directing Bebe Daniels’ next starring vehicle.
Keeping Down the Cost

Censorship is effective in New York State.

It is estimated conservatively that operation of the law will place an additional burden of $1,000,000 upon the industry.

Sentiment today is for a decrease in film rentals and other operating expenses. Counteracting the efforts to make these reductions possible is the enactment of laws giving jobs to political henchmen, whose salaries you must pay.

The purpose of the PUBLIC RIGHTS LEAGUE is to arouse public protest so that such laws cannot be passed. The following members of the industry have joined this movement within the past week.

A
ABEL, A. V., New theatre, East Palestine, O.
ALDRICH, CHEROL F., Regent theatre, St. Regis Falls, N. Y.
ALT, G. A., Alice theatre, Hope, Ark.

B
BURDICK, N. L., Dannemora, N. Y.

C
CASTLE, JOHN A., Castle theatre, Norwood, N. Y.
COHEN, ABE, Strand theatre, Massena, N. Y.
CRAWFORD, E. M., Estes Hall, Keene Valley, N. Y.
CURRY, AMOS E., Empress theatre, Norfolk, N. Y.

D
DONAVON, W. A., Palace theatre, Tupper Lake, N. Y.

F
FALKINBURG, R. E., Majestic theatre, Lexington, Neb.

G
GARCIA, MRS. E. S., Ideal theatre, San Diego, Tex.

H
HART, G. H., Strand theatre, Lyon Mountain, N. Y.
HENRY, R. J., Clinton theatre, Plattsburg, N. Y.
HOBBS, B. H., Happy Hour theatre, Ellenburg Center, N. Y.
HOLLAND, O. W., Plattsburg, N. Y.
HOY, FRED M., Town Hall, Brainardsville, N. Y.

J
JENKINS, H. G., Gay theatre, Harriman, Tenn.

K
KAVANAGH, J. T., Editor Republican, Plattsburg, N. Y.
KIRK, F. S., Grand theatre, Malone, N. Y.

L
LADD, L. L., JR., New Liberty theatre, Rouses Point, N. Y.
LAKE PLACID AMUSEMENT CORPORATION, Happy Hour theatre, Lake Placid, N. Y.

LAPOINTE, HENRY, Palace theatre, Waddington, N. Y.
LEWIS, L. P., Lone Star theatre, Jasper, Tex.
LIGGOTT, E. E., Town Hall, Altoona, N. Y.
LYONS, ISAAC N., Palace theatre, Fort Covington, N. Y.

M
MC CORMICK, B. F., Liberty theatre, Florence, Colo.
MC DOWELL, R. G., What Is It theatre, Mooers, N. Y.
MARSHALL, CHARLES L., Bridge theatre, Au Sable Forks, N. Y.
MATHEWS, JACK C., Plattsburg theatre, Plattsburg, N. Y.
MENZEL, WILLIAM, Herald theatre, Boynton, Fla.
MOE, E. L., Burke theatre, Burke, N. Y.

N
NAGLE, MRS. A. W., Crescent theatre, Shawano, Wis.
NICOLLS, HARLOWE D., Photoplay theatre, Keeseville, N. Y.

P
PEARSON, A. E., Pearson’s theatre, Winthrop, N. Y.
PHILLIPS, W. W., Phillips theatre, Hopkinton, N. Y.

R
REGAN, G. L., Pastime theatre, Fort Jackson, N. Y.
RILEY, FRED W., Star theatre, Potsdam, N. Y.
ROGERS, B. H., Canton, N. Y.

S
SEYMOUR, DARRY, Pontiac Theatre Beautiful, Saranac Lake, N. Y.
STAAT, JOSEPH C., Royal theatre, Carroll, Ia.

T
TOBIN & QUINLIN, Ideal theatre, Chateaugay, N. Y.

W
WHITE & LAWRENCE, Columbia theatre, Moira, N. Y.
Your Papers Will Give This Story Good Play

Newspapers of the country are antagonistic toward any action smacking of censorship of the press. With the exception of during war times the newspapers have been secure in their immunity from regulatory interference. Their constitutional right, however, has been encroached upon in the recent action of the New York censorship board in cutting from a news reel scenes taken at a water carnival.

The news reel is no more nor less than a pictorial newspaper. Regulation of what it can “publish” may lead ultimately to an effort to censor the newspapers.

Because of the close relationship between the press and the news reel editors of the country should grasp the opportunity to scathingly denounce all censorship legislation.

If your local newspapers have not published this story and commented on it editorially it undoubtedly is because they have not received it.

As a member of the PUBLIC RIGHTS LEAGUE it is your duty to see that the editors of your local papers obtain this story. The opportunity is offered here to enlist the support of the press of the country in the industry’s fight against bigotry and intolerant reform.

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Censorship means the arbitrary dictation of a few as to what shall be shown upon the screen. Such an institution, born of the thought of the Middle Ages, is undemocratic, unreasonable and unjust.

PUBLIC RIGHTS LEAGUE.

This is copy for slide No. 17. Each week there will be printed in this space a brief message of information and argument aimed to inform the public correctly concerning the issues involved in the campaign for the freedom of the motion picture.

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THE PUBLIC RIGHTS LEAGUE

“For the Freedom of Motion Pictures”

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws.

Knowing that immediate action must be taken to maintain the freedom of the screen, I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE, my only obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

Sign and mail to EXHIBITORS HERALD, 417 South Dearborn Street, Chicago. You then will be enrolled as a member of the PUBLIC RIGHTS LEAGUE.

Name
Theatre
City

Sponsored by EXHIBITORS HERALD in the interest of the INDUSTRY and the PUBLIC

Clip Out! Sign! And Become a Member of League
Motion Pictures Are Neglected
In Europe, Says Taylor

Director Contends That Countries Abroad Need Decent Houses, Presentation and Films

"T"HE motion picture is the fifth wheel in European amusement life today. There is no place for it. There are no picture houses."

These are but a few of the observations made by William D. Taylor, producer of Paramount pictures and director-president of the Los Angeles lodge of the Motion Picture Directors Association, who has returned to this country from a trip which took him into several European countries.

"IN LONDON not one picture house has been built since the war," says Mr. Taylor. "Because of the scarcity of building material and of housing quarters, only dwellings and necessary commercial structures are permitted. Undoubtedly restrictions against places of entertainment will soon be lifted.

The presentation we are accustomed to does not exist abroad. In most cases two or three features form the program, and little or no attention is paid to programs, vaudeville numbers or short subjects.

"At the same time four or five theatres will offer the same feature—and that an old one. The only picture less than eighteen months old showing while I was in London was 'The Connecticut Yankee,' and Fox rented a legitimate theatre in order to show that. In Paris I noticed a year-old Bill Hart.

"There are more picture houses in France than England. They are smaller, but cater to more people. Even in the biggest cities the newspaper ads are jokes. They are bare announcements. "Motion picture exploitation does not exist. For example at Worthing a channel resort near Brighton, there were thousands of persons with nothing to do but listen to the band on the esplanade or stroll up and down and look at the sea. Nearly a mile back in the town was the one picture show, almost deserted. A mile away thousands of bored, amusement-hungry potential customers were not even informed of a theatre's proximity.

"I would say these are the needs of Europe today—decent houses, presentation, pictures of merit and greater cultivation of a picture public."

"Europe is not tired of amusement. Legitimate theatres are going 'strong.' If the screen is neglected abroad, the stage certainly is not. All the talent we lavish on motion pictures, over there is devoted to the playhouse.

"Both abroad and in this country the public has become hypercritical towards its screen entertainments. A constant diet of motion pictures has developed a cinema sophisticated people. I sit in a theatre and hear criticisms on every side. What some people do not care for others flock to see. The reviewers are not wholly satisfied with any picture, nor apparently wholly dissatisfied with any."

Vignola Goes West to
direct Davies Picture

Robert G. Vignola, director of special productions for Cosmopolitan, has gone to the Coast to direct Marion Davies, Cosmopolitan star, in a new production. The title of the new story to star Miss Davies is being held in abeyance but will be announced later. The entire cast has not as yet been chosen, but it is understood that Forrest Stanley, who supported Miss Davies in "Enchantment," will do likewise in this new production.
That section of downtown Chicago which lies within the “loop” formed by the elevated railroads contains twenty theatres in which motion pictures constitute all or part of the programs. Of these sixteen are located upon State and Madison streets.

These are the theatres that visitors from out of town normally attend. It is from their observations of these that they form opinions of Chicago theatricals.

Visiting exhibitors, commenting upon the downtown theatrical situation, are told to go to the neighborhood playhouses, which are more elaborate, more progressive as a rule, more truly representative of the city as a motion picture center.

Yet the “loop” is a good place in which to observe showmanship principles in application. A visitor walking down the shady side of State street in mid-afternoon on Sunday, August 14, when the pedestrian stream was made up almost wholly of transients and amusement shoppers, would have observed the following:

**State and Van Buren:**
Ben Turpin in person and in “She Sighed by the Seaside.” Mack-Sennett Associated Producers comedy, prominently featured above vaudeville portion of the bill at the Rialto theatre. Cutouts and posters of comedic dominate frontal display, although there are eight vaudeville acts on the program. A steady and fairly voluminous procession of ticket buyers gives the impression of good business, although the capacity of the theatre is not overtaxed and none need wait to enter.

**A Half Block North:**
The Lyric theatre, a small house charging 20 cents admission for adults, exhibiting First National’s “Salvation Nell.” Modest sign and framed posters, photos, etc., in striking contrast to garish, displays encountered elsewhere. Ticket sales light, although impression is gathered that business will pick up when the Rialto fills up and there is an overflow to draw from.

**State and Adams:**
A short step off State street to the East and the Adams theatre, a new house, is discovered showing “Mother of Mine,” another Associated Producers picture, with modest advertising seemingly obtaining moderate results. (A casual visitor would not know that the Adams has not advertised in the newspapers, which is important.)

**North on State:**
Near Monroe street, the Bijou-Dream and Orpheum theatres are located side by side. Something interesting here.

The Bijou-Dream is showing “Some Wild Oats,” a clinical discourse hardly to be expected in a Jones, Linick & Schaef er house, and cards in white and red give the information that the exhibition is “For Women Only.” A few curious (both meanings) men examine the advertising posted. None of the women who pass seem interested.

The Orpheum is showing Paramount’s “The Conquest of Canaan.” A more spacious lobby admits of a better display, and of twenty persons who enter during a few moments’ pause at the curb seventeen are women.

**State and Madison:**
“The busiest corner in the world.” The Castle theatre, located one door from the corner, advertises “The Wakefield Case,” distributed by Greiter Productions, plainly labelling it a detective story. Four boys near box office are counting their money as if estimating the cost of four tickets.

**State and Washington:**
The Roosevelt theatre, Ascher Brothers’ and the loop’s most elaborately motion picture house, is giving Paramount’s “The Affairs of Anatol” its world premiere. Electric sign in marquee and elaborate photo-board advertising attract attention. Best advertising, however, is double line of waiting patrons extending a hundred yards from packed foyer. Real business here.

**State and Randolph:**
Jones, Linick & Schaef er’s Randolph theatre, with lobbies on both State and Randolph streets, is showing “Crazy to Marry,” another Paramount production. Probably the best electric theatre sign on State street dominates entrance. Both lobbies carefully prepared for run and steady ticket sales at both box offices show results.

**State and Lake:**
The State-Lake theatre, an Orpheum vaudeville house that also uses first-run feature pictures, gives Selznick’s “Emotions of Love” sharply subordinated position in all advertising. Excellent business apparent. (To get proper viewpoint observer should retrace steps to Monroe street and observe Majestic, Orpheum vaudeville house which does not use pictures, where different condition exists, although it is matinee time.)

Across the street—the unfinished Balaban & Katz Chicago theatre, cluttered with scaffolding, etc., attracts many, who seek to obtain glimpse of interior through openings in contractor’s false front.

Thus a walk along State street in search of information bearing upon theatre management. Observations gathered include:

1. A picture star in person and in film is a strong attraction. (Rialto.)
2. A 20-cent admission, the lowest observed, is not a great inducement to patronage. (Lyric.)
3. Newspaper advertising pays. (Adams.)
4. Clinical cinematography has its place—which is in the clinic. (Bijou-Dream.)
5. One theatre’s loss is another’s gain. (Orpheum.)

6. Youth craves adventure. (Castle.)
7. A world premiere is a civic event. (Roosevelt.)
8. People want pictures. (State-Lake.)
9. A city is proud of its theatres. (Chicago.)
BEBE DANIELS, as Phyllis Hathaway in "One Wild Week," Realart production, is falsely accused of theft and placed in a girls' school of correction. For mischievous behavior she is made to push a wheelbarrow of turnips about the grounds. The costume worn is such as to render the above still from the picture admirably suitable for imitation by a street figure for exploitation purposes.

THE press of the country is currently devoting considerable space to the question of what dances shall be taken up during the coming season. An opportunity for exhibitors playing Universal's "The Kiss," to advocate adoption of the fandango and other Spanish dances, demonstrations of which may be given upon the stage in the form of a prologue or interlude to the picture based upon the still reproduced above. The campaign may be promoted either through news or advertising columns, according to newspaper cooperation obtainable. The picture should receive wide publicity and be well patronized in either case.

THE still reproduced above is self-descriptive of an episode in "Pardon My French," Goldwyn production featuring Vivian Martin. The stage of practically any theatre can be used to produce a bit of amateur melodramatics or humorous burlesque, using the three characters shown in the still. A contest for membership in the cast, conducted with the same humorous angle in the foreground, should prove additionally valuable as a means of creating publicity. The picture should be seen before definite plans for the enactment of the skit are shaped.

MARY GLYNNE, English actress, appears as above in Paramount's "The Princess of New York," a Donald Crisp production. The figure may be used inexpensively and effectively for prologue purposes. As musical accompaniment the Paramount exploitation department suggests any selection from Leo Fall's operetta, "The Dollar Princess."
Lester's Rivoli Advertising Hits

Illustrations presented herewith indicate the progressive exploitation policy followed by Lester's Rivoli theatre, Columbia, S. C., holder of the First National sub-franchise, a welcome addition to the ranks of American theatres dedicated to advanced advertising methods.

The goose that laid the golden egg of entertainment was the subject of the Rivoli float in Columbia's Fourth of July parade.

Twenty-four sheets are mounted upon the marquee of the Rivoli to effect a general broadside appearance undoubtedly found profitable.

A Columbia street car was commandeered to advertise the Rivoli showing of "Love, Honor and Behave" and an Educational short special issue.
Business Shows Lasting Effect Of Lacey's Art

Business reports from the Majestic theatre, Portland, Ore., have been consistently good throughout the summer.

Exploitation reports from the same source have manifested consistency in keeping, and readers properly familiar with American theatre events know that the work of Frank A. Lacey, manager of the Majestic, suffers in comparison with that of no exhibitor in the nation.

Throughout the recent season of discontent Mr. Lacey has contributed regularly to these pages photographs showing beyond a possibility of doubt that “business as usual” was the order of things at his theatre. None can fail to form the obvious conclusion that the spectacular character of the manager’s advertising endeavors has been in great degree responsible for this condition.

Three photographs presented herewith show the standard of work maintained.

The illustration at the top shows the lobby display made up for “The Man of the Forest,” a Zane Grey production, distributed by the W. W. Hodkinson Corporation. A heavy natural foliage was installed overhead, against which stuffed animals were placed in natural positions. A life-size cutout of a man on horseback was given central position in the layout, stock and special posters being used advisedly to complete the composition.

The second and third illustrations show close and distant views of the front maintained for “Dream Street,” D. W. Griffith’s United Artists attraction. The following note is from the back of Mr. Lacey’s photographs:

“This picture was played as a second run to a capacity business and was held over for an extra week. This is the first time this theatre has ever run a second run picture. The legitimate theatre did not go after or present it right to the public.

“The lobby—a checker board in black and red (which it is impossible to photograph) with Japanese lanterns and all illuminations in cerise red, which lit up the whole block as though a building were on fire. Two big silhouettes with two 500-watt lamps behind them and foreground in red.”

Mr. Lacey’s note is at once news and commentary. The Majestic broke policy to undertake a second run because it was believed the picture had not been given deserved treatment at its initial showing. Subsequent events, the necessity of holding it over for a second week, proved the wisdom of the course followed and the power of advanced advertising methods.

The lasting effect of Mr. Lacey’s consistently maintained policy of “best” advertising is apparent.
Lobby Display Leads Patrons To "Old Nest"

A lobby display that catches the attention of passersby at a distance, leads them to the sidewalk line and thence to the doors leading to the foyer, has been installed at the Astor theatre, New York, for the engagement of Goldwyn's Rupert Hughes production, "The Old Nest." Accompanying illustrations showing in detail the means by which this is accomplished are presented for the guidance of exhibitors generally.

To attract first attention of passersby the street doors of the theatre have been fitted with colored enlargements of scenes and characters in the play. The illustration at the top of the page shows the appearance of the front from a position at the curbline. It is its own testimonial as to effectiveness.

The pedestrian drawn to the doors for a closer inspection is informed of the name of the attraction and given certain additional data. Interested by this, he is lead naturally into the interior, where similar enlargements are seen upon the doors leading to the foyer, as well as "opinions of the world's greatest critics," a banner upon which are set forth imaginary comments signed, "Mother," "Father," "Sis," "Brother." The second and third illustrations show the interior lobby view with foyer doors opened and closed.

Within the lobby also have been placed two apple trees of almost natural size, their branches laden with blossoms. One tree is placed in front of the box office, the other arranged in such manner as to practically frame the colored enlargements which ornament the side walls.

At night concealed lights throw a pink glow over the branches, in the recesses of which are placed birds' nests represented as being in waiting for the return of feathered occupants, a direct identification with the story of the picture.

The enlargements upon the side walls of the lobby are intended to tell the story of the picture in three parts. The first shows the interior of a home with the family at breakfast. The second is an enlargement of Mary Alden as she appears in the role of the mother. The third is another view of the family, reunited after the events which make up the action of the picture have occurred.

Another board in the lobby sets forth the reviews of the twelve New York daily newspapers. Across the top of this display is printed the word, "Unanimous." Stills from the play are effectively arranged in another frame.

The whole constitutes an unusual achievement. The architecture of the average legitimate theatre does not make the work of the decorator a simple matter.
Exploitation Stories
Recorded by the Lens
Showing the Trend of
Advertising Activity

J. L. THORNE, in charge of the Paramount poster department, relies upon stills from attractions in production for the basis of his compositions elaborating the ideas obtained therefrom in making his designs. Three posters currently in use are presented herewith. "These posters," states Mr. Thorne, "are calculated for observation at one, two and three hundred feet." As

much detail as could be eliminated without destroying the total effectiveness of the composition has been discarded, yet the point of each poster stands out sharply. In this way, Mr. Thorne believes, his posters are fully in accord with the principles of exploitation, the aim being to create a striking design that will make a passerby look involuntarily.

A BOOK store window in Troy, N. Y., as decorated with stage money in advertisement of Paramount's "Brewster's Millions," in exhibition during the stand at the American theatre.

"T"HE biggest week since January" is reported by J. P. Martin, manager of Blank's Rialto theatre, Boone, la., referring to the effect of the display made for First National's "The Old Swimmin' Hole" at a total cost of $0.99. Cutouts were made of posters and pasted upon beaverboard, upon which in charcoal Mr. Martin set down the catchlines which have been widely used in exploitation of the picture. Frames of this nature masked both sides of the lobby.
"THIS brought very good returns through the box office," writes H. A. Brownlee, manager of the Queen theatre, Houston, Tex., referring to his display for United Artists' "Through The Back Door," reproduced above. The ushers were dressed as is Mary Pickford in the picture.

HAS. TRIFON, manager of the Cozy theatre, Goose Creek, Tex., contributes the above photograph showing the manner in which exploitation representatives toured oil wells in the neighboring country to advertise Universal's "The Devil's Pass Key," which is described in the report as "the best picture Universal ever made."

GIACOMA BROS., regular contributors to the "What The Picture Did For Me" department and members of the Public Rights League, did not miss the opportunity to register their Crystal theatre, Tombstone, Ariz., in the Fourth of July parade held in that city. The above float was used. "Tony" and "Jim," as the brothers are familiarly known, are seen at the left and right of the photograph respectively.

F. WENDT, Rivoli theatre, Toledo, O., states that the above is his "first offense at a window tie-up," adding that Realart's "A Kiss In Time" warranted it.

A. ALBRIGHT, manager of the American theatre, Butte, Mont., constructed the genuinely unique lobby display shown above for Paramount's "The Traveling Salesman," doubling its effectiveness by use of the extraordinary float shown below, which toured Butte while delegates to two conventions were in the city. The float stunt is one of the most original and effective in recent exploitation history.
Five masked riders went about the streets of Havana, Cuba, advertising Douglas Fairbanks' United Artists production, "The Mark of Zorro."

A cage of monkeys and sawdust on the floor of the lobby contributed to the success of the run of Universal's "The Man Tamer" at the Frolic theatre, San Francisco, Cal., due to the enterprise of Noble Hearne, manager.

Priscilla Dean's widely exploited Universal production, "Reputation," as advertised during its engagement at the Eastland theatre, Portsmouth, O.

A photograph which tells its own story of the exploitation given Paramount's "Sentimental Tommy" at the Columbia theatre, Portland, Ore.

A truck was decorated with cutouts and sent through the residential districts of Minneapolis, Minn., when Mack Sennett's Associated Producers feature, "A Small Town Idol," was shown at the Blue Mouse.

Unique blending of the unusual and the standardized is seen in the lobby of the Rialto theatre, Laredo, Tex., as decorated for First National's "The Old Swimmin' Hole."
Real novelty here. The photograph describes adequately the miniature scenic railway used by the Wigwam theatre, San Francisco, Cal., to advertise First National’s “Peck’s Bad Boy.”

Universal’s “Reputation” was given a double first run in St. Louis. Capitol theatre shown above.

“The freckled boys helped me advertise ‘Dinty.’ Each one was given a pass and the one with the most freckles got a three months’ pass. Advertised for all freckle faced boys to meet at Grand theatre in afternoon and enter contest. Newspaper editor and photographer were judges.”—A. L. Middleton, DeQueen, Ark.

The Palace theatre, Philadelphia, as decorated for Hodkinson’s “The Man of the Forest.”

The front of the Empress theatre, Owensboro, Ky., was practically an invitation to an ice cream cone party during the run of First National’s “Peck’s Bay Boy,” a party which is reported well attended.

The parade which marked the opening of the Victory theatre, Evansville, Ind., using First National attractions.
The big event of the week from the standpoint of the reviewer and those who read reviews was the world premiere of "The Affairs of Anatol" at Ascher Brothers' Roosevelt theatre, Chicago, on Sunday, August 14.

A complete review of the picture appears upon page 28 of this issue.

For the few who may have missed previous announcements of the picture it may be said that it was produced by Cecil B. DeMille from the play by Arthur Schnitzler and the paraphrase by Granville Barker, that the cast includes Wallace Reid, Wanda Hawley, Bebe Daniels, Gloria Swanson, Agnes Ayres, Theodore Roberts, Monte Blue and many other names of prominence, and that the production as shown at the Roosevelt is in nine reels.

To this information, and to the review given upon a preceding page, the first review in any trade journal, may be added the information that "The Affairs of Anatol" is a great picture in more than one respect.

It is a very useful picture at this time. It should serve many exhibitors importantly in stimulating interest among patrons resulting from a summer of unusual severity. It is a play about which much may be said in the public prints, and one which should be accorded editorial mention in the majority of instances.

It is important in a slightly less timely way as being a concrete example of the "all star" theory applied upon a scale which makes the production without question the logical test of that theory.

Every person sincerely interested in the development of the motion picture art owes it to himself to see "The Affairs of Anatol." Regard it as an experiment, as an achievement, as a box office attraction or simply as a picture—but see it. It is a motion picture event in the true sense of the word.

"ACTION" (Universal) introduces Ed (Hoot) Gibson, featured in many Universal short subjects, as a star of feature length productions. The picture is the first of the eight announced for the 1921-22 season and promises well for the series. The subject is Western, of course, and the title describes it rather accurately. Considerable humorous incident adds to the value of a well-produced and satisfying production.

"THE MATCH BREAKER" (Metro) is the first of eight Metro features starring Viola Dana to be published during the 1921-1922 season. It is a farce based upon a novel plot which accords the star ample opportunity for the type of work in which she is most effective. Similar in some respects to "A Chorus Girl's Romance" and "Dangerous to Men," it should be widely popular. The picture was produced by Dallas M. Fitzgerald.

"NOBODY" (First National) should prove an hour's engrossing diversion for practically any audience. It is a Roland West production of a story written by the producer and Jewel Carmen is the featured player. Florence Billings, George Fawcett and Ida Darling give good support, and Kenneth Harlan's enactment of the leading masculine role is probably the best work of his career.

"A MIDNIGHT BELL" (First National) is a mystery story pleasantly interspersed with comedy in which Charles Ray gives a pleasing portrayal of an energetic country salesman against a background of small town atmosphere. There is considerable mystery and a gratifying amount of humor in the production, which was directed by the star with the assistance of Albert Ray. Should appeal strongly to Charles Ray's admirers.

"AFTER YOUR OWN HEART" (Fox) gives Mix one of the best vehicles of his career. There is little of seriousness in it but much of action, humor, thrill and adventure. Tony, the horse, has a prominent part in the picture, though superseded in the latter sequences by a bucking motor car which the star manages with equal dexterity in the hurricane finish. It's a good picture for any audience at any time.

"OPENED SHUTTERS" (Universal) is primarily the love story of the heroine, played by Edith Roberts, but will be received well or otherwise according to the observer's acceptance of the philosophy through which she attains happiness after distress. The picture is well produced and a well-balanced cast aids the star. It was produced by William Worthington from a story by Clara Louise Burnham.

"THE PRINCESS OF NEW YORK" (Paramount) was made in England by Famous Players-Lasky, directed by Donald Crisp, whose American methods have had their influence upon the picture. Mary Glynne, an English actress, has the title role. Production standards, etc., are of the Paramount qualifications.

"I DO" (Associated Exhibitors) presents Harold Lloyd in a wholesome, racing drama of domestic trend in which the comedy star is at his best. Mildred Davis gives admirable support. The two reels are made up almost solidly of new material, the ending impressing with particular force. A good comedy for any purpose.
JEWEL CARMEN IN
NOBODY
(FIRST NATIONAL)
An elaborately made production of a seriously dramatic story in which Jewel Carmen has the leading role and a cast of capable players headed by Kenneth Harland give adequate support. It is told in involved sequences which add to the suspense of the narrative and maintains interest to the end. The story and the production are by Roland West.

Rich settings, effective lighting and involved continuity make of a good story a better picture in Roland West's First National attraction, "Nobody." The total effect is that of excellent interpretation and the play should be well received in any quarter.

The action takes place in New York and Palm Beach, interiors and exteriors in both locations being exceptionally attractive. Brilliant photography obtains throughout.

The story opens in a jury room, where the jury to decide the innocence or guilt of an accused murderer has been locked in for thirty hours. As the foreman moves to announce a disagreement one of the jurors rises and tells the story.

From that point forward the interest is held steadily to the end, which is handled with neatness and dispatch.

Jewel Carmen gives a good performance of the leading role. As a masculine lead Kenneth Harland gives what many will regard as his best performance. Florence Billings, Ida Darling and George Fawcett are others whose work deserves special mention.

The appeal of the story is general. Practically any audience should find it in an hour's engrossing diversion. The title, obviously, is well suited to exploitation purposes.

ED (HOOT) GIBSON IN
ACTION
(UNIVERSAL)

The first feature length production of the series of eight starring Hoot Gibson announced for 1921-22. A picture aptly described by its title. An excellent beginning for a new feature star and a production which gives promise for the series. Jack Ford is named as producer.

Ed (Hoot) Gibson, Western star of many Universal short subjects and generally praised for his work in that field, was recently announced as to be starred in eight feature length productions for the 1921-22 season. "Action" is the first of the series and proves the wisdom of the producing company in elevating the short subject star to feature position.

The title of the picture, together with the information that it is Western in nature, adequately describes it. The early scenes are chiefly given over to the establishment of identities and circumstances, which necessary work is entertainingly conducted through humorous incidents. The plot thoroughly founded, action of extremely brisk character follows, increasing tempo steadily, until the end.

There is much excellent riding and some shooting, great risks being undergone by horses and men for the sake of realism. Their courage is well rewarded.

Clara Horton has the feminine lead. J. P. MacDonald has an effective character role, as has Dorothy Welber. Byron Munson is effective in a minor part and the other members of the cast are highly satisfactory.

The story involves the attempted theft of the Casey ranch, near the little western town of Hereford, by an unscrupulous local character. Hoot Gibson, as Sandy Brooke, with two companions, opposes the attempt successfully. Much action is interwoven with humorous bits being introduced at proper intervals. The climax reached is logical and satisfactory, the finish, of course, bringing the hero and heroine, who owns the ranch, together.

Shea Goes to New York
OKLAHOMA CITY, OKLA. — J. Frank Shea has resigned as state manager for Southern Enterprises, Inc., to accept a position in the foreign department of one of the large New York companies. E. I. Lewis has succeeded Shea.
TOM MIX IN

AFTER YOUR OWN HEART
(FOX)

One of the best Mix pictures. Laughs and thrills evenly distributed, with novelty predominant. The star devotes his time to Tony, and a rough-riding automobile and excels at riding both. A big cast gives valuable aid. A good picture for any audience, any day.

A mid-afternoon, mid-summer, mid-performance audience was laughing heartily at a sequence in “After Your Own Heart” when the picture was viewed. The laughs continued, interspersed with little gags as events warranted, until the end, to begin over again with the first scenes of the picture.

There is novelty, adventure, humor and spectacular performance in the production. Mix never appeared to better advantage and possibly never with better support. A big cast including many big little parts well handled gives valuable assistance in the telling of the story.

The telling is effective in terms of action, with humorous subtitles not too frequently interjected. A score of automobile and valley and abandoned and effectiveness marking similar use of bronchos in Mix pictures provides thrills in the latter part of the picture. Telling the horse of horses in the estimation of many Americans, figures prominently in the earlier footage.

The story of a neighboring ranches, one run on the old order of things and the other with modern equipment, motors, planes, etc., between the owners of which conflict arises containing a certain water hole, the former of the old fashioned ranch serving as villain and precipitating the trouble. Mix, as owner of the modern ranch, captains a raid upon his neighbor which results in the demolition of his ranch house, the winning of his daughter for life and the healing of the breach.

VIOLA DANA IN

THE MATCH BREAKER
(METRO)

The first of eight Metro pictures featuring Viola Dana listed for the 1921-22 season. A snappy farce that gives the star ample opportunity for the display of her talents. A distinctly novel plot is the basis of well directed action set against an attractive scenery. A Dallas M. Fitzgerald production.

Viola Dana has a role admirably suited to her talent and her reputation in “The Match Breaker,” first of her 1921-22 series. Those who liked “A Chorus Girl’s Romance” and “Dangerous to Men,” most widely commented upon of her previous productions, should like the present vehicle.

The star is at all times the dominating feature of the play. Her performance is critical to the production and the work of her cast associates contributes to its effectiveness.

Rich interiors and beautiful exteriors, the latter including the famous Coronado Beach, dominate. Photography of the Metro standard reveals the setting advantageously.

Dana plays a snappy beauty and held without lapse through the novel proceedings which terminate in a happy ending.

Jane Morgan is the role played by Miss

ONE OF THE MOST REMARKABLE PIECES OF COLOR PHOTOGRAPHY EVER BROUGHT TO THIS COUNTRY WAS SHOWN IN THE UNIVERSAL PROJECTION ROOM, NEW YORK, LAST WEEK AS A SMALL GROUP OF FILM MEN. IT IS A SIX-REEL FEATURE TITLED "THE SULTAN OF LOVE," AND DESPITE ITS EXTENSIVE DRAMATIC ACTING IS SO BEAUTIFULLY COLLORED AS TO MAKE EACH FRAME STAND OUT CLEARLY. THE FLESH TINTS, BEAUTIFULLY BRO-CATED CLOTHES, ARTISTIC BACKGROUNDS, ARE ALL PRESENTED IN SUCH VIVID AND NATURAL SETTINGS AS TO CAUSE ONE TO GASP AT THEIR VERY BEAUTY.

IT IS A FRENCH PICTURE AND AS YET NO DISTRIBUTING ARRANGEMENT HAS BEEN ANNOUNCED.—J. R. M.

Dana. The young woman, daughter of wealthy parents, runs away from home to avoid an undeserved marriage, and advertises herself for a series of undeserved marriages in any family for a fee. Her first customer is a son who seeks to save his father from an adventuress. Her second is a sly woman in question, and she infatuates with a young woman. Jane Morgan is the role played by Miss

A SPECIAL CAST IN

THE PRINCESS OF NEW YORK
(PARAMOUNT)

The best of the British-made Paramount productions. A carefully made production showing plainly the high American standard. Directed by Donald Crisp, with David Powell and Mary Glyne, the latter an English actress of much promise, head a big and well chosen cast.

Donald Crisp, veteran American actor and director, has made much of the British locations used in “The Princess of New York,” a story of moneyed Americans and money-seeking Englishmen which holds attention from beginning to end and moves with alacrity. The picture should be popularly pronounced the best of the English-made Paramounts.

Mary Glyne, English actress who closely resembles Constance Talmadge and, with a bit more experience and coaching, should become popular, has the title role of the picture. In Chicago neighborhood theatre she won numerous comments of approval from patrons for her work and her appearance.

David Powell, well liked by reason of his work opposite Mae Murray and other American actresses, is the leading man of the play, and is already famous. Several Continental players in the cast do good work and fit well into the characterization of their pieces.

Scenes in and around London, including near and distant views of London bridge and Oxford, together with beautiful scenes in the English countryside add to the beauty of the production, brilliant photography prevailing throughout.

The production involves the efforts of English crooks to win through marriage the fortune of an American heiress abroad and the events through which a young Englishman of moderate estate, a student at Oxford, frustrates their plot and wins the girl for himself. There is more than the expected amount of action in the narrative, logic and realism obtaining in marked degree.

EDITH ROBERTS IN

OPENED SHUTTERS
(UNIVERSAL)

A William Worthington production containing a satisfactory amount of action and creating philosophically of human nature and impulses. The star is effective in a not difficult role. A character similar to the "miracle man" figures importantly in the story, which was written by Clara Louise Burnham.

Though "Opened Shutters" is primarily the love story of a girl orphan thrown upon the charity of her New England relatives, the philosophy through which she is led to happiness is of a unique nature that is made the subject of the title. The "Opened Shutters" are of the girl's soul, through which "Think Right" Johnson, a young benefactor, in the girl's heart, persuades her to permit the light of truth to enter.

Satisfaction with the picture depends largely upon the observer's reception of the philosophy set forth.

The picture is well produced, and in it Joseph Swickard, Joseph Singleton, Mai
Wells, Clark Comstock, Charles Clay and Edward Burns, the latter as leading man, do good work. Photography and techni-
calities are generally well cared for and some new ideas are introduced. The storm on the lake, in which the heroine's life is endangered and which leads to the climactic end, is produced with ex-
terional realism.

In the story, Sylvia Lacey's father, an artist, dies, leaving her dependent upon the charity of an uncle in New
England who have not spoken to each other for twenty years. Her reception re-
sults in an estrangement between her and her relatives, but introduces her to John
Dunham, associated with her uncle in busi-
ness, with whom she falls in love. The im-
portance of the drama lies in the fact that her father at the home of "Think Right" Johnson, an aged philosopher, through whose teachings all are led to open the doors of their ways and happiness for all is worked out.

**Territory Sales for Texas Guinan Series Indicate Big Demand**

The offices of the Texas Guinan Pro-
ductions reports that the territory of Geor-
gia, Florida, Alabama, Tennessee, North
Carolina and South Carolina was closed by the Eldtman Film Company of Atlanta, Ga., by telegraph within two
hours after Mr. Brannon of that com-
pany read the announcement of the of-
ferring of these productions. Marion Kohn of the consolidated Film Corpora-
tion of Los Angeles and San Francisco,
also closed on these productions for his
territory of California, Arizona, Nevada and the Hawaiian Islands.

Telegraphic and mail inquiries for terms and details with respect to the pro-
ductions have been received at the executed offices of the Texas Guinan company from state right buyers covering every
territory in the United States and Canada.

The Texas Guinan Productions have contracted with Mrs. Mildred Mareno Sledge, the popular writer on Western life, for six original and six stories under the title of "Burr's Novel Review," is said to give promise of de-
veloping a series of stories that will be ten-
anted around the character of Texas Guinan, the locale of which is to be laid in Southwestern pictures.

Thus far the Southwest Mrs. Sledge has already delivered the first three stories, two of which deal with the Northwest Mounted Police and one with American Western characters.

**"Novel Review" Issued Monthly by Affiliated**

The recently announced "Novel Re-
view," a series of novelties presented in
one reel, conceived and sponsored by
Charles H. Burr and distributed by him
through Associated Producers, Inc., and
under the title of "Burr's Novel Review," is said to give promise of de-
veloping a series of stories that will be ten-
anted around the character of Texas Guinan, the locale of which is to be laid in Southwestern pictures. Mrs. Sledge has already delivered the first three stories, two of which deal with the Northwest Mounted Police and one with American Western characters.

**Specialty Has New Office**

OKLAHOMA CITY, OKLA.—Grif-
ith Brothers of Oklahoma Specialty
Film Company have opened their new
quarters at 306 West Reno street.

**Theatre Public Suffering From Mental Indigestion, Says Lesser**

West Coast Circuit Owner Warns Industry That Continued Imitation in Production Will Cause Another Depression

"What's this so-called business depres-
sion all about?"

"Generally it's mostly hypnortism, but in
the motion picture industry specifically it is a case of the picture-going public suffer-
ing mental indigestion from its en-
tertainment diet?"

"Do you believe this talk that mo-
tion pictures have seen their day?"

"Assuredly not! We bought four more theatres this week. That shows what we think about the future."

The questions were asked by a corre-
respondent of the HERALD and were an-
swered by Charles H. Lesser, president and
vice-president of West Coast Theatres, Inc., which corporation operates the
Kimana theatre in Los Angeles and forty-
three other houses in California.

**Big Pictures Make Money**

"The really worth-while pictures, what we call the big pictures, are all making money," added Mr. Lesser. "Take such productions as 'The Four Horsemen,' 'The Kid,' 'Peck's Bad Boy,' 'Way Down
East,' 'A Connecticut Yankee,' 'The
Corsair,' 'Passion on the Hill,' 'The
Mark of Zorro,' 'The Sign on the Door,' 'Scrap Iron' and others. There has been
no falling off in attendance where these
productions have been showing.

"There are a lot of people in the pic-
ture business who call themselves optim-
ists, and I am one of them. But we
must not forget the story of the artful
ducklings to raise green glasses on his
jackass and fed it excelsior. And it's
just as assinine to look at the world
through rose-colored glasses and harp
on one chord that everything is all right."

**Sounds Warning Note**

"It may sound pessimistic, but it's
really optimism when I sound this warn-
ning note: If the cinema industry con-
tinues in the future as it has in the past
to travel in cycles then we can look for
another depression two years hence."

"Heretofore when a successful picture reached the market there followed a cycle of imitations. Witness 'The Miracle
Man.' There came on its heels a flood of
miracle pictures. The public must have
become nauseated with them. I know I
was."

"The ordinary factory-made program
picture is as dead as John Brown's body
and has been moldering in its grave for a
year. But the soul of the cinema will
go boldly marching on."

**Real Pictures Are Needed**

"The program picture degenerated into
the same old story told in the same old
way, a patchwork of other people's brains.
"A Frankenstein built up of elements of
other successful pictures. And now the
men who built the Frankenstein are hol-
lering murder, when, in fact, they are
only being destroyed by the thing they
themselves created."

"We must have real pictures from real
stories reflecting freshness, originality
and imagination. I confidently believe
that Douglas Fairbanks' 'The Three
Muskeeteers,' Mary Pickford's 'Little
Lord Fauntleroy,' Charley Chaplin's 'Idle
Class,' Rex Ingram's 'Turn to the Right,'
Katherine MacDonald's 'Her Social
Value' and 'Man's Game' will be wel-
comed by the public, for they are stories
with depth, breadth and thought behind
them and in the making, not clumsy
and indifferent told."

**Exploitation Angle Necessary**

"The peak of cost of production has been
reached. Imaginative brains will be
substituted for the requisition book. The
day of the director and the scenario
writer working a half-baked idea into
five reels of film is gone forever."

"Consientious, hard-working, practical
producers, directors and writers should
and will be encouraged to the utmost.
There is one important point I think pro-
ducers should bear in mind in the selec-
tion of a story. And that is to decide
whether it has an exploitation angle. Un-
derstand that I am not minimizing the
importance of a really good story minus
exploitation possibilities. Such a pic-
ture will, after a time, draw on its own
merits."

"First, however, a picture must be 'sold'
to the exhibitor. Superlatives mean
nothing to us when a salesman talks
about his picture. His job is to sell the
picture. Even after we see the picture
sometimes we turn it down even though
it is passably fair. Why? Because it
lacks exploitation value."

"Each picture must be an improvement
over its predecessor."

"The men who are hollering the loud-
est in the cinema industry are the ones
who, to my mind, are standing on their
own corns."
City Gives Pre-View To Aid Local Charity
Lesser Contributes Latest Butler Production for Entertainment

A pre-view under civic and municipal auspices was the honor accorded David Butler's latest picture, "Bing, Bang, Boom," which has just been completed under the direction of Fred J. Butler, and will be distributed by Irving M. Lesser of Los Angeles.

Asks to Reciprocate
During the taking of exterior and interior scenes at Azusa, Cal., the townspeople were so cordial that Director Butler asked what he could do to reciprocate. There are certain charities carried on by the municipality and prominent residents of Azusa and Mayor Luther Case suggested that an official preview in the City Hall auditorium, charge an admission and give the proceeds to charity. This was consented to by Mr. Lesser.

Machines Are Furnished
Accordingly a committee was appointed to make all of the arrangements. Projection machines and equipment were furnished through the courtesy of West Coast Theatres, Inc.

It was a gala occasion for the little city of Azusa. So great was the demand for seats that it was found necessary to give a second performance.

A.P. Has Song to Aid
In Exploiting "Devotion"

Through an arrangement with H. Serkewich of Sterns, Marks and Haymond, authors and composers of a song entitled "Devotion," the composition will be dedicated to the production of Associated Producers, Inc., of the same title and will be the basis of an exploitation campaign by Jerome H. Remick, Inc., publishers, coincident with the run of the motion picture in the various territories of the country.

Dr. Shallenberger Makes Exchange Position Clear

Owing to confusion in certain quarters regarding the use by others of the same or a similar name as Arrow Film Corporation, Dr. W. E. Shallenberger, president, has issued a statement that Arrow Film Corporation, with the exception of this exchange in New York City, is interested in no other using the name of Arrow.

Columbus, O., Exhibitor
Is Visitor in New York

Will D. Harris of the Grand theatre, Columbus, O., one of the best known exhibitors of the Buckeye State, was a recent New York visitor. Mr. Harris was looking over the product situation, getting acquainted with new attractions.

Warren Returns East

Fred B. Warren, head of F. B. Warren Corporation, passed through Chicago on Tuesday en route to New York. Mr. Warren has been on the Coast for some time conferring with producers whose product will be given national and international distribution by the Warren organization.

First of Eight Powell Features To Be Published on September 1
Productions Will Be Offered for Distribution on State Right Market—Re-Issues Have Been Re-titled and Re-edited

An "Independence Month" announcement, just made by Frank Powell Producing Corporation, 410 Tenth street, Milwaukee, Wis., states that the first of a series of eight pictures which the company is offering to state right buyers will be published on September 1.

These attractions were directed personally by Frank Powell and include six productions in which Marjorie Rambeau, the celebrated stage beauty, is starred, one in which Nance O'Neil is the featured player and one all-star production in which Linda Griffith (Mrs. D. W. Griffith), Creighton Hale, Sheldon Lewis and Zena Keefe appear. All are five reels in length and are reconstructed features which have been re-edited and re-titled.

Territories Are Selling

General Manager Stuart R. Walker reports that considerable territory has been contracted for. Southern New York, Northern New Jersey, Northern Illinois and Northern Indiana have been sold. Negotiations are now pending for Texas, Arkansas, Oklahoma, Wisconsin, Minnesota, North and South Dakota and other territories.

"It is not surprising that these big eight super features are in tremendous demand," says General Manager Walker, "since they instantly realize that such series of attractions with big stars, notable casts, real quality productions with tremendous selling power, seldom find their way to the state right market and their offering at this time presents an unusual opportunity for the independent buyer.

Value Is Demonstrated

"In contracting for these attractions state right men are well aware that they are securing proven successes—film attractions that have demonstrated their box office worth when originally released. They are taking no gamble on the possibility that these pictures will draw. They know before hand that they will. That fact has already been proven. Marjorie Rambeau and Nance O'Neil as names outside of the theatre have a real dollars and cents box office value.

"Next look at the supporting casts. continued Mr. Walker. "You'll find included in the casts of these eight pictures such players as Agnes Ayres, Robert Elliott, Aubrey Beattie, Frank Ford, Irene Warfield, T. Jerome Lawler, Grace Labolotte, Alfred Hickman, Creighton Hale, Linda Griffith, Sheldon Lewis and Zena Keefer. Many of these players are today stars themselves—yet here they appear in support of such favorites as Marjorie Rambeau and Nance O'Neil."

Delivers First Animal Comedy for Publication

William S. Campbell has completed and delivered in New York for early publication by Educational the first animal comedy made under his own banner. It is called "The Stork's Mistake." In this picture the producer has used an unusual collection of animals, as well as babies and children.

Typical scene from one of a series of twelve inspirational and educational productions by The Sacred Films, Inc., of Burbank, Cal. These features, which are picturizations of stories from the scriptures, will be published one a month commencing on October 1. They will be handled on the state right market.
Hodkinson Offers Strong Program

Distributor Concentrates Energies on Acquisition of High Grade Productions For His New Backbone Service Contract

W. W. HODKINSON CORPORATION, in announcing the productions scheduled for the first four months of the new season, states that its program is comprised of as strong an array of pictures as has ever been offered exhibitors.

In selecting the features to be offered under the new Backbone Service Contract Mr. Hodkinson concentrated on the acquisition of product which he believes will place the industry again on the road to prosperity and success. In connection with this the announcement declares that the slump which has affected the industry has been purely imaginative.

In September, Hodkinson will issue "A Certain Rich Man" and "God's Crucible." The first, a Benjamin B. Hampton production, is a picture which is declared to have the outstanding qualities which made "The Foreigner" and "His Excellency" so successful, plus certain other qualities which, the company believes, will win for it a high place in the favor of the theatre-going public.

It is the screen version of William Allen White's novel, and Benjamin B. Hampton has spared neither time nor expense to make it a big production. The cast includes Robert McKim, Claire Adams, Jean Hersholt and Carl Gantvoort. "God's Crucible," an Ernest Shipman presentation, was made in Winnipeg, Canada, by Winnipeg Productions, Inc. It is the picturization of Ralph Connor's novel, "The Foreigner," and is said to be a picture which will prove itself to be screen entertainment of the highest order. Gaston Glass has a role similar to the one in which he scored a success in "Humoresque." Wilton Lackaye, veteran of the stage, also is featured. The balance of the cast includes Gladys Cooper, Kate Price, Jules Cowles, Edward Elks, Bradley Barker, Robert T. Haines, Gordon Standing, Ann Sutherland, Bigelow Cooper, Edna Shipman, William Colvin and Dan Duffy. It was directed by Henry Alexander McRae.

In October Hodkinson lists three productions for publication—"Rip Van Winkle," "Jane Eyre" and "The Mysterious Rider," each one of which is a valuable box office attraction. Every man, woman and child is familiar with "Rip Van Winkle." Washington Irving's immortal classic, and Ward Lascelle procured for the playing of the central role, Thomas Jefferson, the son of the famous Joseph Jefferson, who created the role upon the stage. Thomas Jefferson followed his father in the playing of "Rip Van Winkle" for many years. Jefferson's supporting cast includes Mary Anderson, Daisy Robinson, Pietro Sosso, Milla Davenport, Max Asher, Francis Carpenter, the child actor, and many others. It is expected that the Hodkinson organization will arrange for an elaborate premier presentation at a Broadway theatre.

As regards "Jane Eyre," nothing more need be said of it than that it is believed to represent the greatest work that Hugo Ballin has ever done. Hugo Ballin is seen once again in the central role, and is supported by Norman Trevor and Craford Kent. "The Mysterious Rider" is a Benjamin B. Hampton production adapted to the screen from a Zane Grey novel. Owing to the fact that other Hampton-Grey-Hodkinson productions have proved successful, it is felt that a ready-made audience awaits "The Mysterious Rider." November, Hodkinson Anniversary Month, will be fittingly celebrated by the publication of three big productions—"The Light in the Clearing," "Fifty Candles" and "Heart's Haven." "The Light in the Clearing," which has just been completed on the West Coast under the direction of T. Hayes Hunter, is the first of Irving Bacheller's novels to be screened. The Hodkinson corporation already has published Bacheller's story, "Keeping Up With Lizzie," but this is a light comedy-drama and in no way to be compared with "The Light in the Clearing," which is said to be adapted from the author's most impressive works. Otto Bollman, president of Dial Film Company, which made this great production, has wired the Hodkinson company that he is prepared to stake his professional reputation on the success of the picture.

"Fifty Candles," Irvin V. Willat's fourth production for Hodkinson distribution, was written by Earl Barr Biggers and appeared originally in the Saturday Evening Post. Marjorie Daw will be the featured player. Willat in the past has demonstrated his technical skill in the art of picture-making and his knowledge of what the people want, and Hodkinson feels that it is safe to assume that "Fifty Candles" will show no deviation from the standards of the man who made "The Face of the World," "Partners of the Tide," "Down Home," "Behind the Door," "Below the Surface," etc.

"Heart's Haven" is a pretentious production and one concerning which Benjamin B. Hampton, the producer, is most sanguine. It is the screen adaptation of the novel by Clara Louise Burnham and Mr. Hampton has engaged for its making a truly remarkable cast which includes Carl Gantvoort, Claire Adams, Robert McKim, Claire McDowell, Betty Price, Frankie Lee, Mary Jane Irving, Jean...
Herscholt, Harry Lorraine, Aggie Herrin, and Frank Hayes.

** December will see the publication of three productions, the first of which will be "French Heels," the picture which marks Irene Castle's return to the screen. "French Heels," produced under the direction of Edwin L. Hively, Mrs. Castle's 'French Heels," which was written by Clarence Budington, is a story of international intrigue, youthful love and domestic devotion.

Hill Says "Adventures of Tarzan" Is His Greatest Directorial Achievement

Robert F. Hill, under whose direction "Adventures of Tarzan," the latest chapter play to star Elmo Lincoln, was completely recently on the Pacific Coast, believes this production to be the crowning achievement of his directorial career. Hill rendering the following comments regarding "Adventures of Tarzan":

"I am delighted at the opportunity afforded through the medium of the trade press to give the exhibitors of this country my opinion of "Adventures of Tarzan," which has just been completed by my production company. I have specialized in the direction of chapter film plays for many years and I believe that in the serial I have finally achieved my dream of what should really constitute this peculiar form of screen entertainment.

Picture Has Suspense

"Suspense, strength in episode climaxes, varied and choosing dramatic situation and novelty of story are the prime requisites for a successful serial. "Adventures of Tarzan" possesses all of these in abundance. Picturized from the "Revenge of Tarzan" by Edgar Rice Burroughs this serial embodies all of the mystery, wonder, and excitement for which Burroughs' novels are noted. The author has been of invaluable assistance to me in securing the proper jungle atmosphere and in choosing the various characters correctly and in injecting the proper suspense.

A confidence in the reception which exhibitors will accord this serial is intensified by the remarkable work of Elmo Lincoln, the star. I have directed Lincoln in several serials during the past five years, but have never seen him equal his performance as the ape man of the jungles. He risked death many times in scenes with the various wild animals.

Many Animals in Film

"The remarkable numbers of wild animals used throughout the entire production of "Adventures of Tarzan" is a testimonial to the great expense of handling on the part of Charles Gay, wild animal trainer, who was called upon at different times for apes, lions, tigers, leopards, hyenas, monkeys, eagles, and jaguars, etc. Only a single accident for which the animals were responsible happened during the making of the thirty-one reels."

Warner Brothers Plan

12 Pictures for State Right Men This Season

Twelve feature productions have been planned for the forthcoming season by Warner Brothers for distribution to the independent market, according to the recent announcement by A. Warner. Five of the features have been completed. These, as are the ones now in production, were made under the supervision of Harry Rapf. William Nigh is directing.

"The twelve features will comprise the best storekeepers' pictures with the acquisition of the best-known screen celebrities available," said Mr. Rapf.

Alexander Beyfuss, for more than nine years identified with the film business both in the East and in the West, is to re-enter the industry as a producer, according to an announcement from the headquarters of Exceptional Pictures Corporation.

Exceptional Pictures Corporation was organized with Mr. Beyfuss as its guiding figure and he has been elected vice-president and general manager of the organization. In addition, Beyfuss is one of the largest individual stockholders in this enterprise.

In Business Nine Years

He will bring to his new project a keen insight into the industry, born of a thorough knowledge of production value and an intimate experience with distribution problems. Entering the business nine years ago as manager and owner of a theatre, he has experienced every phase of the industry, as producer, distributor, and exhibitor, and is recognized as an important executive with two of the biggest national organizations.

During all his activities in directing the energies of these organizations he has never permitted any personal publicity and up to the present time it is said that his photograph has not been published in any of the trade journals.

Beyfuss’ first endeavor in feature production was the filming of “Salomy Jane,” in which he has been responsible for a large number of the bigger pictures, most prominent among which was the bringing to the screen of Otis Skinner in “Knights.”

He has always been an advocate of the unusual in feature, and the announcement of the production policy of the two corporations whose destinies he is guiding will be looked for with interest by the entire industry. Because of his high ideals in this line he enjoys the confidence of some of the most important factors in the industry.

One important point upon which he feels a good portion of the success that has attended him, rests, is his ardent belief, in trade paper advertising. His is a firm conviction in the value of this type of exploitation, and he has been directly responsible for what have been conceded as some of the finest inserts which have appeared in the pages of the motion picture trade press.

Believes in Advertising

Exceptional Pictures Corporation has leased offices in the new Loew State Theatre building, New York City, and has given the organization about September 1. One of the initial steps taken by the new company was the purchase of the controlling interest in the Martin Johnson Film Company of which Mr. Beyfuss has also been elected vice-president and general manager.

Martin Johnson left New York about four weeks ago, bound for British East Africa, to obtain motion picture records of lion and gorilla hunts. Exceptional Pictures Corporation has an option on all the material he obtains on this trip.

Selznick Inaugurates New Policy

Of Territorial Sales Conferences

Sam E. Morris and Myron Selznick Will Attend All Of These Meetings Which Will Be Held In Cities Throughout the United States

The Selznick Corporation has inaugurated a system of territorial sales conferences which are to be held in various cities throughout the country within the next few weeks. The first of these conferences was held in the company’s home offices at 729 Seventh Avenue, New York City. Other meetings are scheduled for cities as far West as Los Angeles.

The sales meetings will bring the company’s chief executives into personal contact with branch managers and others who are engaged in the field in marketing the firm’s product. Both Sam E. Morris, vice-president in charge of distribution, and Myron Selznick, vice-president in charge of production, will be in attendance at all of them.

Eastern Managers Confer

The meeting in New York was attended by the following Select branch managers: New York, Henry Siegel; New Jersey, Earl W. Kramer; Albany, Charles Walder; Philadelphia, Max Milder; Boston, Benjamin P. Rogers; Portland, Me., J. H. Curran; Washington, W. F. Balleenger; New Haven, Louis Green; C. Ezell, personal representative of President Lewis J. Selznick, was also in attendance.

During the session there was a free and wholesome interchange of ideas among the field men and company office executives. Mr. Morris and Myron Selznick told the field men just what had been prepared as a part of the new year’s product and the company’s important plans for the future.

Discuss Company Problems

The field men in turn were encouraged to discuss frankly the problems which they and through them the Selznick organization had been encountering. And their suggestion looking to a smoother and more effective procedure both as regards the production of films and the marketing branches of the business were asked for and duly discussed.

Mr. Morris and Myron Selznick left New York on August 11 on a tour of the country which will occupy at least three weeks.
“Good-bye, Grouch; Howdy, Grin,”
Is Message from Universal President
Laemmle Declares That Reaction Toward Better
Business Conditions Has Set In—Assigns
Many Causes for Improvement

Carl Laemmle, president of Universal Film Manufacturing Company, who has had during his stay in Europe an opportunity to study the film conditions in this country from an unbiased viewpoint, declares in a message to the trade, sent from Carlsbad, that the reaction toward better business conditions already has set in.

“Exhibitors’ faces,” states the producer, “are not quite so long as they were a month or two ago. The dawn of a new day—the day of bigger and better box office—is here.

No Basis for Depression

“This is not a surmise. It is not a prediction. There’s no guesswork to it. It is an assured fact. The causes for this improvement are many.

There never was a real basis for the depression. People got panicky without cause. I repeat: Without cause. Certain producers felt, perhaps, a bit squeamish. They might have mentioned the fact that they were a bit doubtful about weathering a tough season. That word was passed on. The gossips got to work. A rumor was born. That rumor grew. From a rumor fundamentally false, there developed a Frankenstein monster. It cast off its shackles, struck at those who conceived it and soon had the entire industry by the throat.

Pictures Better Today

“Any industry as wholesome and mighty as our enormous motion picture business is too essential to be unnecessary to survive mere backstairs gossip. It has survived and will continue to survive the onslaughts of professional reformers. It is healthy enough to prosper in spite of disproportionate taxation.

“Films are better today than ever before. More thought, more vision, more brains and, most of all, more common sense are being put into motion pictures than in the past. If you cannot sell your patrons on the idea that, in justice to themselves and to the fine things that are being done on the screen they should see these motion pictures, something must be wrong.”

Does Not Predict Boom

“I am not predicting a boom. Conditions will have to readjust themselves gradually and intelligently if there is to be any lasting benefit. What I do maintain, however, is that things are getting better now and they will get better and better as optimism replaces pessimism.

“There’s one thing you can do to bring back prosperity or normalcy—call it what you will. Start selling your patrons on the idea that the slump season is closed. They’re the ones you have to reach before you can tell Old Man Depression where to head in. Get your scrapers and cars on the thought that Gloom has been given the gate and the Glad Hand is being extended in hearty welcome to Good Times.

“Good-bye, Grouch;—Howdy, Grin.”

Gasnier Selects Cast
For Next R-C Picture

L. J. Gasnier is selecting the cast for “Ma’melle Jo,” his first director’s production for the R-C Pictures 1921-1922 series, at the Robertson-Cole studios, Hollywood. “Ma’melle Jo” is from the novel by Harriet T. Comstock.

Arthur Stewart Hull has the role of Langley; Rose Dione for Ma’melle Jo; Tully Marshall will play the part of Captain Longley; Jack Livingston will be the Mayor of the production; George Seigman is named for the part of Pierre Gavot, and Jack Mower will enact the role of Tom Gavot. One part remains unfilled.

Army Posts Plan Universal Week

Major W. P. Woolridge, director of the theatre division of the United States army motion picture service, has instructed every army theatre in the country to hold a Universal Gala Week, using the solid week programs offered by that company in celebration of Carl Laemmle’s fifteenth year in the motion picture business and Universal’s ninth anniversary as a film producing organization.

Thomas H. Martell, director of bookings for the army motion picture service, has notified every army theatre manager to get in touch immediately with the nearest Universal exchange and plan a Gala Week Program, to be held within the next few weeks. This means that in the 145 army post theatres in the United States and Panama a solid week of Universal pictures will be played.

Shipman Will Continue as Representative of Curwood
As a result of Ernest Shipman’s handling of “Back to God’s Country” and “Nomads of the North,” an arrangement has been made whereby he will represent James Oliver Curwood also in connection with “The Golden Snare,” distributed through First National.

The Moss Theatres, Ltd., of London are putting on a campaign for “Nomads of the North” which it is expected will bring the receipts on this attraction to the mark established with “Back to God’s Country,” said to be in excess of $100,000 for the United Kingdom.

Will Direct Orchestra

George Lipschultz has resigned as director of the Strand orchestra in Milwaukee to accept a position as musical director at the Pantheon theatre, Chicago. He will assume his new duties about September 1.

“Why Girls Leave Home” Booked
By Keith for Total of 125 Days

“Why Girls Leave Home,” distributed by Warner Brothers in Greater New York and Northern New Jersey, has been booked by B. S. Moss of United Booking Office, to be shown throughout the entire chain of Keith theatres in Greater New York for a total of 125 days, according to a recent announcement.

The first presentation of the production will be given at B. S. Moss Broadway theatre, New York, beginning the first week in September for an indefinite run. This is the biggest booking deal made by Warner Brothers for Greater New York, and is said to give a good indication of the merits and magnitude of the production as a strong box office attraction. The feature will be shown for week runs at the Keith theatres in Albany, Schenectady, Utica, Troy and Amsterdam.

The exploitation plans for the feature were decided upon at a luncheon of the U. B. O. managers and Eddie Bono, who is handling the publicity and exploitation on the production. The plans involve a sweeping publicity campaign in all the leading New York newspapers, with an original contest on the question of “Why Girls Leave Home,” and the posting of billboards throughout New York State.

The production is being offered to the state rights market, and all arrangements are being made with principals only, and not with representatives.

The story was adapted from the popular stage play of the same name and concerns the bigotry and narrowmindedness of parents who, through their lack of appreciation of modern ideas, bring about domestic discord with their daughters.
Pickford Productions present
Lottie Pickford in
They Shall Pay
Distributed by
Playgoers Pictures, Inc.
through Pathé Exchange, Inc.
Lottie Pickford
Another star of a family of stars.
Her name in front of a theatre is
the best guarantee of big business.

The Story
A strong drama alive with action.
A young girl fighting the enemies
of her family and winning until
her bitterest enemy wins her heart.

The Production
Distinguished for magnificent sets.
Society atmosphere to the enth
degree. Splendid interiors and out-
door scenes, some of them on a
yacht in the Pacific, and
others away across the con-
tinent in New York’s
Greenwich Village.

Playgoers Pictures
35 West 45th Street
New York City

Foreign representative
KINNEY GARRETT
25 W. 48th St., N. Y. C.
A new Pathe serial starring Charles Hutchinson and produced by George B. Seitz.
Above (left to right) J. S. WOODY, general manager, and JAY A. GOVE, assistant general manager. Center, MORRIS KOHN, president. Below (left to right) DARIO L. FARALLA, comptroller, and L. F. GUI-MOND, director of advertising.
Realart Policies for 1921-22

Playing and paying separated.
Bulk selling of a season’s service.
A reasonable profit to the exhibitor from the season’s service.
Prices which are fair, without assessments or subterfuge.
Service on the basis that the best is none too good for a Realart customer.

Thirty-six star productions, delivered on a definite fixed schedule—no special features.
A well-balanced program embracing everything from comedy to strongly emotional plays.
Abolition of C. O. D.'s and collections prior to the delivery of pictures, with billing separate from service, just as in any other business.
Production of practically all pictures under one roof—this in the interests of administrative and financial efficiency and to insure a better and more uniform product.

Above all, a policy and an agreement designed to put the exhibitor on the same basis with relation to his purchases that a purchaser is in any other mercantile line.

Such are Realart’s plans for 1921-22, according to an announcement made this week from the home office, 405 Fifth avenue, New York. The policy is claimed to be an outgrowth of the so-called Honor Plan instituted by Realart which permits exhibitors to play certain productions, and, after showing them, pay what they thought they were worth.

Realart states that its Honor Plan experiment has established the fact of the exhibitor’s willingness to meet the distributor more than half way. It therefore undertakes to remove some of what it calls “the long-standing obstacles to business progress.”

One of these obstacles has been overcome in the opinion of Realart executives, by the disavowal of playing dates with paying dates. Following is the distributor’s own explanation of how the plan will be worked out:

“The exhibitor contracts for a season’s service of thirty-six star productions which Realart agrees to deliver to him at regular, stated intervals and on schedule time. An account is immediately opened in the exhibitor’s name. He is debited with the agreed price of his service, just as he would be if he had contracted with a correspondence school to take instruction, or as if he had signed for telephone or gas or electric light service.

“The customer agrees to pay his total license or service fee in installments, the first installment when he signs the agreement, just as he does when he makes application for gas or

electric light or telephone. He is credited on the books with this payment; it reduces his indebtedness immediately, not six or eight or ten months later.

“He does not make any further installment payments until after he has begun playing pictures. Then he pays regularly on specified days of the month, exactly as he does in the other cases above cited. He continues these installment payments, until the sum of them equals the total amount he has contracted to pay. Then he pays through paying and there’s juggling of accounts and no balances to be applied to certain pictures.

Realart claims its policy in the matter of payments closely parallels that of the real estate business, and actually goes it one better, in that the installments are not required until after service has been rendered for the period covered by the payments.

This method of payment, it is explained, does away with C. O. D.'s and similar collection devices in so far as picture service is concerned. Bills are rendered regularly at specified times and without regard to how many or how few pictures have been played. There is no connection between the two.

The chief advantage alleged in favor of the plan is its fairness. Every payment the exhibitor makes reduces his obligation. Subsequent payments are not asked in advance of the playing of pictures. And the exhibitor is not required to reveal his business affairs to express agents and postal clerks. “In short,” says the Realart statement, “an honest attempt is being made to establish the business status of the theatre owner on the same plane as his fellow merchandisers.”

The franchise, which is made out in triplicate, is a concise document, the face of which contains the various clauses of the agreement. On the reverse side are the details of the service, together with a two-year calendar to be used by the salesman to indicate the playing dates on which the franchise owner agrees to play the pictures. In addition to this there is a schedule for individual playing dates for pictures booked for the 1920-21 season but still unplayed.

“The instructions to salesmen,” says the policy statement, “clearly sets forth the folly of accepting applications from persons who are uncertain about when and how they will show our pictures. Contracts are useless to us unless they are carried out on a fixed basis and provision for so carrying them out is made both as regards pictures for the coming season as well as those of the current season which remain unplayed.

“Definiteness is one of the outstanding features of the Realart agreement. It is definite with regard to the privileges granted, the amount of the license fee, the time of payment, the number of pictures and the dates of availability of each of them. We are eliminating subterfuge and work and along with it we are trying to eliminate, so far as it can be done in a large organization, every cause for misunderstanding. Our good faith is partly shown by our memorandum of agreement which salesmen will leave with exhibitors after applications have been signed. When contracts come back from the home office the customer will have written evidence of the fact that they
Realart’s Constellation for 1921-1922

(Left to Right) Top—BEBE DANIELS and MARY MILES MINTER. Center—WANDA HAWLEY and CONSTANCE BINNEY. Below—MAY McAVOY and ALICE BRADY.
Realarl contemplates other plans for the coming year, but the foregoing is the most important. The star franchise which has been solid during the present season will be continued. Thirty-six pictures will be produced and six stars will be maintained. The being, Bebe Daniels, Mary Miles Minter, Constance Binney, Alice Brady, Wanda Hawley and Mary McLaughlin produce all, of which productions will be made in the West, where, says Realarl, "experience has shown excellent results can be obtained."

Practically all of them will be made under the same roof, the Realarl studio, in Occidental boulevard, Los Angeles, having a lot especially adapted for the purpose. No special features are contemplated, the opinion being expressed that these productions impose an unfair burden of cost on other pictures.

One of the most important portions of the announcement concerns price. "Our attitude on this question," says the official statement, "is unchanged. We always have proceeded on the theory that over-selling was greatly charged for. The halfway mark where both exhibitor and distributor can make an honest profit. Unless a reasonable return is assured to both, there is no fair and permanent profit in the long run even to the one who seems to be profiting from it. We have no desire to deal with the man who wishes to take advantage of us, and we assume the same statement would apply to Realarl if it should adopt any but a fair and equitable policy. We try to evidence good faith at all times by square dealing.

Realarl Keeping Face

That there is general and apparent upward trend to the entire motion picture industry is the opinion of Morris Kohn, president of Realarl.

"Realarl feels particularly proud of the part which it has had in the raising of the industry level. We are willing to record that we feel here at Realarl that we have long passed the probationary stage. The success which our various constructive policies have achieved testify unmistakably to their practicability and cooperative value."

Realarl is getting splendid cooperation from the exhibitors, due not only to the fact that we are supplying them with the kind of pictures they need for their theatres, but it is also due to our having won their confidence by making good our promises to them.

"We shall not rest on our laurels. Our next year's production plans call for even better pictures than we have been making. Production has had to be lively to keep pace with exhibition, which has so steadily improved as to be recognized today as a dignified profession. We shall endeavor not only to keep pace for the coming year, but by the introduction of even more constructive policies to keep a few steps in the lead.

"We are constantly devising and putting into execution policies that not only rebound to our own credit, but materially assist the exhibitors in working out their individual problems.

"Primarily, of course, they need pictures; high-grade, clean pictures that will build for our theatres the reputation for showing the kind of photoplays that appeal to all ages and classes. It is here that we will be of most service, by supplying them with consistently better pictures, not occasionally, but regularly throughout the year.

"We have the organization to accomplish this, and our production facilities at the West Coast have been so perfected as to leave no room for doubt in our minds that Realarl pictures for the coming season will show even a greater and more consistent improvement over those of last year."

Summing It Up

In reviewing Realarl's second year as a producing and distributing organization J. S. Woody, general manager, declares that "I feel that there is not only a better quality of pictures have been, but, on the contrary, we have done a number of things for which we have cause to congratulate ourselves."

"Looking back to the summer of 1919," says Mr. Woody, "it is particularly gratifying to note the progress that Realarl has made since its inception at that time. Then we had but one star and a world of confidence in our plans. Mary McLaughlin, however, was soon joined by Constance Binney and Alice Brady. With those stars as a nucleus of cooperation, organization, we steadily forged ahead. The year following our list of stars was augmented by three others, Wanda Hawley, Bebe Daniels, and Mary Miles Minter, and Realarl became one of the leading factors in the producing field. This insuring of a selling picture, we were enabled to offer a whole season's output of thirty-six pictures.

"The past year has been one of innovation for Realarl, as exemplified by the honor plan and the star franchise policy. Realarl is proudly of the fact that it has sold pictures rather than any other accomplishments. Up to last May, when the pay-after-you play, let-your-box-office-be-the-jury policy was inaugurated with the five Mayflower specials, 'Soldiers of Fortune,' 'The Mystery of the Yellow Room,' 'The Deep Purple,' 'The Law of the Yukon' and 'The Luck of the Irish,' the idea of trusting to the boxoffice to place a hit or a failure in the exhibition was far hence. None of these pictures were produced by Realarl. Our experiments were rewarded by the unprecedented success of the Realarl specials, as exemplified by 'Soldiers of Fortune,' 'The Mystery of the Yukon,' 'The Deep Purple,' 'The Law of the Yukon,' and the Irish. This idea of trusting to the boxoffice has proved to be a great success and has been emulated by many other producers.

"The Realarl star franchise provided a criterion by which the exhibitors acquired the presentation rights of our season's productions for a definite sum of money and pledged to the exhibitors a high average of production throughout the season. In order to assure the exhibitors that we would make our guarantee good, we adopted our slogan 'stars are plus.'

"This slogan and the production policy for which it stands, have again been adopted for the ensuing year. Starting with the best stories, knowing the market, producing the whole production, from the scenario to the finished positive, will be in the hands of skilled technicians, directors of established ability, strong supporting casts, recognized cameramen and highly trained artisans. These in themselves would be sufficient if one were to state the fact that Realarl offers the producers of recognized merit, which is everlasting proof that the honor plan of a sound and practical distribution methods of Realarl take the risk, was our slogan."

"The Realarl star franchise provided a criterion by which the exhibitors acquired the presentation rights of our season's productions for a definite sum of money and pledged to the exhibitors a high average of production throughout the season. In order to assure the exhibitors that we would make our guarantee good, we adopted our slogan 'stars are plus.'"

Realart's Latest Star

May McAvoy

The Talented Young Actress Who Was Only Recently Added to the List of Motion Picture Stars
Some Realart Pictures for 1921-22

Company to Produce and Distribute 36 Productions During The Coming Year

Thirty-six pictures are scheduled by Realart for production and distribution during the coming year. Realart points out that its intentions to make the season of 1921-22 one of productions of par excellence are borne out by the preliminary announcement of some of the thirty-six attractions.

The slogan adopted in connection with the company's production plans is, "stars are plus." One of the principal elements of each picture, will be the story. Thus far the company has arranged to produce not only standard books and plays by such authors as E. Lloyd Sheldon, Edward Locke, and Sam Merwin, but has also gathered together a staff of well known writers who will furnish original material. Among these are Hector Turnbull, Harvey O'Higgins, Elder Harris, Douglas Doty, Percy Heath, Lorna Moon, Grace Drew, J. Clarkson Miller, Aubrey Stauffer, Ewart Adams and others.

The productions thus far listed follow:

"Room and Board," from the pen of Charles Whittaker, will be one of the first of the "Perfect Thirty-Six," as Realart calls these pictures, to be published. It is a Constance Binney picture.

"Her Winning Way," with Mary Miles Minter.

"Tillie," with Miss Minter.

"The Speed Girl," a Bebe Daniels vehicle.

"Spring Fever," another Daniels picture.

"The Case of Becky" is another Binney film.

"The Heart of Youth," with Miss Binney.

"The Heritage of Dedlow March," a Binney vehicle.

"Her Face Value," with Wanda Hawley.

"The Love Charm," also with Miss Hawley.

"Bobbed Hair," another Hawley picture.

"Brass Tacks," with Miss Hawley.

"The Cry Baby," a Hawley play.

"Dawn of the East," with Alice Brady.

"Hush Money," with Miss Brady.

"Everything for Sale," with May McAvoy.

"A Virginia Courtship," with Miss McAvoy.

"Too Much Wife," a McAvoy vehicle.

"The Happy Ending," another for the Wonder Girl.

"Her Winning Way" was adapted by Douglas Doty from the play "Ann." This was written by Lechmere Worrall from the novel, "Ann Amingston," of Edgar Jepson. Joseph Henabery directed and Montana Glass plays the lead opposite Miss Minter.

"Tillie" was adapted from "Tillie the Mennonite Maid," the novel by Helen R. Martin. This story was dramatized and played at the Henry Miller theatre in New York. Patricia Collinge starred in the play.

Bebe Daniels, "The Speed Girl" is an original story by Elmer Harris which has been adapted by Douglas Doty and directed by Maurice Campbell. "Spring Fever" will be another one of those jazzy stories for which Miss Daniels is eminently fitted.

Miss Binney's first, "Room and Board," is a story of old Ireland by Charles E. Whittaker, which has been adapted by Donnah Darrell. It was directed by Alan Crosland.

"The Case of Becky" is another Binney story. As a stage drama this story created a sensation when played under the direction of David Belasco with Frances Starr. Edward Locke is the author of the original, the adaptation being done by J. Clarkson Miller and directed by Chester Franklin.

"The Heart of Youth," by Sonya Levien, and "The Heritage of Dedlow March," by Bret Harte, which was adapted from one of the stories in "Marju and Other Tales," are the tentative titles of two other pictures which Miss Binney will do.

Miss Hawley will be seen in "Her Face Value," a Saturday Evening Post story by Earl Derr Biggers, called "The Girl Who Paid Dividends." This story was directed by Thomas N. Heffron from the adaptation by Percy Heath.

"The Love Charm," in which Miss Hawley will also star, is the first original story for the screen by Harvey O'Higgins, the author of "The Argyle Case," "On the Hiring Line" and other great

(Concluded on page 65)

MAY McAVOY, the Wonder Girl!

That is the appellation which has been fittingly applied to the latest star to appear in the Realart constellation. For Miss McAvoy is now a star in her full right. And it is not undeserved that this signal honor should be bestowed upon this youthful artiste, for her progress since her introduction to motion pictures has been phenomenal, due to her indefatigable endeavor to please.

Brains, talent and good looks are the three important requisites for stardom today and are mentioned in their order of importance. No one having seen the dainty little Realart star in her recent characterizations will deny her charm, or fail to concede that back of her superb acting is a well defined art that is the result of brain work.

Her ability to act, to portray character, to interpret the various emotions that make up the human fabric is one of the things that have brought her to the forefront. Even that most conservative of reviewers, the "New York Times," has this to say of May McAvoy in Realart's production "A Private Scandal": "May McAvoy's distinction is that she can act; she has the quality of vitality; she is a histrionic vitamme, and yet her acting is restrained and definite. She gives an intensity to her emotional scenes that electrifies them. Above all, she is genuine."

That is one of the keynotes of her success—her genuineness.

The first opportunity which Realart franchise owners will have of showing Miss McAvoy as a Realart star will be in "Everything For Sale."
Fox Film Corporation Executives

WILLIAM FOX, president

JACK LEO, vice-president

WINFIELD R. SHEEHAN, general manager and one of the vice-presidents

SAUL E. ROGERS, general counsel and one of the vice-presidents
FOX POSTERS  In these pictures are reproductions of the colorful posters designed by artists of note to aid exhibitors in exploiting the forthcoming Fox specials. In addition to these lithographs Fox has prepared an elaborate array of other advertising accessories such as lobby displays, slides, campaign books, press sheets, heralds, cuts, etc.

Fox Program of Twelve Specials Is Virtually Complete

Such progress has been made on the extraordinary production program announced recently by William Fox that the home office of the producing company announces that the success of the plan to offer twelve specials on Broadway thence to the exhibitors is assured.

Broadway has seen six of these big features. Three more are completed and the remaining three are in production. Although this array of elaborate pictures exceeds that of any other year Mr. Fox declares that he fully intends to surpass it in the future. Of the twelve specials the publication dates are announced on the following:

"Over the Hill"—August publication. This picturization of Will Carleton's famous poem, which has closed a record run at the Park theatre, New York, has in its cast Mary Carr, Edna Murphy and Johnnie Walker. Paul H. Sloane scenarioized it. Harry Millarde directed.

"A Virginia Paradise"—September publication. Succeeded "Over the Hill" at the Park. This Hiram Percy Maxim story of the jungle and civilized hypocrisy was directed by J. Searle Dawley.

"A Connecticut Yankee in King Arthur's Court"—September publication. This film version of the delightful Mark Twain classic has had its Broadway presentation and has played at the New York Capitol.

"Thunderclap"—October publication. This exciting race track melodrama followed "A Connecticut Yankee" into the Central theatre. Richard Stanton directed with Mary Carr, Violet Mersereau and Paul Ellis in the cast.

"Shame"—October issue. This picture of stormy human emotions replaced "The Queen of Sheba" at the Lyric. It is an Emmett J. Flynn and Bernard McConville story staged by Flynn. John Gilbert, Rosemary Theby, William V. Mong and George Siegmann head the cast.

"Perjury"—October publication. Harry Millarde directed this picture which has not as yet reached Broadway. It is a startling story of the miscarriage of justice, the various roles being portrayed by William Farnum, Sally Crute, Wallace Erskine, John Webb Dillon and Frank Shannon.

"Footfalls"—November publication. Charles J. Brabin directed this picture which presents a story of human grief, emotion and determination. Tyrone Power, Estelle Taylor and others are in the all-star cast.

"The Last Trail"—November publication. It is a story of the West, with the leading roles depicted by Wallace Beery, Maurice Flynn, Eva Novak and Rosemary Theby. Emmett J. Flynn directed.

"The Queen of Sheba"—December publication. This picture was given a long run on Broadway. It is an impressive drama of love and war in the Far East. Betty Blythe and Fritz Leiber head the cast.

The three specials now in production have not been titled.
SIX FOX SPECIALS

The HERALD here presents typical scenes from six of the twelve specials offered by William Fox as the features of his 1921-1922 program. Above (left to right) are scenes from "A Connecticut Yankee in King Arthur's Court" and "Over the Hill;" to the right, "The Last Trail;" below (left to right), "Footfalls," "Queen of Sheba" and "Perjury." Art displays of scenes from three other Fox specials, "Thunderclap," "Shame" and "A Virgin Paradise," appeared in the August 20 issue of the HERALD.
SHIRLEY MASON, AS OTHERS of her co-workers, will make about seven pictures for the season, among them this dainty star's first picture of the year is "Ever Since Eve." It is a romantic mystery story based on the novel by Joseph Erneat Peat, "Concerning Chichine." This production will be published this month. Her next feature bears the title, "Queenie." Both of these vehicles, as well as others chosen for her, display to advantage the little star's charm. It is said that the roles she will be called upon to assume will be exciting in character.

WILLIAM RUSSELL, ANOTHER of the Fox stars who has won popularity in his portrayal of virile characters, also will make about seven features during the coming year. His initial production is scheduled for publication this month under the title "Singing River." It is a story by Robert J. Horton and was directed by Charles Gilbyn. For his second vehicle, Russell has selected "The Lady from Longstreet." This Victor Bridges story will be published in October. It is a story of London romance and a mythical European kingdom.

EILEEN PERCY AGAIN WILL head the stars who will romp about in the 20th Century brand of Fox pictures. The first of these will be "Hicksville to Broadway," which will be published on August 29. Miss Percy has developed into a comedienne of ability, and during the coming season she will appear in several stories that have been selected to fit her personality. Fox announces that 20th Century brand of pictures have been greatly in demand among exhibitors during the past year and it is believed that during the coming year they will meet with even greater favor.

IN CANADA, FOX CONTEM-plates a greater volume of business than at any time in the past. William F. Barrett is in charge of the Canadian exhibit-ory, with headquarters at Toronto. Canadian exhibitors, it is said, have shown a keen desire to book the twelve Fox specials for long run programs. This fall all Fox films will be published simultaneously in both the United States and Canada. Great strides have been made by the Fox organization during the past year in reaching out into the most distant territories. Service has been the Fox watchword in Canada regardless of the time and distance, and exhibitors have appreciated this, as the greater volume of business testifies.

EDNA MURPHY, WHO CO-STARS with Johnnie Walker, will appear in several productions during the coming season in which youth and adventure play a prominent part. Miss Murphy was elevated to stardom by Fox following her excellent work in "Over the Hill," one of the twelve Fox specials which will have Broadway presentations. Although no titles have been selected for the star's vehicles, exhibitors will have an opportunity to see her work in "Over the Hill," which will be published this month.

JOHNNIE WALKER, THE OTHER half of the Murphy-Walker team, also won stellar honors through his portrayal in "Over the Hill." No announcement has been made of the productions in which he and Miss Murphy will appear other than that they will be portraying adventurous youth. Neither have the publication dates on this series been set. Exhibitors, however, will not have to wait for their first picture to appreciate their ability, for "Over the Hill" will go into the theatres this month.

BARBARA BEDFORD, WHO HAS been leading woman with Fox for some time, will head her own company this season. Her first starring vehicle, the title of which has not been announced, will be published early in the autumn. The season department, Fox announces, is seeking exceptional stories for several pictures which the new star will make this season. Fox is convinced that Miss Bedford will prove a drawing card on any program and for that reason unusual care is being given to preparations for these productions.

TO START THE SEASON OFF properly, Fox claims two scoops in its news reel. These features, which are claimed to be exclusive, include the daring airplane flight over the Grand Canyon and pictures of the renowned Mexican bandit, Francisco Pancho Villa. The news staff is now at work on other features of equal interest. The news staff now has 300 cameramen distributed throughout the world. Direct communication and connection have been made with cameramen in India, Japan, China, the Philippines, the South Sea Islands and other countries.

CLYDE COOK WILL HEAD THE company's comedy organization. Fox believes this company's season will be the greatest comedy year since the company made this feature an important part of its annual program. Cook will appear first in "The Toreador," which will be available to exhibitors on September 15. Those who have seen this subject state that it surpasses the comedian's other successes.


JOHN GILBERT IS SCHEDULED to appear in seven productions during the coming season, the first of which will be "Gleam o'Dawn." It will be published early in the fall. Gilbert is one of the featured players in "Shame," which is now running on Broadway. His dramatic abilities, power of expression and striking personality stand out remarkably in this special. Fox announces that stories for the Gilbert pictures have been selected with careful regard for the special ability and distinctive personality of the star.

WILLIAM FOX REPORTS AN IN- creasing demand for the company's product throughout the foreign field. This greater demand followed the suc-
EXHIBITORS HERALD

August 27, 1921

Greatest Progress Shown in Comedies

Harris, Says Producers Have Kept Faith With the Exhibitor

Saul S. Harris, head of Arkansas Enterprises, Inc., declared during his visit to the Los Angeles studios, that of all pictures made during the past year, the greatest proportionate improvement and advancement had been by the producers of comedies. “The comedy men have kept the faith with exhibitors and the public,” says Harris.

“They have kept faith because they have delivered proportionately more for the money in point of quality product, excellently built productions and real entertainment.

Comedy Art Advances

“The increase in prices for good high-class two-reel comedies has not been in proportion to the advances which have been made in some cases for feature pictures. Yet, on the whole, the advancement in comedy art has taken strides far ahead of the other film branches.

“In all of our houses we continually meet the wall of the public for ‘better pictures for their money.’ This does not mean that a few big pictures were not an improvement over the general quality of preceding years, but refers to the bulk of feature pictures which have been on the market.

Public Gets Money’s Worth

“We have also seen that in many cases high-class comedy entertainment has been vastly more entertaining than more expensive prologue or vaudeville acts or musical features. The public wants to see good pictures, the best possible for their money, and it is clear that they are being given their money’s worth in the comedy end of the bill at least.”

A scene from Hugo Ballin’s production, “The Journey’s End,” with George Bancroft, Mabel Ballin and Wyndham Standing. It is a seven-reel Hodkinson feature without a subtitle.
REAL ART POLICIES FOR THE SEASON OF 1921-22

(Continued from page 53)

frequently having to boost their prices, to which the public does not take kindly, or run at a possible loss.

"On the other hand, an exhibitor runs say six, ten, or a dozen pictures such as Realart's. Soon there is established between his patrons and the pictures something that is hard to define—a personal equation, a relationship. Those are the pictures that have a cumulative value, the kind against carelessness or the other. The exhibitor who adopts the policy of using a certain number of pictures each year from a well-established organization, pictures featuring certain stars, is operating his theatre as a retailer on a fundamentally correct and sound basis.

"And one final thought will bear expression: Realart is producing American pictures with American girls for Americans."

Summarizing Policy

"Realart is trying to tap the first syllable from misunderstandings."

That is the way J. S. Woody summarizes the corporation's policy for the coming season. "We are not leaving anything to chance," he says. "Experience has shown us that the exhibitor takes more on faith than does the distributor, and we desire to insure this confidence."

"But the exhibitor's attitude is thoroughly, thoroughly judged. To do that, the number of applications for service which are signed in blank. A salesman tells his story, reaches an agreement for the money, goes and makes and payments and then puts his name on the bottom of an agreement not yet filled in. There are many chances for error. Thus trouble may develop at the outset, or the exhibitor may wake up after service actually begins to realize that his contract is not just what he thought it was.

"Realart is putting into effect every practical sort of safeguard against error on its part. Order blanks or memoranda of agreement have been provided. These cover all the essential phases of the application. Three copies are made. These are signed by the exhibitor and salesman and one of them is left with the customer so he can compare it with his license. One of the remaining copies is attached to the application which is sent to the Home Office for approval and is used there for comparative purposes."

Precautions do not end here, however, according to Mr. Woody. Salesmen are especially warned against rash carelessness or loose statements in presenting the service proposition. In evidence of this

fact the company's Sales Manual (issued solely for the guidance of salesmen) is cited wherein emphasis is laid on the necessity for cautious, well-considered, truthful statements. Some of these instructions follow:

** An exhibitor buys sight unseen; hence it is harmful to pledge Realart beyond its ability to make good.

To battle with possibilities is enough of a job for any Production Department; we cannot set it the task of overcoming trouble which is manufactured from carelessly-made promises.

An exhibitor always should know what he is buying; the fault is solely ours if he does not. We do not want the temporary satisfaction of anticipating profits which are derived from trick contracts or from sales consummated through, or with the aid of misrepresentation of any sort. This is for virtue; it is plain business sense.

The exhibitor is warranted in assuming (whether he does or not) that we will protect his interests. It costs us money, instead of earning us a profit, to take a contract at an unreasonable price or under which the suitability of our product to the requirements of the exhibitor is misrepresented.

Whether we make additional friends, or lose those we have depends largely upon the men in the field. Do we live up to our obligations? Do we stand by our customers? Do we give service willingly? It is as such questions are answered that our reputation becomes good or bad.

Be fair. Play your cards on top of the table. Sell by weight of argument, on merits, rather than by awkwardness, exaggeration, or the withholding of essential facts, or the making of promises not included in our license agreement.

** Mr. Woody does not argue that even with this precaution which has been taken Realart will achieve perfection of service in the coming season. "We merely are fighting the first round of sales," he says. "What we would hope to accomplish this season is to put our proposition on a fair-and-square basis and to obtain for the exhibitor the consideration to which every customer in the mercantile market is entitled."

Mr. Woody is fully convinced that the season beginning in September will be a successful one from the standpoint of the exhibitor. Realart, he explains, is making plans for the biggest year of its history.

Buy Wishard Theatre

At Bloomfield, Iowa

The Wishard theatre, Bloomfield, Iowa, has been sold to Harvey Graham. Several improvements will be made on the building and equipment.

SOME REALART PICTURES FOR THE SEASON 1921-22

(Continued from page 57)

stage hits. The scenario was arranged by Percy Heath and directed by Thomas N. Heffron.

"Bobbed Hair," another Hawley picture, is an original by Hector Turnbull, the adaptation being the work of Harvey Thew.

Two of the "Goldie" stories which originally appeared in the Saturday Evening Post are the sum and substance of "Brass Tacks," another picture for Wanda Hawley. Sam Mervin wrote these two under the titles of "Eva on the Ice" and "Saving Sister," but Edward Adamson welded them into a good picture for Realart's blonde comedienne. "The Cry Baby" is another typical Hawley picture, the story for which was written by John H. Blackwood.

** For Alice Brady there will be "Dawn of the East," a story of the Orient by E. Lloyd Sheldon. The direction is by E. H. Griffith. Another Alice Brady picture will be "Hush Money," a story by Sam Mervin. It is the story of a wealthy New Yorker who believes that money can purchase everything.

Realart's "Wonder Girl," May McAvoy, will be seen in "Everything for Sale," an original story written by Hector Turnbull, who also supervised the production which was directed by Frank O'Connor. "A Virginia Courtship," a delightful Southern romance, has also been obtained for Miss McAvoy. "Too Much Wife" and "The Happy Ending" are other pictures in which the diminutive new Realart star will appear.

Wallace MacDonald New Co-Star for Vitagraph

Wallace MacDonald has signed a contract with Vitagraph resulting in his becoming co-starring with Carmel Myers in "Breaking Through," the new Vitagraph serial which is being directed on the West Coast by Robert Enslinger.

Wallace MacDonald has appeared opposite many well-known women stars on the screen. He will be the star of one of Vitagraph's special productions, "Trumpet Island."
LETTERS
From Readers

Communications on topics of current interest. Writers are requested to confine themselves to 200 words. Unsigned letters will not be considered.

As to "Big Exhibitor Hokum"

DETROIT, MICH.—To the Editor: Your article in the July 30th issue of the HERALD, entitled "Big Exhibitor Hokum," was very entertaining and aptly quoted. I am pleased to say that after checking through the various items mentioned that there are only two which hit us. On one I believe you are absolutely right and on the other I think you are wrong.

Your statement regarding the faultlessly attired orchestra leader is absolutely right, but that is a matter which seems utterly impossible for the theatre managers. Orchestra leaders are temperamental and artistic and it seems to be a part of the "honor" accompanying the position to be permitted to talk in order of the beginning of each overture in the same manner as Creators, Sousa and big band leaders. We have instructed our leaders to make their entrances and exits quietly possible, so as to avoid the "circus" effect, and believe that all other large theatre owners do likewise.

I note your section regarding the trailers used on pictures, conveying the request that patrons refrain from annoying their neighbors. On considering this item, I think you are entirely wrong. We receive not less than one hundred complaints daily from patrons the minute we eliminate the use of this trailer. Even while it is being shown we receive repeated requests by mail to make announcements from the stage to that effect. I assure you that these trailers are not being run by the large theatre owners, through any desire on their part to "bull" the public, but on the contrary, it is an unpleasant duty for the theatre managers, through repeated requests from regular patrons. We cannot and do not understand why this is ignored. Otherwise, I think your article was very much to the point.—GEORGE W. TRENDLE, secretary and general manager, John R. Treece Theatrical Enterprises, Detroit, Mich.

Ben Turpin in 1910

CHICAGO, ILL.—To the Editor: I have read so much about Ben Turpin's history that I thought I would send you some dope on Ben that is shown by our records. Back in 1910 the Garfield theatre ran split week vaudeville, a new show every Monday and Thursday. Frank Doyle was booking agent and the bill ending for April 17, 1910 (the last four days of the week) reads like this:

1. Hayden Family.
2. Agnes Rock Rippey.
3. The Schillings.
4. Ben Turpin.
5. Musical Miller.

Turpin's contract for the four days called for $15 and out of this was deducted 75 cents for the booking agent, leaving Ben the large sum of $14.25. Today, he says he has a bank balance of $50,000. That's some jump in a space of eleven years.—CHARLES H. RYAN, manager, Granada, Chicago, Ill.

Beg Your Pardon

CHICAGO, ILL.—To the Editor: We notice in your issue of August 20, under the heading "What the Picture Did for Me," you mention "Twinkle, Twinkle, Little Star, with Zoe Rae (Spaunth)," and beg to inform you that this is not one of my productions. —H. A. SPAUNTH, President, Commonwealth Pictures Corp., Chicago, Ill.

A Tip on Goldwyn Pictures

HARVARD, ILL.—To the Editor: Following are a few Goldwyn pictures that I have played that were all good: "Woman and the Puppet," "The Woman in Room 13," "Stop Thief," "What Happened to Rosa," "Partners of the Night," "Man Who Had Everything," "Officer 666," "The Branding Iron," "His Own Law." The last two were extra good.—SAUNDERS, Palace theatre, Harvard, Ill.

What is "Independence?"

NELIGH, NEB.—To the Editor: What has struck the picture industry all of a sudden? Every mail brings oddles of press dope on "Independence." Every releasing organization tries to impress the fact that they are the original and only "independent" producers. Trade papers are filled with talk on "Independence Month," and I am wondering what it all is about. Perhaps I have lived in the tall and uncut alfalfa so long that my sense of understanding has been dwarfed.

Are there any exhibitors in this country who are not "independent?" I can go to Omaha and buy as many or as few pictures as I like and from whom I please as long as my bank account will back up my purchases. I buy from Pathe, Goldwyn, Select, First National, Metro, Universal, Hodkinson, Robertson-Cole, Fox and other lesser exchanges and they all claim to be "independent," and so far as I know they are, so who is there in the business that is not independent?

In these trying times, it strikes me that it isn't so much a matter of "Independence" that is of vital interest to the exhibitors as it is a question of a reduction of film rental. Many houses have been forced to close on account of high rentals and extremely bad business. I have paid twice as much for one production for one day's showing as I used to be required to pay for an entire week's program. Was that extra money required to help make up the picture salaries, as said by press agents, to be paid many of the stars?

Will the time never come when press agents will cease inflating the public mind against the business by their continual three-sheeting of these unreasonable and unheeded salaries? Isn't there any way to muzzle these windmills?

The continual talk of "Million Dollar" productions and "Million Dollar" salaries is becoming to be a joke, for any man with a thimble full of sense knows it isn't true, but it has the effect of producing the impression with the revenue department that this is an open field for exploitation and we are certainly getting ours. Why not lay off this "Independence" talk awhile and pay a little attention to some matters of importance? Why not reduce salaries down to a sensible and film rentals accordingly? Haven't exhibitors who have made these salaries possible a right to some little show in these times?

A picture that cost $25,000 to produce will be circulated through the various exchanges at the fictitious exhibition value of $75,000. Why, the small exhibitor, who was forced to close his house, paid it as long as he could stand, and then he turned the key. The producer who reduces film rentals is going to be the fellow who is "Independent" in more name only, for he's going out of business. How about you other exhibitors? Have you nerve enough to speak up? Where's your independence?—I. C. JENKINS, Auditorium theatre, Neligh, Neb.
EXHIBITORS

August 27, 1921

E X H I B I T O R S  H E R A L D

“What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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You are especially invited to contribute regularly to this department. It is a co-operative service FOR THE BENEFIT OF EXHIBITORS.

TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address “What The Picture Did For Me,” EXHIBITORS HERALD, 417 S. Dearborn St. Chicago.

Associated Producers

The Last of the Mohicans, a Maurice Tourneur production.—A truly super production. A splendid production. Comments all favorable.—J. W. Bascom, Pastime theatre, Sisson, Calif.—Neighborhood patronage.

The Forbidden Thing, an Allan Dwan production.—This was a good picture. A real box office attraction. Please all patrons.—William Noble, Empress theatre, Oklahoma City, Okla.—General patronage.

The Last of the Mohicans, a Maurice Tourneur production.—One of the best pictures I have run this season. Did a big business and will make money anywhere.—J. J. R. McLaughlin, Jims theatre, Pocatello, N. Y.—Neighborhood patronage.

A Thousand to One, with Hobart Bosworth.—The best Bosworth ever shown. Fine production. It pleased all.—J. W. Bascom, Pastime theatre, Sisson, Calif.—Neighborhood patronage.

Home Talent, a Mack Sennett production.—Played to good attendance for three-day run.—William Noble, Criterion theatre, Oklahoma City, Okla.—General patronage.

The Last of the Mohicans, a Maurice Tourneur production.—Not satisfactory. Too much cruelty to women. Too much fighting.—W. D. Patrick, Cozy theatre, Florida, Ala.—Neighborhood patronage.

First National

The Golden Snare, with a special cast. —Wonderful snow scenes and good house of delighted patrons. You can’t go wrong on this one.—Mrs. R. G. Jordan, Hinsdale theatre, Hinsdale, III.—Neighborhood patronage.

Man, Woman, Marriage, an Allen Holubar production.—First class picture in every respect. Did four big days.—Turner and Noble, T. & D. theatre, Sacramento, Cali.—General patronage.

Peck’s Bad Boy, with Jackie Coogan.—This picture had a good run, despite the intense heat. Nearly all of the boys and girls in the house were present.—William Noble, Empress theatre, Oklahoma City, Okla.—General patronage.

Sowing the Wind, with Anita Stewart.—A 100 per cent picture which every exhibitor should run.—A. H. McCharley, Mildred theatre, Barnesville, Ga.—General patronage.

The Kid, with Charles Chaplin.—Big box office attraction. Played two days to exceptional business during warm weather.—R. A. Landry, Strand theatre, Ogdensburg, N. Y.—Neighborhood patronage.

The Woman Gives, with Norma Talmadge.—Not Norma’s best, but very good.—C. P. Buswell, Empress theatre, Akron, Ia.—Neighborhood patronage.

Passion, with Pola Negri.—Lost money. Foreign history does not appeal to our folks. It’s a big picture.—J. S. Latimer, Merit theatre, Hartford, Ark.—Neighborhood patronage.

Dangerous Business, with Constance Talmadge.—“Very good picture. In spite of two days’ rain, did a wonderful business. People more than pleased. Expected to lose some business for repeat.”—Louis Goulden, Princess theatre, Frankfort, Ind.—General patronage.

Scrambled Wives, with Marguerite Clark.—Star at her best. Picture good. Good box office attraction.—J. Carsonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

The Notorious Miss Lisle, with Katherine MacDonald.—Fair picture. Star has never made us any money, but has some followers that think she is great. They all hand it to her when it comes to looks.—Britton and Lundgren, Melba theatre, Alexis, Ill.—Neighborhood patronage.

19 and Phyllis, with Charles Ray.—One of Charles’ best pictures. It suited all who saw it, and they told me so, as they came out. I’ll be satisfied if all pictures draw as well.—H. J. Longaker, Alexandria, Minn.—Neighborhood patronage.

The Kid, with Charles Chaplin.—Played two days to fine business. Will repeat later. The best picture of the sea-

son.—L. Carkey, Opera House, Carthage, N. Y.—Neighborhood patronage.

Passion, with Pola Negri.—My patrons claimed this a most wonderful production. However, ignorant ones knocked it. Crowds poor on account of rain.—A. H. Paxson, Rialto theatre, Valdosta, Ga.—Neighborhood patronage.

Good References, with Constance Talmadge.—One of the best Constance Talmadge pictures we have ever shown. Front a big house away with smiles on their faces. Book it and boost it.—Smith Read, Patriot theatre, DeKalb, Texas.—Small town patronage.

The Kid, with Charles Chaplin.—An excellent picture. Advertise to the limit.—J. E. Higgins, Majestic theatre, Cullom, Ill.—Neighborhood patronage.

The Kid, with Charles Chaplin.—Over-exploited as to merits. Will get the money. Public will stand for advanced prices, simply because it is The Kid and a Chaplin.—Star theatre, Sandusky, Mich.—Small town patronage.

A Perfect Woman, with Constance Talmadge.—Fair. Not as good as some of her pictures. Poor business.—E. A. Baradel, Palace theatre, McGhee, Ark.—General patronage.

The Devil’s Garden, with Lionel Barrymore.—An average picture. Did very good business. Patrons seemed well pleased.—Turner and Dahmen, T. & D. theatre, Sacramento, Calif.—General patronage.

Go and Get It, a Marshall Neilan production.—Did a nice business on this one. Patrons pleased 100 per cent. This direc-

Ten Plays

My Patrons Liked Best

1. Desert Gold.
5. Down Home.
6. The Kentucky Colonel.
7. Hold Your Horses.
8. The Cow Puncher.

W. E. Boylan, Lobby Theatre, Cathlamet, Wash.
EXHIBITORS HERALD

August 27, 1921

Grace Darmond and W. Landers Stevens, in a scene from "Handle with Care" the third Rockett Film Production, which will be distributed by Hodkinson.

Fox

Get Your Man, with Buck Jones.—Good picture. One of Jones' best.—Peter Krauth, Opera House, Denison, Ia.—Neighborhood patronage.

Wing Toy, with Shirley Mason.—Fine picture. Mason a great favorite here.—R. E. Johnson, Franklin theatre, Pigott, Ark.—Small town patronage.

The Winding Trail, with Buck Jones.—Good program picture.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Two Moons, with Buck Jones.—This star has the making of another Tom Mix, and that's saying a whole lot. This picture pleased all.—C. E. Morrow, M. & M. theatre, Decatur, Ill.—Transient patronage.


Children of the Night, with William Russell.—Splendid picture with a punch to it. All William Russell pictures draw good here. They are all good.—Smith Read, Patriot theatre, DeKalb, Texas.—Small town patronage.


Skirts, with Clyde Cook.—No plot. Very poor picture. No appeal whatsoever.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Wing Toy, with Shirley Mason.—A dandy little picture for this dainty little star. Pleased 100%.—E. A. Baradel, Palace theatre, McGregor, Ark.—Small town patronage.

His Greatest Sacrifice, with William Farnum.—A great picture. Farnum's best to date. Business good. Wish we could get more of his pictures.—B. Keene, Orpheum theatre, Cuba, Ill.—Neighborhood patronage.


The Iron Rider, with William Russell.—Fair show. It pleased my audience.—W. T. Biggs, Unique theatre, Anita, Ia.—Neighborhood patronage.

Get Your Man, with Buck Jones.—Good picture. Pleased a large crowd from the start. Plenty of action and fine scenery.—Smith Read, Patriot theatre, DeKalb, Texas.—Small town patronage.

The Lamp Lighter, with Shirley Mason.—Shirley is O. K., and one good thing, she can act. She is not appreciated enough in the motion pictures.—E. Barrnet, Royal theatre, Fairmount, Ind.—Neighborhood patronage.

The One Man Trail, with Buck Jones.—Good program picture.—E. A. Baradel, Palace theatre, McGregor, Ark.—Small town patronage.

While New York Sleeps, with a special cast.—Poorest picture ever shown in this house. Put over as a special. This is our first comment on any picture.—Philip Ryan, Miners' Union theatre, Burke, Idaho.—Neighborhood patronage.

The Tom Boy, with Eileen Percy.—This was fair, but the star does not seem to make much of a hit with my patrons.—Spalding Bros., Gem theatre, Taylorsville, Ill.—Neighborhood patronage.

The Scullers, with William Farnum.—A typical Farnum sea story and suited very well. It is not a big picture, but it with its good satisfaction. Farnum is a good drawing card here.—H. H. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Furbrond, with Buck Jones.—Good picture if they like excitement.
W. C. Cleeton, Gem theatre, Higbee, Mo.—General patronage.

Colorado Pluck, with William Russell.—Good picture. Russell draws well in Key West. No kick coming if your patrons like him.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Oliver Twist, Jr., with Harold Goodwin.—Harold is a fine star, but people did not seem to enjoy picture. Would class as fair.—E. Barnet, Royal theatre, Fairmount, Ind.—Small town patronage.

Drag Harlan, with William Farnum.—Good. Will stand boosting.—C. P. Buswell, Empress theatre, Akron, Ia.—Neighborhood patronage.

Untamed, with Tom Mix.—The best feature I have had in some time. Star goes over good. Nice business for hot weather.—B. H. Hobbs, Happy Hour theatre, Elenburg Center, N. Y.—Neighborhood patronage.

The Husband Hunter, with Eileen Percy.—Everyone left the house with a big smile. It's a dandy little program picture.—R. M. Parkhurst, Empire theatre, Harrisburg, Ark.—Neighborhood patronage.

Goldwyn

The Branding Iron, with a special cast.—A good picture, but no business on account of tent show all week as opposition. You can't fail on this one.—Jos. V. Rickel, Eagle theatre, Pana, Ill.—Neighborhood patronage.

An Unwilling Hero, with Will Rogers.—Good picture, with only fair business.—H. Pitman, Capitol theatre, Clearwater, Fla.—Neighborhood patronage.

Hold Your Horses, with Tom Moore.—A good picture and pleased.—Peter Krauth, Opera House, Denison, Ia.—Neighborhood patronage.

Madame X, with Pauline Frederick.—Played one day to good business. This seemed to please everyone. A fine production.—Abe Cohen, Strand theatre, Massena, N. Y.—Neighborhood patronage.

Jes' Call Me Jim, with Will Rogers.—Better than Water, Water Everywhere.

Had a few kicks and a few compliments. Personally, did not like it, but it will pass the average small town audience.—B. L. Hubbard, Hub's theatre, Bishop, Tex.—Neighborhood patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—Patrons were pleased. Good puller.—Mrs. R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

The Penalty, with a special cast.—A first class picture. Good for any town or city.—A. W. Fischo, Play House theatre, Calisoga, Calif.—Small town patronage.

The Strange Boarder, with William Rogers.—Rogers pleased us, but it does not register in the box office.—Grand theatre, Anamosa, la.—Neighborhood patronage.

The Palister Case, with Pauline Frederick.—This one will pass, but don't say anything about it, as it will only please a very few. Nothing to boost about it.—Fred L. Hubbard, Hub's theatre, Bishop, Tex.—Neighborhood patronage.

Duds, with Tom Moore.—This is a good picture. I ran a 2-reel Joe Martin with it and barely got by. Weather too hot.—W. H. Goodroad, Strand theatre, Warren, Minn.—Neighborhood patronage.

Jes' Call Me Jim, with Will Rogers.—This kept them talking for weeks and pleased everyone. Drew very good.—G. L. Regan, Pastime theatre, Ft. Jackson, N. Y.—Neighborhood patronage.

Prisoners of Love, with Betty Compson.—A very good picture and pleased all.—Grand theatre, Anamosa, la.—Neighborhood patronage.

The Woman in Room 13, with Pauline Frederick.—A very fine picture. Out of the ordinary.—E. B. Sherburne, Electric theatre, Cambridge, Nbr.—Neighborhood patronage.

Out of the Storm, with a special cast.—A very good picture. Will please most any kind of an audience.—W. H. Goodroad, Strand theatre, Warren, Minn.—Neighborhood patronage.

Water, Water Everywhere, with Will Rogers.—Very good, but Rogers new to my trade, and did not get cost of it.—B. L. Hubbard, Hub's theatre, Bishop, Tex.—Neighborhood patronage.

Jes' Call Me Jim, with Will Rogers.—This star is well liked here and his subjects are pleasing. Going big.—Dr. James P. Morgan, Star theatre, Constableville, N. Y.—Neighborhood patronage.

Hodkinson

The Man of the Forest, with a special cast.—An exceptional, good and clean picture. Has action, thrills, comedy and with minimum. Will please most any audience.—Peter Krauth, Opera House, Denison, la.—Neighborhood patronage.

East Lynne, a Hugo Ballin production.—A large audience, and very much disappointed. Stay off this one.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Brute Man, with Hobart Bosworth.—They all liked it and said so. Some real character acting in this.—C. E. Morrow, M. & M. theatre, Decatur, Ill.—Neighborhood patronage.

The House of Whispers, with J. Warren Kerrigan.—Fairly-full of action. Poor business.—E. A. Baradel, Palace theatre, McGehee, Ark.—General patronage.

Metro

Uncharted Seas, with Alice Lake.—Good subject. Wonderful star. Alice Lake is one of the big stars. Always pleases.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

The Price of Redemption, with Bert Lytell.—A very fine picture, but too deep for a small town audience.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

Billions, with Nazimova.—Pleased big business. One of her best.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Extravagance, with May Allison.—Absurd. Impossible. Does not go over; it takes a technician to discover what it is all about. Pictures like this are being made every day and get a showing and still we wonder what is the matter with business. The producers will have to surround themselves with people of brains, as this sort of rot cannot go on.—Will H. Brenner, New Cozy theatre, Winchester, Ind.—Neighborhood patronage.

The Misfit Wife, with Alice Lake.—A very good small town attraction, and one that will please your patrons. Nice business.—J. T. Rodgers, Town Hall theatre,

MARY ALDEN, Whose portrayal of "Mother" in "The Old Nest!" the Rupert Hughes story produced by Goldwyn, won her new fame upon the screen.

RUTH DWYER Who was selected by Myron Selznick to play opposite Eugene O'Brien in his latest Selznick production, "Clay Dollars."
Larry Semon in his new Vitagraph comedy, “The Fall Guy.”

Hammond, N. Y.—Neighborhood patronage.

The Price of Redemption, with Bert Lytell.—Metro sure puts out good pictures, but they do not go very strong in our house. This is very good.—Spalding Bros., Gem theatre, Taylorville, Ill.—Neighborhood patronage.

Fair and Warmer, with May Allison.—This picture was well liked here.—Sam DuBois, Dos Palos theatre, Dos Palos, Cal.—Neighborhood patronage.

Billions, with Nazimova.—This one pleased my patronage very much. Fair attendance in face of warm weather.—R. H. Lee, Wonderland theatre, Grogan, N. Y.—Neighborhood patronage.

The Misleading Lady, with Bert Lytell.—A fine comedy-drama that pleased all. They like Lytell in comedies.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

Paramount

The Woman God Changed, a Cosmopolitan production.—This is a wonderful picture. They don’t make them any better. Business is very bad. We just came out on this one, but it wasn’t the fault of the picture.—W. S. Taylor, Star theatre, Arcadia, Fla.—Neighborhood patronage.

Deception, with a special cast.—Went over big with help of a company exploitation man. Please only about 50 per cent. Patrons liked Passion better. Exhibitors should tie up with schools or clubs, as fans don’t get it.—Raymond & Parker, Orpheum theatre, Gilroy, Cal.—Small town patronage.

The Testing Block, with William S. Hart.—One of the best productions Hart ever made. True to life, and with plenty of action. Failed to raise the price and I should have.—B. L. Hubbard, Hub’s theatre, Bishop, Tex.—Neighborhood patronage.

White and Unmarried, with Thomas Meighan.—This is a picture of love and deviltry, dash and danger, and full of human interest. Very pleasing to large patronage.—William Noble, Capital theatre, Oklahoma City, Okla.—General patronage.

Civilian Clothes, with Thomas Meighan.—A mighty good picture. Pleased everybody. Am finding all the new Paramounts satisfactory.—W. D. Patrick, Cozy theatre, Florala, Ala.—Neighborhood patronage.

A Wise Fool, a George Melford production.—Very good, but we did not get the money. Lost, but business is very good.—W. S. Taylor, Star theatre, Arcadia, Fla.—Neighborhood patronage.

The Sins of St. Anthony, with Bryant Washburn.—Very good, clean picture. Ran this one day to wonderful business. Washburn quite a favorite here.—Louis B. Goulden, Princess theatre, Frankfort, Ind.—General patronage.

Sand, with William S. Hart.—As usual, Hart pictures are the only Westerns we can put over. Excellent picture.—B. L. Hubbard, Hub’s theatre, Bishop, Tex.—Neighborhood patronage.

The Round-Up, with Roscoe Arbuckle.

—Drew a packed house and got by. Why the greatest comedian on earth should wish to be a fair legit I cannot understand.—Grand theatre, Anamosa, Ia.—Neighborhood patronage.

Silk Hosiery, with Enid Bennett.—Excellent program picture. To good business.—Ginoama Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Sham, with Ethel Clayton.—Star at her best. Picture in every respect was good. May be recommended.—Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Hall an Hour, with Dorothy Dalton.—A mighty good picture. Pleases the public. Lots of things can happen in a half hour.—W. D. Patrick, Cozy theatre, Florala, Ala.—Neighborhood patronage.

Little Miss Rebellion, with Dorothy Dalton.—They haven’t their money’s worth when they see Dorothy chew gum, shoot craps and play baseball. I am sorry for you. Our patrons were more than pleased.—Mrs. R. G. Jones, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Male and Female, a Cecil B. DeMille production.—Best production we have had this year. Positive box office attraction. Rather a high brow picture, but it pleases. Fine business.—Odd Fellows’ Hall theatre, Geo. M. Perry, Sacketts Harbor, N. Y.—Neighborhood patronage.

An Adventure in Hearts, with Robert Warwick. This did not please. I thought it was a fair show.—W. T. Biggs, Unique theatre, Anita, Ia.—Neighborhood patronage.

It Pays to Advertise, with Bryant Washburn.—Good. You can’t go wrong on Washburn. Just as good as Why Smith Left Home. Everybody left smiling.—W. D. Patrick, Cozy theatre, Bishop, Tex.—Neighborhood patronage.

The Traveling Salesman, with Roscoe Arbuckle.—Arbuckle is far better in two-reelers than in five. Picture drag.—Mrs. R. G. Jones, Hinsdale theatre, Key West, Fla.—Neighborhood patronage.

What’s Your Hurry? with Wallace Reid.—Good picture, resulting in good business.—William Rialto theatre, Oklahoma City, Okla.—General patronage.

Victory, with a special cast.—Absolutely unlimited for the reasons they made it and then force it on us? Never again will Paramount slip anything over like this. I am using other service that please.—Why should I use Paramount?—C. P. Buswell, Empress theatre, Akron, Ia.—Neighborhood patronage.

The Idol of the North, with Dorothy Dalton.—Good picture, resulting in good business.—H. Pitman, Capitol theatre, Clearwater, Fla.—Neighborhood patronage.

Sand, with William S. Hart.—A little old, but drew better than lots of the newer pictures. I always expect a crowd with a Hart picture.—J. E. Higgins, Majestic theatre, Cullom, Ill.—Neighborhood patronage.

The Lottery Man, with Wallace Reid.—As usual, a good, clean picture, that all patrons appreciate.—B. L. Hubbard, Hub’s theatre, Bishop, Tex.—Neighborhood patronage.

All-of-a-Sudden Peggy, with Marguerite Clark.—A very clever picture, well acted and well received.—William Noble, Capital theatre, Oklahoma City, Okla.—General patronage.

Behind the Door, with Hobart Bosworth.—Very good picture.—D. A. Kooker, Happy Hour theatre, Eve, Mich.—Small town patronage.

L’Apache, with Dorothy Dalton.—Run.
this with "Fatty." Arbuckle, and pleased them all. "Fatty" gets the crowd. Fea-
ture and comedy both good.—B. Keene, Orpheum theatre, Cuba, Ill.—Neigh-
borhood patronage.

Deception, with a special cast.—Wonder-
ful picture, with good business.—H. Pi-
mus, Capitol theatre, Clearwater, Fla.—
Neighborhood patronage.

Turning the Tables, with Dorothy Gish.—Not as good as some others, but
a very fine program offering.—B. L.
Hubbard, Hubs theatre, Bishop, Tex.—
Neighborhood patronage.

Little Miss Rebellion, with Dorothy Gish.—A picture that is a good hot
weather tonic. Everybody liked it fine.
Lots of good laughs in this one.—H. D.
Stettmum, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Dr. Jekyll and Mr. Hyde, with John Bar-
ymore.—This sends them out shud-
dering. A great "nightmare" producing
feature. Star great, but story terribly
gruesome.—C. E. Morrow, M. & M the-
atre, Decatur, Ill.—Transient patronage.

The Great Day, with a special cast.—
An English subject. English actors.
Not up to the standard of the American
productions.—I. Carbonell, Monroe the-
atre, Key West, Fla.—Neighborhood patronage.

The Money Corral, with William S.
Hart.—Seemed to please as well as his
new ones. Hart draws good here.—B.
Keene, Orpheum theatre, Cuba, Ill.—
Neighborhood patronage.

Burglar Proof, with Bryant Wash-
burn. —Nice happy-go-lucky picture that
will please most everyone.—H. G. Stet-
tmum, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Pathé

Dice of Destiny, with H. B. Warner.—
Excellent crook play. Clever plot. Very
good acting.—Philip Ryan.—Miners
Union theatre, Burke, Idaho.—Neigh-
borhood patronage.

The Other Woman, with a special cast.
—Very poor. Picture does not satisfy
anyone. Slow action, poor plot.—J. Car-
bonell, Monroe theatre, Key West, Fla.—
Neighborhood patronage.

Other Men's Shoes, an Edgar Lewis
production.—Drew a good crowd; a fine
picture that will please everyone.—R. A.
Dewey, Pennet Square Hall, La Farge-
ville, N. Y.—Neighborhood patronage.

Help Wanted, Male, with Blanche
Sweet.—The kind my patrons like.
Offered 100 per cent.—W. D. Patrick,
Cozy theatre, Florala, Ala.—Neigh-
borhood patronage.

The Blood Barrier, with a special cast.
—Heavy, but can be classed as A. Nothing
but favorable comments heard, and
that's "nuf ced."—S. V. Wallace, Idle
Hour theatre, Cambridge Springs, Pa.—General patronage.

The World and His Wife, with a
special cast.—A wonderful, beautiful
play of old Spain, but very sad. The
acting of Alma Rubens, Gaston Glass and
Monta Bell, Lots of Humorist fame, re-
markable. It is a story of how gossips
alone will crush the souls of virtuous
people and destroy their character.
A fine story, but not to be recommended
unless you are prepared to work this
up in some extraordinary manner. It is,
however, one of your best efforts.
Small town patronage.—Philip Rand,
Rex theatre, Salmon, Idaho.

A Broadway Cowboy, with William D.
Daniel.—This 100 pic. theatre, Ewen,
Mich.—Small town patronage.

Help Wanted, Male, with Blanche
Sweet.—A dandy picture and a good title.
Would have Miller, Metzger, Hubs, and
strong opposition.—A. W. Miller, Newport,
N. Y.—Neighborhood patronage.

Realart

A Private Scandal, with May Mc-
avoy.—Very good picture. Patrons well
pleased.—Chas. Kuchar, Idyhour theatre.
Canton, Ill.—General patronage.

The March Hare, with Bebe Daniels.—
Advance reviews on this picture were
none too favorable. Probably because
the critics now expect a great deal of
Bebe Daniels. It is true that it does not
measure up with Ducks and Drakes
and some of her other pictures, but it
is a good picture, and our patrons are
so strong for her that they liked the
picture very much.—Harold F. Wendt,
Rivoli theatre, Toledto, O.—General
patronage.

Her Sturdy Oak, with Wanda Hawley.
—Another dandy comedy. Walter Hiers
is right there, too. Consider this and
A Kiss in Time two of Wanda's best.—Mrs.
Frank Paul, Marvel theatre, Carlin-
vile, Ill.—Small town patronage.

Two Weeks With Pay, with Bebe Daniels.—We did very well on this one.
Most Realart pictures are good.—W. S.
Taylor, Star theatre, Arcadia, Fla.—
Neighborhood patronage.

Miss Hobbs, with Wanda Hawley.
—A good picture and nobody went out dis-
satisfied. People can't tell much by the
title of a picture what it will be.—W. C.
Wilson, Happy Hour theatre, Claiborns,
Ind.—Small town patronage.

Nurse Marjorie, with Mary Miles Milt-
ton.—A cracking good program picture.
Clean and wholesome.—Giacomina Bros,
Crystal theatre, Tombstone, Ariz.—Gen-
eral patronage.

The March Hare, with Bebe Daniels.
—This picture is full of pep. Liked it. Bebe
is popular here. Your patrons will be
pleased after viewing it.—Chas. H.
Ryan, Carlin theatre, 2944 Madison
Street, Chicago, Ill.—General patronage.

The Land of Hope, with Alice Brady.
Medico subject. Will get by if star is
favorite.—J. Carbonell, Monroe theatre,
Key West, Fla.—Neighborhood patronage.

The Snob, with Wanda Hawley.—This
sure is a good picture. All Realarts I
have got so far are okay. Too bad to
show such this as to small house. Hard
times; no fault of the picture.—Geo.
Eheneke, Auditorium theatre, Marble-
head, O.—Small town patronage.

The Deep Purple, with a special cast.
—This is the best picture I have had this
year. Pleased 100 per cent. Business
good.—D. Murray, Pastime theatre,
Brasier Falls, N. Y.—Neighborhood
patronage.

The Magic Cup, with Constance Bin-
ney.—A well selected cast, that is capable
to register as intended. Production was
up to Realar's high standard. Interest-
ning and amusing.—Will H. Brenner, New
Cozy theatre, Winchester, Ind.—Neigh-
borhood patronage.

Two Weeks With Pay, with Bebe Daniels.—Pleased them all. Bebe is a
favorite here.—J. W. English, Seminole
theatre, Homestead, Fla.—Neighborhood
patronage.

A Cumberland Romance with Mary
Miles Minter.—This pleased all who saw
it, and too bad more could not see it.
No work, no money, is the fault of poor
business.—Geo. Eheneke, Auditorium
theatre, Marblehead, O.—Small town
patronage.

The March Hare, with Bebe Daniels.
—Story very light, but Bebe puts it over.
Helen Jerome Eddy is out of her class
as a vamp.—Mrs. Frank Paul, Marvel
theatre, Carlinville, Ill.—Small town
patronage.

Robertson-Cole

Black Roses, with a special cast.—One
best bet. Best Hayakawa production
since The Cheat with Fannie Ward. A
"honey" for all classes of patronage.
Allen-Charette, Inc., Capitol theatre,
New Bedford, Mass.—Neighborhood
patronage.

Salvage, with Pauline Frederick.—A
splendid picture with a mother love role.
Just suited to Miss Frederick.—Mrs.
Frank Paul, Marvel theatre, Carlinville,
Ill.—Small town patronage.

So Long Letty, with a special cast.
—Good picture. Patrons well pleased.—C.
Malphars, Dreamland theatre, High
Springs, Fla.—Neighborhood patronage.

The Stealers, with a special cast.—Can
this picture three days to big business.

MAY HOPKINS

As "Billie Page," in a scene from "The Grim
Comedian," a Frank Lloyd-Goldwyn produc-
tion.
Charles Dorey and Bert Roach, on top of a twenty-two story building, enacting a scene for their latest Century comedy, "Hold Your Breath!" Both of them are doing it, according to Universal's press agent.

Advertised it like a circus. I knew what the picture was and told the people. All that saw the picture did not have enough words to express its greatness, and what a real picture it was.—Louis B. Goldstone, Princess theatre, Frankfort, Ind.—General patronage.

The Butterfly Man, with Lew Cody.—A fair picture, but only a program picture. Women like this class of picture, but it does not get the men. Fair business.—B. E. Morgan, Comstock theatre, Morris town, N. Y.—Neighborhood patronage.

The Stealers, with a special cast.—A good picture, but not a big special.—Chas. Kuchan, I'dlyhour theatre, Canton, Ill.—General patronage.

Selznick

The Miracle of Manhattan, with Elaine Hammerstein.—One of the most satisfactory pictures ever played at the Criterion. Any audience, anywhere, will be well pleased by seeing The Miracle of Manhattan.—William Noble, Criterion theatre, Oklahoma City, Okla.—General patronage.

The Girl From Nowhere, with Elaine Hammerstein.—This picture is a bit druggy. Fairly interesting.—Peter Krauth, Opera House, Denison, Ia.—Neighborhood patronage. The Greatest Love, with Vera Gordon.—Very good mother picture. Chaplin in The Cure very good also.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Gilded Lies, with Eugene O'Brien.—An average picture and affords mild amusement and if patrons are not too critical it will get by. Business good for two days.—Will H. Bremer, New Cozy theatre, Winchester, Ind.—Neighborhood patronage.

Broadway and Home, with Eugene O'Brien.—Good picture for those who like sob stories.—D. E. Pitton, Lyric theatre, Harrison, Ark.—General patronage.

Out of the Snows, a Ralph Ince production.—A splendid, clean picture. Snow scenes good for hot weather season.—Peter Krauth, Opera House, Denison, Ia.—Neighborhood patronage. The Girl from Nowhere, with Elaine Hammerstein.—Another wonderful picture by this star. Selznick is sure releasing some good productions with all their stars, excepting Eugene O'Brien who does not take here.—Jos. V. Rickel, Eagle theatre, Pana, Ill.—Neighborhood patronage.

Forgotten Valley, with a special cast.—Good picture.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage. April Folly, with Marion Davies.—Picture would have been very good if it hadn't been one of these story-telling kind. People don't like those where they start out with "Let me read my book to you."—W. C. Cleaton, Gem theatre, Higbee, Mo.—General patronage.

She Loves and Lies, with Norma Talmadge.—Excellent. The best picture I ever played; pleased 100 per cent.—P. G. Held, Sterling Empress theatre, Tiverton, Neb.—Neighborhood patronage.

United Artists
The Mark of Zorro, with Douglas Fairbanks.—Some picture, believe me. As they passed out they stopped to tell me that it was a great picture. The best of Fairbanks. It's a pleasure to show a picture like this.—Chas. Holtz, Princess theatre, Danforth, Me.—Small town patronage.

Through the Back Door, with Mary Pickford.—Splendid picture. Star at her best. A sure bet where the star is liked.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Suds, with Mary Pickford.—No let up in interest, even through the hot spell. Good attendance and picture pleased all.—William Noble, Empress theatre, Oklahoma City, Okla.—General patronage. The Mark of Zorro, with Douglas Fairbanks.—The biggest picture we have played this year. Holds the house record for two days.—Fred W. Riley, Star theatre, Potsdam, N. Y.—Neighborhood patronage.

Universal
Reputation, with Priscilla Dean.—Due to well-planned city campaign advertising this picture, we did well with it. Picture of O. K. Miss Dean does some wonderful characters. This is a good box office attraction and the story will please 90 per cent of your audience.—H. R. Ryan, Garfield theatre, 2814 Madison street, Chicago, Ill.—General patronage.

Short Skirts, with Gladys Walton.—The is two first-class stories Universal has given Gladys Walton and made a whale of a picture out of both Pink Tights and Short Skirts. This one is a dandy for boys and S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—General patronage.


Outside the Law, with Priscilla Dean.—Some picture. Money getter. Stars both great. Book this one.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

The Beautiful Gambler, with Grace Darmond—This is a really good Western. You should be proud to run it. Got lots of compliments on this one. It is a picture and house can boost. Play it. Boost it. Business only fair on account of circus. If you are using Universals be sure to play this one.—Wm. Thackston, Royal theatre, Salina, Kan.—General patronage.

Colorado, with Frank Mayo.—Good. Not a fault. Patrons pleased and said so.—C. P. Buswell, Empress theatre, Akron, Ia.—Neighborhood patronage.

West Is West, with Harry Carey.—Fair picture. Please about 75 per cent. Harry Carey's picture is too tame for Western.—O. E. Chrisney, Liberty theatre, Chirnsey, Ind.—Neighborhood patronage.

Outside the Law, with Priscilla Dean.—Very good. Drew well. Full house.—A. W. Fischer, Playhouse theatre, Calis foga, Cal.—Small town patronage. The Fighting Lover, with Frank Mayo.

**ADVENTURES OF TARZAN**

** ELMO LINCOLN

WILL BE RELEASED OCTOBER FIRST

BOOK IT DURING INDEPENDENCE MONTH

THE BRAND NEW TARZAN SERIAL
Vitagraph

What's Your Reputation Worth? with Corinne Griffith.—Best Griffith I have seen. A very good picture and liked it.—Chas. Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

Dead Men Tell No Tales, with a special cast.—G. A. Gibbs, Henderson Opera House, Henderson, N. Y.—Neighborhood patronage.

The Vine of Fools, with Alice Joyce.—Just a fair picture. Nothing much to it.—Peter Krauth, Opera House, Denison, Ia.—Neighborhood patronage.

The Precy, with Alice Joyce.—An excellent picture, showing financial society and domestic trials. It pleased all who saw it. Miss Joyce is a drawing card here.—H. H. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

State Rights

Straight From Paris (Equity), with Clara Kimball Young.—The title doesn't mean anything; but it is a good picture and will do fine. The star at her best. Audience well please. Nice business.—M. E. Aldrich, Town Hall theatre, Philadelphia, Pa.—Neighborhood patronage.

The County Fair (Tourneur), with a special cast.—Advertised it big, giving local band 25 per cent receipts. It fell flat. Ordinary program picture.—J. Latimer, Merit theatre, Hartford, Ark.—Neighborhood patronage.

Black Sheep (Pinnacle), with Neal Hart.—A real Western picture. People liked it and some came back to see it again.—Louis B. Goulson, Royal theatre, Frankfort, Ind.—General patronage.

The Servant in the House (Ivan), with a special cast.—A satisfactory picture. Will please all.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

The Country Fair (Tourneur), with a special cast.—Used trade advertising "Film Week" before I run it. Had more children in than on an "All Comedy Night." Picture nothing to rave over. Don't like the Westerns. Has a small comedy part. Has good advertising possibilities. Big punch is in the last reel. A thrilling horse race. Five-reel subject.—Chas. H. Ryan, Garfield theatre, 244 Madison Street, Chicago, Ill.—General patronage.

Love's Proven (Arrow), with Ora Carew.—Good picture, with fine mountain scenery in it.—H. G. Steettmuid, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Black Sheep (Pinnacle), with Neal Hart.—Far better than any previous Neal Hart picture. A regular Western and not overdrawn. Neal Hart is drawing better each picture. H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

The Birth of a Race (Birth of a Race Co.), with a special cast.—One of the best I have played this year.—L. A. Calver, Grand National, Copenhagen, N. Y.—Neighborhood patronage.

Before the White Man Came (Arrow), with a special cast.—Booked this one as a big special. Absolutely nothing to it, six reels of absolutely nothing, the flattest and most good for nothing piece of junk ever produced. Hit when the people came out. Never saw such a slow production. Why they made a six-reel feature of this is a mystery. If I had known what it was I would not have taken it as a present. Don't book it unless you want your patrons to go to sleep.—Chas. Holtz, Prince theatre, Danforth, Me.—Small town patronage.

A Child for Sale (Ivan), with a special cast.—Played this on a rainy night and did poor business. I am going to repeat on this one, as the patrons remarked it was the best I had shown in some time.—

William Russell

In "Singing River," his latest Fox production, directed by Charles Gilby.

Chas. G. Henry, Elite theatre, Theresa, N. Y.—Neighborhood patronage.

Serials

Hidden Dangers (Vitagraph), with Joe Ryan.—A fine Western serial. Drew big and held interest all the way through. Book it.—H. L. Poll, Palace theatre, Waddington, N. Y.—Neighborhood patronage.

The Son of Tarzan (National), with a special cast.—On the eighth episode and it sure is a bloomer. Takes with a few children, and that's all. Adults leave on this serial.—R. L. Collins, Collins theatre, Redwood, N. Y.—Neighborhood patronage.

The Purple Riders (Vitagraph), with Joe Ryan.—On the seventh episode and holding up well. Doing well, as the serial is keeping up my program.—W. Dona- von, Palace theatre, Tupper Lake, N. Y.—Neighborhood patronage.

The Veiled Mystery, with Antonio Moreno.—This one was the best serial I ever ran, as it got the money. Gained at every episode. —W. E. Delkin, Glen- field theatre, Glenfield, N. Y.—Neighborhood patronage.

Daredevil Jack (Pathé), with Jack Dempsey.—On the seventh episode and a lot of patrons are coming. Like this serial, but hot weather keeps it from making money.—E. E. Rosenbaum, Hip- podrome theatre, Ogdensburg, N. Y.—Neighborhood patronage.

The Avenging Arrow, with Ruth Roland (Pathé).—One of the mainstays of...
<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Producer</th>
<th>Remarks</th>
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<tbody>
<tr>
<td>The King of the Circus</td>
<td>with Eddie Polo (Universal)</td>
<td>— This is a very good serial, and took me here. He is a good player. — C. F. Hansen, Dreamland theatre, Oklahoma City, Okla. — General patronage.</td>
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<tr>
<td>Fantomata</td>
<td>with a special cast (Fox)</td>
<td>— Picture not regarded as up to the standard. Did not seem to take well with the audience. — William Noble, Lyric theatre, Chicago. — General patronage.</td>
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<tr>
<td>King of the Circus</td>
<td>with Eddie Polo (Universal)</td>
<td>— This serial did good business for me although were disappointed in the end. Serials should end well, as the end is looked forward to for so long. — J. C. Harlan, Pastime theatre, Humphrey, Ark. — Neighborhood patronage.</td>
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<tr>
<td>Thunderbolt Jack</td>
<td>with Jack Hulce (Arrow)</td>
<td>— Just finished this one. Held up fine, but crowd fell off on account of hot weather. — D. M. Spade, Thertiesum theatre, Portland, Ind. — Neighborhood patronage.</td>
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<tr>
<td>The Son of Tarzan</td>
<td>with a special cast (National)</td>
<td>— The poorest serial I ever ran. packed the house the first night, the fell off on every episode from then on. Would have been all right if there was someone that could act. Lay off this one. — Funk. — G. D. Hughes, Liberty theatre, Heavener, Okla. — Small town patronage.</td>
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<tr>
<td>The Purple Riders</td>
<td>with Joe Ryan (Vignotage)</td>
<td>— Just finished this one, and it went over great. Fifteen episodes of action and it kept my business going during the hot spell. — Jim Costello, Opera House, Poultny, Vt. — Neighborhood patronage.</td>
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<tr>
<td>Ruth of the Rockies</td>
<td>with Ruth Roland (Pathé)</td>
<td>— On the ninth episode and holding fine. This is the best one I have run. The star draws good. — McCarthy, Liberty theatre, Portland, Ind. — Neighborhood patronage.</td>
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<tr>
<td>Diamond Queen</td>
<td>with Eileen Segwick (Universal)</td>
<td>— A good serial, am now running the last chapters. Serials are dead in my town and never expect to use another. — E. L. Clarke, Cozy theatre, Hazen, Ark. — Neighborhood patronage.</td>
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<tr>
<td>Roaring Lions on Parade</td>
<td>(Universal) with a special cast — Dandy comedy. It sure produced the roars all right. — Luna theatre, Brooklyn, N. Y. — Neighborhood patronage.</td>
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<tr>
<td>A Doggone Mixup</td>
<td>(C. B. C.) with Sid Smith</td>
<td>— A real comedy. Sid is some dandlevil. Kept the audience in an up roar. — Mrs. Frank Paul, Marvel theatre, Carbondale, Ill. — General patronage.</td>
<td></td>
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<tr>
<td>For Sale</td>
<td>(Universal), with Harry Sweet</td>
<td>— Very good comedy. Second reel had some new stuff which went big. Centry comedy, most all are good. — Wm. Thacher, Royal theatre, Salina, Kan. — General patronage.</td>
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<tr>
<td>Tom Santschi Series</td>
<td>(Pathé), with a special cast</td>
<td>— About the best two-reel dramas we ever saw. The only ones that seem to satisfy. — Raymond &amp; Parker, Orpheum theatre, Gilroy, Cal. — Small town patronage.</td>
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<tr>
<td>Wet and Warmer</td>
<td>(First National), with a special cast</td>
<td>— Some one should take out Lehman's brains and cleanse them. People called me down for showing this. — Philip Rand, Rex theatre, Salton, Idaho. — Small town patronage.</td>
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<tr>
<td>A Prohibition Monkey</td>
<td>(Universal), with Joe Martin</td>
<td>— A very good comedy for this kind. Sure pleased the children and grown-ups, too. — Chas. Kuchan, Idylhour theatre, Canton, Ill. — General patronage.</td>
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<tr>
<td>Bill and Bob Series</td>
<td>(Pathé), with a special cast</td>
<td>— Seems to be something lacking in these to pull them over even with the kids. Considerable repetition in each. — Raymond &amp; Parker, Orpheum theatre, Gilroy, Cal. — Small town patronage.</td>
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<tr>
<td>The Knockout Man</td>
<td>(Universal), with Jack Perring</td>
<td>— A good little two-reel Western. Somewhat rough, put over in a clean way. Jack getting better every day. — Wm. Thacher, Royal theatre, Salina, Kan. — General patronage.</td>
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<tr>
<td>The Fighting Actor</td>
<td>(Universal), with Art Acord</td>
<td>— Good for a two-reel Western. Star well liked. — Chas. Kuchan, Idylhour theatre, Canton, Ill. — General patronage.</td>
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<tr>
<td>New Hall Room Comedies</td>
<td>(C. B. C.), with Sid Smith</td>
<td>— Find they are as good as the best. Decision improvement over the old ones. — Raymond &amp; Parker, Orpheum theatre, Gilroy, Cal. — Small town patronage.</td>
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<tr>
<td>The Empty Gun</td>
<td>(Universal), with Lon Chaney</td>
<td>— This is only a two-reeler, but it is better than some features which I have run. This little picture held them spellbound all the way through. You will find that Universal Creations has some mighty good Western two-reelers. Northern pictures, best on the market. — Wm. Thacher, Royal theatre, Salina, Kan. — General patronage.</td>
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<tr>
<td>Bliss</td>
<td>(Pathé), with Harold Lloyd</td>
<td>— This is a re-issue. Would advise all exhibitors to hop on to this and the other nine which Pathé is putting out. The best Harold Lloyd made. That's what the audience said. — Louis B. Gouland, Princess theatre, Frankfort, Ind. — General patronage.</td>
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Theatre-Owned Billboards
Important Equipment Item

Special Boards Built and Designed by Exhibitor Permanent Feature of Year-Around Advertising Equipment

When theatre-owned billboards are developed to the point of efficiency attained by H. A. Albright, manager of the American theatre, Butte, Mont., they become in fact an important part of theatre equipment. Mr. Albright has installed a series of original boards of which the one shown in the accompanying illustration is representative, contributing his own endeavor to the work.

Examine the illustration and read Mr. Albright's detailed description of the board shown in the illustration. That the theatre-owned billboard is properly a part of equipment, and a part which has not been given justified consideration by the majority of exhibitors is at once apparent.

Mr. Albright's description:
"Deluxe frame work painted a buff or scanes tint. Background of true American colors. Convex border to panel old gold. "Butte's Leading Photoplay House" is in lavender. "The American" is in bright orange mineral. "The Home of Paramount Pictures" is in pale green. "Moulton's Orchestra" and "Parks at the Organ" are in white. "Background to panel is chocolate brown and the entire board is heavily varnished."

The moulding for the 'Now Showing' panel is done in buff tints with brown lettering. "This sets out a little way from the board proper and is built to take three-sheets, which are posted on compo-board cut to the size of a three-sheet. These are posted in the shop and simply slipped into their place underneath the moulding. The board was designed, color scheme and all, by myself." * * *

There are a number of reasons why the Albright billboard is superior to the general board. There is the distinctiveness of the original, the ease of changing or renewing the paper exhibited, in this case a three-sheet advertising Paramount's "King, Queen, Joker," the dignity of the board as prepared and the originality of the advertiser using it.

Boards, compo-board and other necessities are obtainable from a number of sources. Arrangements for locations, of course, must be made in accordance with local conditions.

The fact that a phase of theatre equipment seldom considered is shown to be important and, when properly capitalized, effective in building business, is the outstanding point of Mr. Albright's contribution.
Theatres Have Interested Millions in Study of Music, Declares Grauman

According to advices received from Sid Grauman, of Los Angeles—the famous exhibitor—more than 1,000,000 children in the United States have taken up the study of music within recent months, due primarily to the influence of overtures and to the symphony orchestras in the cinema palaces.

"For several months," says Mr. Grauman, "Mr. MacCullough has been quietly progressing since early spring, leading exhibitors of the country have been investigating the effects of music in connection with the showing of motion pictures, with the astonishing information released today as the result.

"There are other influences which bear weight, of course. The power of the phonograph cannot be gainsaid. Now, when nearly everyone has a talking machine of one make or another, it is only natural that the children are being raised in surroundings of opera and good music, becoming daily more acquainted with the works of the old masters.

"Yet the fact remains that it is the moving picture theatre music which brings to the greatest influence. It is estimated that ten million or more people see the plays every day. And a large percentage of these hear overtures, operas and classical music. If the number appeals, the patrons will consult the program for its name. If it appeals strongly, they will hasten to a phonograph shop and buy the record before returning home.

"For many centuries the real music has been written by people of the old country. This is true, not to their greater ability, but to the better development they have achieved in musical education. They have operas where we have motion picture houses and they have classical stage plays where we have musical comedies.

"But our child prodigies of music are now giving advance warning to the children of Europe that America will be heard from in the near future. Our children are now receiving a greater musical education and in the future it will be American composers who will be foremost in the development of the operas and the suites and symphonies.

"The Grauman Symphony Orchestra, rated as one of the finest musical organizations on the West Coast, if not in all the country, is proving instrumental in the education of children to music. Besides the beautiful scores set to pictures by Mischa Guterson, conductor of the orchestra, the orchestral overtures rendered at each performance, and the usual overtures for the motion pictures, this orchestra stages a concert each Sunday morning. The Grauman Sunday morning symphony concerts have become an institution in Los Angeles and visitors would no more think of visiting the city without hearing this orchestra than they would dream of seeing New York and not going down Broadway. Every Sunday finds the house packed and the S. R. O. sign prominent on the box office.

"Such is the proof that Sid Grauman offers in clinching his side of the musical education of children in this country.

Entertainment for Whole Family Offered in Series of Fairy Tale Productions

Short subjects that will amuse the children and interest the adults. This is the claim of Jack MacCullough in placing before the exhibitor a series of one reel fairy tales. Two of these picturesque novelties have been completed. "Jack and the Bean-Stalk" being the first publication. The second is a double story in one reel and is comprised of the famous stories of "Red Riding Hood" and "Goldylocks and the Three Bears.

"The third of the series, called "The White Snake" is to be shown at the MacCullough studios in Chicago.

MacCullough says that a familiar complaint from the exhibitor in search of entertainment for the youngsters is that in arranging his bookings to please them, he sacrifices the patronage of the grown-ups. In the fairy tales, this danger has been offset, he declares. Distribution plans for these subjects will be announced shortly.

Work of Rebuilding Starts

Monroe, La.—Onaucha Amusement Company is rebuilding the West Monroe theatre which was destroyed by fire some time ago.

Ownership Changes

Kansas City, Mo.—Henry Sanders has purchased the Regent theatre located in the business section of the city.

Price, Utah.—John Salevourakis has purchased the Eko theatre from E. K. Olson.

Danville, Ill.—The Fischer and Palace theatre properties have been sold. The deal was negotiated through Robert Parks, who has declared he is willing to receive the names of the new owners.

Central City, Neb.—Mrs. Ada McCoy and W. Wayne Gallard have purchased the Empire theatre.

Harvard, Ill.—E. E. Nowak has purchased the Majestic theatre from George E. Weeks.

"A VACANT SEAT FOR EVERY LIGHT THAT SHINES"

Hansen Indicators replace part or all ushers. Gives better service at less cost and locates the vacant seats. It will make you a decided profit.

Inquire, HANSEN VACANT SEAT INDICATOR CO.

536 Central Building, Seattle, Washington
Over eighty percent of motion pictures are tinted. Heretofore this has meant an extra operation in the laboratory but now

**Eastman Positive Film**

**WITH TINTED BASE**

makes tinting unnecessary. And there is no advance in price over regular Eastman Positive Film.

It's a new Eastman product but the response from the trade has been general and immediate.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

*All Eastman Film, tinted or untinted,*  
*is identified by the words “Eastman”*  
*“Kodak” stencilled in the film margin.*

**EASTMAN KODAK COMPANY**  
**ROCHESTER, N. Y.**
Theatres
Providing Comfort for Fans Is an Asset. Exhibitors Know This. Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects
New York.—Plans have been filed for the theatre to be erected at the northwest corner of Houston and MacDougal streets by Antonio Rosetti, Architect A. H. Gribel estimates the cost of the structure at $150,000.

Brooklyn, N. Y.—Thomas Wardle, of Amityville, L. I., announces that he will build a new theatre on the present site of the Star. The new house will seat 1,000.

Troy, N. Y.—Gasper Battaglia has been issued a permit to build a $75,000 theatre at Fifth avenue and Hoosick street.

Neillsville, Wis.—Local business men are to build a theatre in South Hewett street. O. A. Hites will be managing director of the house.

Terre Haute, Ind.—Work is progressing on the Indiana theatre at Seventh and Ohio streets. It is planned to open the house on Thanksgiving day.

Dallas, Tex.—Plans have been made by John T. and Jesse Jones to open their new $1,000,000 theatre at 1911 Elm street, on Christmas day.

Sandusky, Mich.—A site has been purchased here by J. Christensen, who plans to erect a theatre seating 400.

Fires
Quincy, Ill.—The Colonial theatre in North Sixth street was gutted by fire. Practically all of the fixtures, including the seats, the screen and the projection machine, were almost completely destroyed.

Eldora, Ia.—Fire originating in the basement of the Wister theatre destroyed the entire business block. The value of the property damaged was estimated at $150,000.

Elkton, Del.—The second time within two months the theatre belonging to Albert Salisburn, Ridgely, was burned recently.

Remodeling
Park Falls, Wis.—The Rex theatre here is being remodeled. It will be reopened in September.

Marinet, Wis.—Extensive remodeling is being done at the Star theatre. An entire new front is being built.

South Bend, Ind.—Alterations at the Oliver theatre will include the enlargement of the auditorium and the orchestra pit. The house also is being redecorated.

Excelsior Film Co.
EXPORTERS AND IMPORTERS OF FILMS
LOUSTALOT AND VICTORIA
Cable: "Velasquin"
Avenida de Belgica 43, Havana, Cuba

National Film Co.
IMPORTERS AND EXPORTERS
ECLIPSE AND GAUMONT
PARIS
We are always in the market for Big Productions
Office: Paseo de Marti 87, Havana, Cuba
CABLE: "CEGETEO"

Remember the Kiddies!
For the brand new short juvenile subject your program needs write or wire—

New Era Films, Inc.
21 East 7th Street
Distributors for
Jack MacCullough Studios
Chicago, Ill.

"LA-INTERNACIONAL CINEMATOGRAFICA"
Compania Cubana de Peliculas
RIVAS & COMPANY
Serves The Best Exhibitors in Cuba
Exclusive Cuban Rights for All "Union Italian" Productions
P. O. Box 1314
Havana, Cuba
Cable "Películas"

MINUSA
Gold Fibre Screens
A noted projectionist recently said: "Take guesswork out of projection and you take unprofitable results from the theatre." Minusa Gold Fibre Screens are built to specifications—No guesswork
Samples and literature upon request

TYPHOON FAN COMPANY
345 WEST 39TH ST.
NEW YORK CITY
1045 CAMP ST., NEW ORLEANS, LA.
255 NO. 13TH ST., PHILADELPHIA PA.
64 W. RANDOLPH ST., CHICAGO.
Popular Paramount
Executive Dies Here

Body of Joseph Gilday Taken
To Kansas City—Burial
Was on Monday

Joseph Gilday, popular Middle West showman whose winning personality made a host of friends for him during the short time he was district manager for Famous Players-Lasky Corporation here, died suddenly at his home, 430 North Rockwell street, last Friday.

Mr. Gilday, who was only 53 years of age, is survived by his widow, Frances Gilday, and a daughter, Marion. The body was taken to Kansas City last Saturday, and funeral services were held on Monday.

Advances from Salesman

The quick advancement of Mr. Gilday from salesman to district manager of Paramount is evidence of his ability as a showman and of the esteem in which he was held by those with whom he came in contact. It was often said by those who knew him that "Joe Gilday hasn't an enemy."

Prior to entering the picture field, Mr. Gilday was owner and manager of the Willis Woods Opera House in Kansas City. Following its destruction by fire, he became an exhibitor, and it was in this capacity that he attracted the attention of S. R. Kent, general manager of Paramount, who at that time was in charge of the Kansas City office.

Officials Attend Funeral

Mr. Gilday served successfully as salesman, branch manager at Oklahoma City, manager at Kansas City and district manager with offices in Chicago. He had been with Paramount but two years.

Many officials of Paramount from over the United States attended the funeral services.

McVickers Theatre Is
Celebrating Its 64th
And Last Anniversary

McVickers theatre, a Jones, Linek & Schaeffer house, is observing its sixty-fourth and last anniversary this week.

Next spring this historic house will be razed and a gorgeous $2,000,000 playhouse will be erected on the site.

McVickers is the oldest theatre in Chicago, and is said to be the second oldest in America. It was built in 1857 and was opened by the McVickers Stock Company with "The Honeymoon" and "The Rough Diamond."

Many noted plays had their premieres at this theatre, among them being "Rip Van Winkle." Of the distinguished actors who played at the theatre were Joseph Jefferson, Edwin Booth, and others. The house was destroyed by fire twice.

Synchronized Closes
With State-Lake for
Music Score Service

S. Buck, regional supervisor for Synchronized Scenario Music Company of 64 East Jackson boulevard, Chicago, who is in the midst of an exploitation campaign in the interests of Synchronized scenario music score, reports Chicago exhibitors evincing great interest in this movement for better music in motion picture theatres.

Prominent among many new contracts obtained recently by Mr. Buck in the Middle Western territory is that of the State-Lake theatre, largest of a chain controlled by Western Vaudeville interests. The State-Lake theatre features a combination bill of half a dozen Orpheum circuit acts and a feature picture, with a weekly change of program. The closing of the State-Lake contract speaks well for the respect Manager Singer and his capable organist Miss Hazel Hirsch have for high-class music.

Gollos Has Film Re-edited

The negative of "The Littlest Rebel," starring E. K. Lincoln, is being re-edited and given new art titles at Rothacker's Chicago laboratory. George N. and Harold M. Gollos of Gollos & Gollos will stage-right the picture. The company's picture, "The Wandering Jew," goes into Barbee's on September 4.

Greiver Offices Now
At No. 831 Film Row

Only Independent Distributor
Occupying Quarters in
Building

Si Greiver of Greiver Productions has occupied larger quarters on the fourth floor of the Scown building, 831 South Wabash avenue. Greiver has the only independent organization with offices in this building, the other tenants being national distributors.

Every facility for high grade service is present in the new headquarters. Mr. Greiver will have the use of four vaults and three inspection rooms, the latter en-
CHICAGO PERSONALITIES

By Mac

Phil Ryan, franchise manager for Associated Exhibitors, left for the home office on August 13, concluding a three days' visit to the local branch office. During his visit here several trips were taken through the territory and judging from the smiles of the luminaries the affair was a big success.

Floyd Brockell and manager Maynard Schwartz having a heart to heart talk on the other day. Under managed Miss Brockell and Sonny were in the city and that the charming Mrs. B. left on August 34 for New York by automobile, doing the driving herself. Bravo, my dears!!

G. P. Smith has succeeded to the managerial reins of the local Associated Exhibitors' exchange, Art Holah having resigned to accept an Eastern affiliation. A. W. Freimel and C. L. Filkins will as of this date meet the boys under their new captain and the new trio should find no trouble keeping busy with affairs beginning to pick up in real earnest, according to reports from most of the boys returning from the country towns.

Ed Quenlin has returned again to the local exchange office and will handle the short subject offerings over the country territory giving the "diminutive" Ted Meyers an opportunity to gallop about Chi and become acquainted with the home office. Y'know Ted, while a seasoned road vet of many years' reputation, is but a mere boy when it comes to trotting into the palatial offices of the big city theatres. But watch this youngster go 'em! Confidently we heard that a certain "Celt" about Johnny Coulton's build, who gathers the shekels through the turnstile of his silver sheet theather on Roosevelt boulevard, threw Ted for 100 yards the other eve.

I. Natkin is now covering the country town territory for the local F. B. Warren exchange.

Coincident with the twelfth anniversary of the pretty little West side Garfield theatre, managing director Charles Ryan tells us the demure Ruth Gehring, popular organist of his theatre is now giving up its Broadway a critical once over. Ruth whimpers she saw the big light film at the 44th Street theatre and wonders when Chi is to have the pleasure. In case we don't Ruth—will you tell us what about it? Thank you?

Dave Dubin, for the past two and a half years associated with the sales staff of the Celebrated Players exchange, is now a member of the local Educational exchange city sales organization. Another new member of the city sales has been added, STAY KELSEY, a native vet and known to every exhibitor hereabouts.

No wonder Jack Miller refuses to come from behind the Gillette with Sim Stansky now driving the big Jordan sedan. Only yesterday, Sim held the traffic up for a couple of hours trying to figure which of the two was the gear shift. Our tip—buy Jack a shave and let him drive for the safety of Chi's West Side boulevards.

Another sure sign that the boom is on, Ivy Mandel of Security Pictures exchange weighed in the other day after a strenuous several hours talking to various visiting exhibitors and the old beam hit an even 220, showing a net loss of over twelve ounces.

Sol Dan, director of publicity for W. H. Smith Productions, Inc., of Tulsa, Okla., spent the past week about local film row, leaving for the West on August 13 and reports his company's new Franklyn Farm features are the best yet.

Art Friend, former Paramount, skipped into the City for a few days on August 12 to give the local exchange and exhibitor digestaries a chance to look at his big feature, "Diseaelli," which was screened at the Studebaker theatre.

Have heard no news from any of our fishing experts to date, although Ben Behnell, erstwhile manager for the local Associated Producer exchange, should be sending us a flash most any day now, having been looking them over at Clear Lake, Wisconsin, for the past week.

We glean another roar from the local "celebs." Understand that J. Meshkow of the Celebrated Players has taken up the art of cow pasture billiards. Better keep us a flash most any day now, having been looking them over at Clear Lake, Wisconsin, for the past week.

We glean another roar from the local "celebs." Understand that J. Meshkow of the Celebrated Players has taken up the art of cow pasture billiards. Better keep us a flash most any day now, having been looking them over at Clear Lake, Wisconsin, for the past week.

If you think golf is easy—pet in touch with Phil Dunas, Hodkinson's genial manager, and we'll agree, as a worthy opponent to Hank Jim Barnes, Phil is about one of the best film men we know.

Last Saturday eve, August 12, the elite of our exclusive North Side were given a real social thrill. One "Aladdin" Film opened the portals of its palatial "bungalow" to its vast social following, detailed account of which will be carried in the Chi notes of Town Topics in the forthcoming issue. Suffice to state, the many classic and otherwise vocal offerings, as sung by "Beech" Keppel, Perce Havill and Harold Rickler were easily the hit of the affair. This trio can be engaged for almost any sort of frivolity: wakes—weddings—etc.

Before closing fellows, guess most of you all know that little Prince of us all. We mean BURRO CAMP. This splendid chap is now making a game fight to bring back his former health and is doing it at Fish Creek, Wisconsin, and at times gets mighty lonely, so let's get busy and crowd him with a flock of regular reading. Do it now—and make it bright and snappy. Box 112, Fish Creek, Wisconsin, will reach him.

Sign in Restaurant—"Table d'hote Dinner 69 cents. Soup changed daily."—Berton Heral.

CLASSIFIED

Five Cents per Word Payable in Advance. Minimum Charge, $1.00.

WANTED—New and used prints in good condition; also negatives. All types of films except drama features. Ellis O. Jones, Forest Hills, N. Y.

WILLEMSEN & CO.
Exporters of Film
Spanish Title Work a Specialty
Office and Laboratory, 425 Camp St., New Orleans
Cable Address: Willemiduo

BOOK

"ADVENTURES OF TARZAN"

STARRING ELMO LINCOLN

RELEASED OCTOBER FIRST

(THE ORIGINAL TARZAN)

DURING INDEPENDENCE MONTH AND BECOME INDEPENDENT FOR LIFE

FERDINAND EARLE

Now producing "The Rubaiyat of Omar Khayyam," with Frederick Warde, the eminent actor as "Omar."

WILLIAMSON'S

GAMER BARGAINS

Motion Picture Cameras at cash selling prices. Special professional discounts on UNIVERSEALS, as immediate delivery as possible. Prices—the, deluxe, ultra-tex, and standard. Write for our free price catalog at once. Frame required.

BASS CAMERA COMPANY
Dep't. H. 119 N. Dearborn St. Chicago, Ill.

EXHIBITORS HERALD
August 27, 1921
Let's Look at the Facts,” An Editorial, Page 29

EXHIBITORS
Herald

The Independent Film Trade Paper

HAZEL DAWN

"DEVOTION"

By A. J. Dimberg

"WELL WORTH WHILE"

"A warm glow of screen devotion fills these tear situations..."

"A masterpiece of drama, and an unusual and unique combination of beauty, emotion, and actuality..."

"Outstanding in the cast..."

"The picture is well worth while..."

ATLANTA GEORGIAN

ASSOCIATED PRODUCERS INC.
NOW!

CARL LAEMMLE presents
THE Amazing story of

"NO WOMAN KNOWS"

 Directed by
TOD BROWNING,
the man who made
"OUTSIDE THE LAW"

THE biggest HEART-PICTURE of many years—the same triumph of HUMAN SYMPATHY as you had in "Once to Every Woman"—the same APPEALING REALISM. A picture of joys and tribulations, tears and triumphs—as clean as rain but as vivid as lightning. Book it now for your first thundering Jewel success of the new season.

UNIVERSAL—JEWEL de LUXE
Watch the Parents Applaud!

A new departure—a sure hit in serials. The thrills of the old style, the wholesomeness of the new. Eighteen glorious episodes of huge adventure in the early days of the Golden West, written around the famous expedition of John C. Fremont, of whom every red-blooded American boy has read.

Here is exactly what every parent, every school-teacher, every censor has long wanted in serials for Young America—the big days in our national history put on the screen in such thrilling fashion as never to be forgotten by boy or girl or grown up.

Starring that nationally popular serial star—ART ACORD—supported by a great cast of experienced serial players. Watch for its early release!

"WINNERS OF THE WEST"

18 Glorious Chapters of Thrilling American History

Starring: ART ACORD
Directed by Edward Laemmle

ARE YOU SHOWING THESE BIG PULLERS?

EILEEN SEDGWICK
Supported by Geo. Larkin in Eddie Kull's Great Secret Service Serial.

EDDIE POLO
In J. P. McGowan's Big Adventure Serial of Cuba and the Golden West.

"TERROR TRAIL" "DO OR DIE"

UNIVERSAL
EXHIBITORS HERALD

September 3, 1921

Jesse L. Lasky presents

Wallace Reid in

'The Hell Diggers'

FOR two years you've been saying: "Give us another like 'The Valley of the Giants.'"

All right! Here it is! Reid's best picture in two years. In sweep and power and thrill and magnificence of setting, in all of those qualities that make a picture great, "The Hell Diggers" goes the past successes one better.

Straight stuff? Well, show it—and count your receipts!

Cast includes Lois Wilson, Richard Bennett and Clarence Geldart.

Story and scenario by Byron Morgan
Directed by Frank Urson

A Paramount Picture
"Its Praise Should Be Printed in Bold-Face Type"

It is not often that the editorial columns of this publication are opened to the reviewing of moving picture productions, but one that the writer saw in a projection room in the Film Building Monday is worthy of more than ordinary mention. And its praise should be printed in bold face type.

"The Blot," a Lois Weber production and the initial release of the F. B. Warren Corporation, is the picture referred to. It is remarkably well produced and it contains so much human interest woven around such a simple true-to-life story that it arouses the emotions of the spectator and keeps him enthusiastically interested. And when the last flash is thrown on the screen he is left anxious for more.

It is a genuine pleasure to witness this story that has as its theme the underpaid school teacher. And so natural is the acting and so splendid the portrayal of the various characters by the well selected cast that the whole story seems a vivid reality. The heart interest contained in the home life of Professor Griggs, who earns a bare living, is strikingly appealing. And the contrast of the professor's home living with that of his neighbor, Hans Olsen, a shoemaker, is cause for much humor and pathos. Phil West, the young son of a wealthy trustee of the school, is a clean-cut young actor, and portrays wonderfully well his part. He simply wins over the audience with his grace and pleasing manner. And Amelia, the professor's daughter, is a beautiful girl. She is probably not familiar to moving picture audiences, and if she is new to the screen, she's a find.

"The Blot," aside from being a splendid interest story, far better than "Humoresque," is absolutely censor proof. And it's a big score for the moving picture industry in its battle against censorship. Lois Weber has written, directed and produced many fine productions, but "The Blot" is unquestionably her best work. It's a perfect picture.

A much better selection could not have been made by the Warren Corporation for its initial release. And if this is to serve as an example of what the exhibitor may expect of their forthcoming productions, their success is assured.

THE REEL JOURNAL
Kansas City, Mo.

LOIS WEBER
Producer of 'HYPOCRITES, SHOES,' 'TO PLEASE ONE WOMAN,' 'THE PRICE OF A GOOD TIME,' 'WHERE ARE MY CHILDREN?' 'TOO WISE WIVES,' etc.

presents
THE BLOT

Released by F. B. WARREN CORPORATION
1540 BROADWAY
BRYANT 4364
NEW YORK CITY
They are bidding for "Moongold" in long-run houses across the nation.

Harold Franklin will play it at the Hippodrome in Buffalo.

Max Ascher will play it at the Capitol in Cincinnati.

The Emery Brothers and William J. Mahoney will play it at the Rialto in Providence, R.I.

Jensen & Von Herberg will play it in their splendid theatres in Seattle, Wash., Portland, Ore., Tacoma, Wash., Butte and Great Falls, Mont., and in Bremerton, Bellingham and Yakima, Wash.

The Electric Theatres in St. Joseph, Joplin and Springfield, Mo., and in Kansas City, Kansas, will make it a feature of their bills.

It will play at the Liberty Theatre in far-away Honolulu.

It already has run five weeks in Hugo Riesenfeld's New York Paramount houses.

May we add your house to this rapidly swelling list?
"So The Exhibitors May Know!"

GEORGE KLEINE'S
Gigantic Cines Production

QUO
VADIS
["Whither Goest Thou?"]
By HENRY SIENKIEWICZ

Next to "The Birth Of A Nation" the most valuable motion picture property in the world. Re-edited by Doty Hobart. Art titles by Warren Newcombe.

The first big European picture ever brought to America was "Quo Vadis," from Henry Sienkiewicz's world-famed novel. This was late in 1913. It ran twenty-two weeks at the Astor Theatre, New York. It was the first picture ever shown in America at a theatrical scale of prices.

It was played as a theatrical road show attraction in the legitimate theatres booked by the powerful Klaw & Erlanger organization. And it achieved a then miraculous gross of $1,500,000. Later, handled through the Kleine exchanges, it grossed $750,000 more in the picture houses of the nation.

As released through F. B. Warren Corporation it is completely re-edited, re-titled, rearranged into six magnificent and stirring reels. It is still the great super-picture of the European producers. Look at these amazing records of legitimate bookings in 1913.

<table>
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<tr>
<th>Theatre</th>
<th>City</th>
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<tr>
<td>Astor</td>
<td>New York</td>
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New prints, magnificent new lithographs by Otis. New lobby displays in colors by Ullman. Exploited on a tremendous scale by the most aggressive sales organization in the motion picture industry.
EXHIBITORS HERALD

is The One Really NATIONAL Publication of The Motion Picture Industry. It is Nationwide—East, West, North and South—in

CIRCULATION
EDITORIAL VISION
INFLUENCE
This Galaxy of Screen Stars

Will Work Wonders for Those Exhibitors Who Play the
1921-22 Edition of

Elaine Hammerstein
Begins Her New Series with
'Handcuffs or Kisses'

From Thomas Edgelo's Story
By Permission of Young's Magazine
Directed by George Archainbaud
LEWIS J. SELZNICK presents:

HAZEL DAWN and BERT LYTELL
in "The LONE WOLF"

A HERBERT BRENON PRODUCTION

LOUIS JOSEPH VANCE'S
Master Story of Mystery and Thrills ~

Brilliantly Revived!
WILLIAM FOX
Announces

The
PROGRAM
for
PROSPERITY

Season
1921
1922

To attract and hold profitable patronage, especially during the coming season, all theatres must have Great Pictures;—let the following pages be your guiding star. ☯ ☯ ☯
IN the Special Super-Features which have been designed by William Fox for distribution during the Season 1921-1922, Exhibitors will find one of the greatest opportunities ever offered for bookings which attract and maintain profitable patronage. These specials, twelve in number, will be sold individually, upon their merits. The group, comprising those pictures listed on this and the opposite page, and three others to be announced, embraces the greatest box-office attractions ever offered for the direct booking of motion picture theatres.

OVER THE HILL
A drama of Love Divine
Direct from one year run in New York
By WILL CARLETON Directed by HARRY MILLARDE
Adapted for the screen by Paul H. Sloane

A VIRGIN PARADISE
Story of the jungle and civilized hypocrisy
By Hiram Percy Maxim
Directed by J. SEARLE DAWLEY

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
MARK TWAIN'S Greatest Comedy
Staged by EMMETT J. FLYNN

THUNDERCLAP
The greatest race-track drama ever staged
Scenario by Paul H. Sloane
Directed by RICHARD STANTON
SHAME
Story by Emmett J. Flynn and Bernard McConville
Staged by EMMETT J. FLYNN

PERJURY
By Ruth Comfort Mitchell
Scenario by Mary Murillo
Directed by HARRY MILLARDE

FOOTFALLS
A new type of cinedrama—Faith, Hope and Charity
Story by Wilbur Daniel Steel
Staged by CHARLES J. BRABIN

ZANE GREY'S
THE LAST TRAIL
A Western Story
Staged by EMMETT J. FLYNN

QUEEN OF SHEBA
Organic spectacle, and story of the world's greatest love
Story by Virginia Tracy
Directed by J. GORDON EDWARDS

PICTURES OF HIGHEST EXCELLENCE ARE NOW IN PRODUCTION
IN FOX STUDIOS IN LOS ANGELES,
NEW YORK AND ROME, ITALY
THE New Season finds Fox Film Corporation equipped as never before to furnish the Exhibitors with star productions of highest calibre. Fox stars and Fox star pictures are today on a higher plane than ever, and assure for the coming season an unmatched program of box-office attractions.

WILLIAM FARNUM enjoys unique distinction among the favorites of the screen. He has passed from comedy to drama, from romance to realism with equal charm; and always with a host of admirers awaiting his next appearance. During 1921-1922—his seventh successive season with Fox Film Corporation—he will be presented in four new productions, the titles of which will be duly announced.

BUCK JONES! Those who have played his pictures during the past season know how strong a hit he has scored. His genial good nature and clean, breezy type of manhood have made him a strong favorite. "To a Finish" is the first of the Buck Jones series of about eight.

SHIRLEY MASON has won a sure place in the hearts of picture patrons everywhere, and has taken her place as one of the really popular stars, with an ever-increasing following. Approximately eight Shirley Mason pictures will be released, "Ever Since Eve," by Joseph Ernest Fost coming first, followed by "Queenie," by Wilbur Finley Failey.

WILLIAM RUSSELL has shown himself to be equally at home whether depicting the out-of-door type of character or the more cultured drawing-room hero. His first two releases of the new season present a Western drama, "Singing River," followed by Victor Bridges widely-read romantic drama, "The Lady From Longacre." Eight Russell pictures may be expected.
And

FOX PRODUCTIONS
for
1921 - 1922

Tom Mix! Never has a picture star enjoyed so sure a hold on the hearts of his admirers. With the wonderful record of never having made a failure Tom Mix enters the new season splendidly equipped; he will make eight new productions, the first of which is "The Night Homesmen," a sequel to his success of last season, "The Untamed."

Pearl White's name and features are known from one end of the globe to the other—there is, indeed, no personality so well known everywhere to followers of the screen. During the coming season Miss White will be seen in plays well suited to her vivid personality, a series of about five.

Dustin Farnum a favorite on former Fox release schedules—returning to the fold in the season now at hand. According to demands from all quarters, William Fox has re-engaged this popular romantic actor, and will present him in a series of about six photoplays during the season. The first of these is "The Prisoner."
20TH CENTURY Pictures have won their way to enormous popularity. There will be twenty-six of these sure-fire box-office boosters in the new season, with such proven favorites as Eileen Percy, Edna Murphy and Johnnie Walker, Barbara Bedford and others, seen in clean, wholesome entertainment.

Clyde Cook

SPECIAL Comedies

According to genuine demands from all quarters, William Fox has promoted Al St. John to stardom, and the many admirers of this versatile comedian will be pleased to know that a series of eight Al St. John two-reel comedies will be released on the Fox schedule in the new season, the first two of which are "Small Town Stuff" and "The Happy Pest."
WILLIAM FOX SUNSHINE COMEDIES are so firmly established in the favor of both those who exhibit motion pictures and those who form their audiences that they have become a vital and important part of the motion picture entertainment of the world. Sunshine Comedies are today infinitely superior to the motion pictures which won instant approval upon their first showing. During 1921-22 twenty-six will be released every other week.

The business of gathering and presenting through the medium of motion pictures the news of the world is an undertaking in which equipment, far-reaching establishment, unlimited command of talent and untinted expenditure are absolutely necessary. The wonderful growth to a position of pre-eminence of FOX NEWS during the year and a half since this news reel was established may be understood in the light of these considerations. FOX NEWS is today an asset which no theatre mindful of the service due its patrons can do without. Its supremacy during the coming season is already foreshadowed by its past performances.

THAT famous pair, the creation of Captain Bud Fisher, Mutt & Jeff, have become as familiar figures to the world as ever did the characters of Charles Dickens, Victor Hugo or any other of the world's famous personalities. Who does not know his Mutt & Jeff? A superior brand of Mutt & Jeff cartoons will be issued weekly, in five hundred feet length, during the new season.
WILLIAM FOX presenst

during the Season 1921-1922
the following productions

in approximately the numbers listed

Special Super-Features 12
William Farnum pictures 4
Tom Mix pictures 8
Dustin Farnum pictures 6
Pearl White pictures 5
Buck Jones pictures 8
Shirley Mason pictures 8
William Russell pictures 8
John Gilbert pictures 8
20th Century pictures 26
Clyde Cook Special Comedies 8
Al St. John Comedies 8
Sunshine Comedies 26
Fox News, editions 104
Mutt & Jeff releases 52
Grand Total 291

FOX FILM CORPORATION
William Fox, President

WEST 55th STREET NEW YORK, U. S. A.
The record of ARROW is without a parallel in the field of motion pictures.

The exhibitor who shows ARROW Pictures is always certain of pleased patrons and big box-office success.

"Every Arrow Picture is a Sure-Shot Success."

W. G. Shallenberger
President

The Independent Field—and Why ARROW Leads It

The exhibitor who would build substantial, permanent patronage, instinctively turns to the independent field for his productions.

Why?

Because the independent picture is produced, sold and priced to the exhibitor strictly on its merit.

—And ARROW leads the independent field because of the rigid standards it has set for dramatic quality, photography, and all ’round box-office possibilities.

Every ARROW Picture is a sure-shot success.

ARROW FILM CORPORATION
220 West 42nd Street
New York City

Big ARROW announcements on the following pages
"Watch ARROW Announcements and Reap Box-Office Success."

President

FOUR SPECIAL JAMES OLIVER CURWOOD PRODUCTIONS
PRODUCED BY PINE TREE PICTURES, INC.

Each One Produced With More Than the Usual Care

Specially Produced for the INDEPENDENT MARKET

Distributed Through Independent Exchanges Exclusively for

ARROW FILM CORPORATION

Distributors for
UNIFIED KINGDOM INTER-OCEAN PHOTOPLAYS, LTD.
162 Wardour Street
London, England
“ARROW stands for Best in Pictures to-day - to-morrow - ALWAYS”

N. E. Schlenker
President

SCENES FROM
God's Country and the Law
The first of the Arrow-Curwood Specials

JAMES OLIVER CURWOOD

6 Big Reels

God's Country and the Law
Directed by Sidney Olcott

“It bears the unmistakable stamp of Curwood—a mark that stands for the acme of entertainment in motion pictures.”

—San Francisco Call-Post

The next page gives more ARROW pointers
Every Time
You Show an
ARROW
Picture, You
Take a Firm
Step Toward
Independence

Your Nearest
Independent
Exchange Can
Get Any
ARROW
Picture You
Want . . . .

"Book ARROW Pictures and
Watch Your Receipts Pile Up"

INDEPENDENCE
—It had to come. We knew it. And ARROW has grown up with the movement.

Independent pictures mean independent exhibitors. Thanks to ARROW Pictures, the independent exhibitor can select his own subjects as he wants them—as he feels they will please his patrons. No ifs, ands or buts. No domination. No. Nothing but the best in pictures at prices which the exhibitor can afford and which leave a handsome profit.

Every ARROW Picture is an independent picture and is distributed through your best independent exchange.

It will pay you well—and it will please your patrons—to feature ARROW PICTURES. Each is highest class. Each is 100% a capacity picture. Our years of experience in judging pictures are your big protection. Fair dealing and genuine service. Every help for exhibitors.

Yours for Independence

ARROW FILM CORPORATION:
220 West 42nd Street
New York City
Circulation Plus
Readers’ Interest

THE FACT that Exhibitors Herald prints *exclusively* every week many of the most important news stories of the industry—and displays them so they may be easily and quickly read—is just one of the many reasons that has made Exhibitors Herald the publication of pre-eminent interest among the exhibitors of America.

An advertisement must be seen and read to be of value to the advertiser—
Ask any exhibitor which trade paper he finds most interesting.
THIS month has been set aside as the testing ground for the service of Illinois in the national defense of America and with it the horizon of 1921-1922 a new product of noted quality has been set up. It is qualified to grace any screen.

In the consummation of this stupendous product of the ARROW FILM company, notables of noted INDEPENDENCE, executed in INDEPENDENT film in Illinois and Indiana their first real opportunity.

Look for detailed and release dates in

PROGRESS

808 SOUTH WABASH AVENUE
the INDEPENDENCE of exhibiting a vibrant force has come into Indiana exhibitors.

EXHIBITORS HERALD can materialize but o'er age for the distribution of the with ample offerings eminently the first-runs.

An arrangement, whereby the preEXPECTATION, pioneer producers iest film transaction ever execuives to the exhibitors of Illinois for SATISFACTION service.

ament of productions su of this publication.

PICTURES ANY

CHICAGO, ILLINOIS
Exhibitors! Did You Get

R-C Pictures Corporation has mailed directly to 14,161 Exhibitors, owning 15,425 Motion Picture Theaters throughout the United States a most important announcement.

If for any reason you have not received this personal business message, which is of the utmost interest to you and to every

1921-1922 Wil

R-C PICTURES
723 Seventh Avenue, New York
Our Announcement?

other Exhibitor of Motion Pictures throughout the country, write or wire us at once to send you a copy.

You must not miss this communication from us.

It means Dollars to You.

We believe that the business of Motion Picture Exhibitors will return to "Normalcy" early in September.

Will you be ready?

Reward Fighters!

CORPORATION

723 Seventh Avenue, New York
The
FOUR
HORSEMEN
of the APOCALYPSE
by VICENTE BLASCO IBAÑEZ
A REX INGRAM PRODUCTION
Adapted by JUNE MATHIS
Photographed by JOHN F. SEITZ

Over One Million Dollars was expended in transferring this famed work of fiction to the screen. More than 12,500 in the cast including 50 PRINCIPALS appear in this most gigantic undertaking of Motion Pictures.

METRO PICTURES CORPORATION
COMING

IT'S ALL CHAMPAGNE AND TEARS

Fresh Perversity, Fresh Credulity,
Fresh Passion, Fresh Pain

The woman, beautiful and notorious—
ancient as the dawn of history, ever
new as the beauty of a spring morn-
ing; the inscrutable, passion-swept wo-
man who gives everything for the su-
prime love of her life, even to surren-
dering that love itself.

NAZIMOVA

in

Camille

Her greatest picture

Adapted by JUNE MATHIS from the DUMAS masterpiece. Directed by RAY C. SMALLWOOD

METRO PICTURES CORPORATION
Celebrated and Independence Month!!!

The Independence of Celebrated has never been questioned. Celebrated and Independence are synonymous terms. Celebrated is ready for Independence Month with the greatest line of subjects ever offered by any Exchange. Celebrated is prepared to shoot for your business—not with blanks—or slugs—or duds—but with a long range gun loaded with the kind of ammunition that "burns 'em up."

No Smoke Screen around these Releases

Chester "Snooky" Comedies
Hallroom Boys Comedies
Pony Comedies
Tony Sarg's Almanac
Prizma

Screen Snapshots
Irving Cummings Series
(2 Reel Northwest Mounted Police Series)

Star Ranch and Braidwood
(2 Reel Westerns)

Chester Screenics
Rothacker Scenics
Miracles of the Jungle
"The Serial Supreme"

Celebrated Players Film Corporation
Eight Hundred and Ten South Wabash Ave.
CHICAGO

THE BIGGEST INDEPENDENT EXCHANGE IN AMERICA

LEADERS IN FILMDOM'S PROGRESS

MEMBER

Federated Film Exchanges of America Inc.
A RICH, resonant tone of wondrous beauty—artistic design—guaranteed durability! These are the dominant qualities that win generous praise for the Steger Grand Piano. Through happy experience thousands of Steger owners have found these qualities a source of pride and enjoyment that is intensified with the passing years. The Steger represents highest musical value.

Write for the Steger Piano and Player-Piano Style Brochure

STEGER & SONS
Piano Manufacturing Company

FACTORIES, STEGER, ILLINOIS STEGER BLDG., CHICAGO

If it's a Steger—it's the finest reproducing phonograph in the world.
The crowning achievement of a brilliant career —

DOUGLAS FAIRBANKS
presents
'The Three Musketeers'

Based on that immortal novel by Alexandre Dumas

Adaptation, Costuming, Research under
EDWARD KNOBLOCH

Direction under
FRED NIBLO

Photography under
ARTHUR EDESON

UNITED ARTISTS CORPORATION

MARY PICKFORD  CHARLIE CHAPLIN  DOUGLAS FAIRBANKS  D.W. GRIFFITH  HIRAM AGRAVE, PRESIDENT
YOU CAN PLAY

D. W. GRIFFITH'S

MARVELOUS PRODUCTION

"WAY DOWN EAST" IN YOUR THEATRE NOW!

BOOKING ON GENERAL RELEASE AT BRANCH OFFICES OF

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
DISTINCTIVE PRODUCTIONS, INC.,
presents

GEORGE ARLISS
in
"DISRAELI"

From his celebrated stage success
by Louis N. Parker
Directed by Henry Kolker

A FILM THAT IS DESTINED TO
RANK AMONG THE FOREMOST
RELEASES OF THE SCREEN

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ADAMS, PRESIDENT
Coming—

The Challenge Trio

Joseph M. Schenck presents

Norma Talmadge in “The Sign on The Door”
Channing Pollack’s Famous Melodrama
Directed by Herbert Brenon

Marshall Neilan’s “Bits of Life”
Photographed by David Kesson

Charles Chaplin’s “The Idle Class”
“Nuf sed”

With “The Challenge Trio” we challenge any three Fall releases of any maker to a world’s championship Box Office Contest.

Ringside Bookings now—
You’ll have to hurry!

There’ll be a Franchise everywhere
Let’s Look at the Facts
By MARTIN J. QUIGLEY

THE industry at this moment is experiencing quite a lot of discussion of the subject of independence. There are some persons so far out of step with the procession of events that they are still concerned, apparently, with the possibility of a monopoly throttling independence out of the industry in its various branches, whereas the menace of this danger passed a year ago and the interests whose activities were then viewed with alarm are now selling theatres instead of buying them and in addition have problems to face which have nothing to do with dominating the industry.

The industry as it stands today is well assured of the opportunity of independent operation in every branch. What the future may hold is another matter; the problems of another day can be faced when that day arrives. It is sufficient for the moment that the opportunity is here for free and untrammelled operation with merit the one deciding factor.

The encouragement that is now being accorded independents is a constructive work. The individuals and firms, which come within the scope of these so-called independents, represent to a large extent the smaller units whose existence upon a profitable basis of operation means the indefinite continuance of a free, open and competitive market which is the one means of insuring the progress and stability of the industry.

* * *

Much of the argument that is being advanced in favor of these smaller units is badly pointed. The exhibitors of America cannot be expected to view the situation other than in a cold business light. To put forth the contention that the independents should be supported because some day there might be a monopoly and then the exhibitor would regret that he did not support the independent is a puerile and rapid way of meeting the issue.

As the industry now stands there are but two classes of producers and distributors: The program producer and distributor and the independent producer and distributor—and as far as the abstract consideration of independence is concerned, where the virtue is freedom from monopolistic tendencies and open competition, both are equally entitled to the palm. In order that the “independent” may not be building his hopes on the quicksands of disappointment it is well that he bear in mind that an exhibitor’s first requirement is a definite, assured quantity of product for his theatre.

* * *

The exhibitors of America are genuinely interested in the cause of the independents, not as martyrs in a holy cause, but simply as business men who see in the independent picture something that is a real asset to their business. They know that out of the independent market have come some of the finest attractions of the screen. They realize that the independent distributor alone is able to pursue a policy of selection: that he can reject a production lacking in merit, whereas the program distributor is already bound to such a production because of investment.

These are the considerations that invite the attention of exhibitors: these are the considerations that should be put forward in advancing the cause of the independents rather than the nonsense of making a plea for support on the argument that unless an exhibitor helps the independent the program bogey-man will get him. The independent may expect, and he will receive, just the amount of support that the stability of his enterprise warrants, that his pictures deserve and that his service to the exhibitor entitles him to.

 Practically any exhibitor can tell a story of grief that came to him from an unheard of, unannounced “independent” attraction, vouched for by some unknown. To ask his support for this class of stuff against established distributors—whether they be of the program or the “independent” variety—is without sense or justification.

What the cause of the independents needs most is to be brought out of the shadows of political argumentation and into the open with just claims backed by good product. With this done the independent market will find itself re-established in a market of greater opportunity than ever before.
Exhibitors should not lose sight of the fact that they have a very substantial and pertinent interest in the subject of the tariff on films. As in many other questions the weight of exhibitor opinion is very likely to be the deciding factor. Direct communication with members of Congress will have a greater effect than any argument before a committee.

If a tax is placed on film importations it will be quickly followed by a similar tax imposed by foreign countries on film imported from the United States. The inevitable result of this will be a curtailment in the amount of revenue received by the American producer from the foreign markets. The problem created by this lessening in revenue would have to be met in either of two ways: Higher rentals charges to the American exhibitor or the production of cheaper pictures. Either alternative is highly undesirable.

Re-Takes
J. R. M.

Home again! *

Clean from New York.
They know how to clean you there. Shows, $3.30 a seat. Eats, $1 a look, or $4 a smell.

On Broadway
"There goes Jack Johnson."
"Is that his real name, too."

Just Set 'em Set
The Hotel Belclaire, New York, has a "thinking room" on the roof. Noise-proof, you know. It’s always occupied. But, as George Ade said a few years ago, "You can lead a youth to college, but you can’t make him think."

Japanese censors receive $5.25 a month. Well, some censors are worth that.

Oh, Porter!
A York state judge has declared the cover charge illegal. The Pullman company has eliminated a few of the covers, but not the charge.

H. C. L. Gag
"Waiter, tell me when it’s thirty." "It’s eighty four now, sir." "I mean the time, not the check."

'Stoo Far
Those bar flies who were in training as three-mile swimmers are out of luck with the distance lengthened to 12 miles.

Our Weekly Laugh
Jack Johnson is going to star in a film.

Can Now Whoop 'Er Up
I see Russia has abolished prohibition. Probably on the theory, that things couldn’t be much worse.

Has a Mighty Kick
Opinions seem to differ as to the effect of the "home brew" amendment, but there’s no difference of opinion as to the effect of most home brew.

More Questions
Thomas Edison broke out anew last week with another set of questions for college boys. Not to be outdone by Tom, Marshall Nielan grabbed his underwear and dashed off these for the general public, or anybody that wants to answer them. There’s a set of steam-heated, reversible cuff-links goes to the compiler of the first correct list:

WHY is a million dollar production?
WHY does the orchestra leader always arrive late and have the spotlight fix him to his place?
WHY do you have to be "introduced" to some stars every time you meet them?
WHY do you have to be introduced only once to Mary Pickford?
WHY do people walk the hot streets in the middle of the day when they can afford to purchase a seat in a cool theatre?
WHY is censorship un-American to say the least?

Help!
Out on the West Coast some of the companies are laying off the assistant directors. Now who are they going to blame it on if the picture is a dud?
Industry Plans Hard Fight
In Senate on Tax Revision

No Relief Offered in Measure Adopted by House of Representatives—Aid of Public Sought
In Final Plea Before Congress

The industry has but one opportunity left to argue its case for tax relief before Congress.

On Saturday last the Fordney tax bill was adopted by the house of representatives without in any way lessening the burden now shouldered by the industry. The bill this week will be considered by the senate finance committee. If before this body that the industry will present its case for a more uniform taxation of the various businesses of the country.

Representatives of both the National Association of the Motion Picture Industry and the Motion Picture Theatre Owners of America will appear before a hearing of the committee. Saul E. Rogers, chairman of the taxation committee, and William A. Brady, president, will represent the N. A. M. P. I. while President Sydney S. Cohen and Senator James J. Walker and others will plead the case of the exhibitors.

Protest Is Urged
In preparation for the vote on the bill in the Senate a few members of the N. A. M. P. I. and the M. P. T. O. A. have been requested to urge upon their representatives in congress the necessity for some relief from the present burdensome taxes. Although severely hit by the recent business depression, the motion picture industry was one of the few which did not receive some relief at the hands of the house of representatives. With many of the luxury taxes removed, members of the industry feel that an injustice has been done.

Sales Tax Is Urged
The tax program of the industry is described by Mr. Rogers as follows:—
We are advocating the substitution of a general sales tax to be equally distributed over all industries. It is manifestly unfair for a few industries to be saddled with heavy excise taxes and to allow other industries to be exempt from them. The motion picture and theatrical industries have been selected as targets for every possible form of municipal, state and federal tax, license and franchise fees. Sooner or later has become this taxation burden that it is impossible for the industry to stagger any longer under such a load.

Effort will be made to relieve the industry especially of the 5 per cent rental and the seat tax.

Texas Theatres
Face New Tax

DALLAS, TEx., Aug. 23.—An effort is being made at the second called session of the state legislature by Annie Webb Blanton, state superintendent of public instruction, to have enacted an amusement tax law for the benefit of free schools, according to word received at headquarters here of the Texas Exhibitors' Circuit. The bill is being fought by S. G. Howe, chairman of the exhibitors' legislative committee. President E. T. Peter, E. H. Hulsey, Ned E. Depiret of Universal and Joseph E. Luckett of United Artists.

Scribes, Censors and Church Workers Hold Los Angeles Session

LOS ANGELES, Aug. 23.—What happens when censors, publicity men and church workers meet? Thus far no casualties have been reported from such a meeting held last night by the Western Motion Picture Advertisers. Mark Larkin, publicity chief for Douglas Fairbanks and Mary Pickford, was chairman. W. T. Willis of Chicago represented the censors; H. J. Middaugh of the Immanuel Presbyterian Brotherhood, the churchmen, and Samuel Goldwyn, the producers.

Gores Open New House

LOS ANGELES, Aug. 23.—Los Angeles' newest theatre, the Strand, has been opened by Gore, Ramish & Lesser. Ralph Grinauer, assisted by Joseph Rubinstein, will manage it.

What Will You Do With "Big Stuff?"

Big productions, long in footage and suitable for extended engagements, are coming to the exhibitor in 1921-22.

No showman can ignore them.

They demand special treatment, in some cases marked deviation from established presentation policy.

How are you going to arrange your program to accommodate them?

See "An Exploitation Survey of Fox's 'Over the Hill,'" beginning on page 45 of this issue of the HERALD.
Personality of Film Folks Has Conquered Censors

Conference Sponsored by Universal on Coast May Result in Establishment of National Board

By HARRY HAMMOND BEALL

LOS ANGELES, Aug. 23.—To paraphrase Sam Goldwyn, "this is censor week." In the words of J. D. Williams, "there's been a censor everywhere. As the late J. Caesar would have put it, "they have come, they have seen, they have been conquered."

Conquered that is by the personality of the film folks who have shown the knights and the shears that they are real human beings, and not a set of arch friends trying to demonize the world with their celluloid offerings.

The party of censors invited to the Coast by Universal Film Manufacturing Company, arrived here a week ago Sunday with Harry M. Berneman, general sales manager of the producing company, as official chaperon.

* * *

A reception at the station by Irving Thalberg, general manager at Universal City, welcomed them in behalf of Carl Laemmle. The party then motored to Beverly Hills hotel, where Stanley Anderson participated in entertaining them. Following dinner, the censors received Los Angeles newspaper writers, representatives of the motion picture trade publications and correspondents of news services.

In the evening the members were the guests at the Emmanuel Presbyterian Brotherhood at a meeting of particular interest to those concerned in censorship. Benjamin E. Hampton led the arguments on the side of the motion picture industry, while the Rev. Mr. Winbiger of the Central Baptist Church stated some of the reasons why church people believed censorship was necessary.

Producer Hampton characterized censorship as un-American, destructive to art, a political sop, and declared that the industry could not progress when held in leash by untrained minds as censors. He maintained that reform of the films must come from within, and asserted he was doing everything in his power to stimulate clean pictures. Other speakers included Bert Lytell, June Mathis, Will Rogers and H. M. Lydaugh of the Immovable Brotherhood, who acted as chairman of the meeting. W. T. Willis of Chicago spoke in behalf of the visiting censors.

* * *

With cooperation as the leading topic, film censors and members of the Producers' Association fanned their way to a common meeting ground at the lunch-con Tuesday at the Beverly Hills hotel. The meeting was important, as it brought together the two interests that are most concerned in the censorship problem, and found them both expressing the desire for a better mutual understanding.

Establishment of a national board, which shall seek to mediate the differences between censors and producers, may be the result of the meeting in this city. The matter was tentatively considered at the luncheon of the producers and censors. It is possible that as a result a committee may be appointed by the producers to confer with the censors, who in their turn may select a board to govern and guide the various individual censorship boards.

The meeting between the producers and the censors was at the invitation of Mr. Thalberg. He appointed Harry L. Knapp of Pennsylvania temporary chairman of the meeting. Mr. George Hefler of Maryland was the first speaker, and complimented Carl Laemmle for the opportunity afforded the censors to visit the studios, and learn of the films in the making.

Major A. S. Hamilton of Toronto declared that there has been a distinct improvement in the field of film productions of late. W. T. Willis of Chicago spoke optimistically of cooperation.

"Your position as censors is difficult," they were told by Benj. B. Hampton, "and we know that you are trying your best to carry out the edicts of your state or city. Let me express my hearty commendation for your fine endeavors."

Mr. Hampton also declared that he believed that the opportunity afforded by Mr. Laemmle for the censors to meet the producers would prove one of the most valuable events in film history. Various other producers were present at the meeting, including Charles Eyton of Lasky's, John Waldrone of Mack Sennett studio, J. Parker Read, Jr; Thomas H. Ince, John Fairbanks, Lois Weber and Abraham Lehr of Goldwyn. Joe Danenberg of Wm. Daily was also a speaker at the meeting.

Thursday evening the showing of " Foolish Wives" was held. In informal conversation, the members indicated to Universal executives how the picture can be edited so that its appeal will be general in every community.

To "Mike" Boylan, the "Big U" publicity chief, and his chief assistant, H. Heywood Hurley, should go much of the credit for aiding General Manager Thalberg in entertaining the censors.

Vitagraph's Plans for Distribution of Independent Film Now Complete

(Special to Exhibitors Herald)

NEW YORK, Aug. 23.—Vitagraph, in addition to its own pictures, is to become the distribution medium for independent producers. In making this announcement John M. Quinn, general manager, states that Vitagraph has expended approximately half a million dollars in perfecting its exchange system in order to facilitate the proper handling of this additional production.

Only productions of high calibre and of feature length will be considered for distribution, according to Mr. Quinn, who adds that "Vitagraph will not lend its name to the circulation of any other type of motion picture."

As a preparatory measure to this new and important step Vitagraph has been adding to its exchange system, putting up Vitagraph buildings and remodeling others. Whether any product has yet been obtained Mr. Quinn did not say. It is known, however, that the company has been approached by several prominent independent producers.

Paul Powell Returns to Resume Productions

Paul Powell, Paramount producer, and Mary H. O'Connor, scenario writer, who have been engaged in production work for Famous Players-Lasky British Producers, Ltd, at Paramount's London studio, have returned to this country. Both will go to the Lasky studio, Hollywood, where they will be assigned to production units.

While in England Mr. Powell produced "The Mystery Road" and "Dangerous Lies," both of them E. Phillips Oppenheim stories. The latter was adapted by Miss O'Connor from Oppenheim's "Twice Wed."

W. T. WILLIS, head of the Chicago censor board, shows Priscilla Dean, the Universal star, what he'd like to do to his little old shears. This all happened at Universal City last week.
Studio Activities Bear Out Forecast of Business Boom

Producers on Coast Resume Work on Large Scale With Eastern Manufacturers Also Keeping Plants Running on Full Schedule

That the statements of producers and distributors, published in the August 20 issue of the HERALD, predicting a normal resumption of business in the theatres by early fall, were not mere idle talk is borne out this week in announcements of unusual activities at the Eastern and Western studios.

A return to normalcy in production work results from information obtained through theatre surveys conducted in every section of the country. Further evidence of the sincere belief of leaders that the summer slump was only a temporary condition was contained in the comprehensive fall announcements of product for the new season.

Renewed Activity Comes as Houses Reopen

Beginning of production on a larger scale comes simultaneously with reports of the reopening of theatres over the country which have been darkened two and three months. Opening of these houses creates a demand for film and assures exchanges of dates on their product.

Famous Players-Lasky Corporation reports that production at the Lasky studio on the coast will be at the high water mark for some time to come. Four units have just started work on new pictures.

F. B. Warten Corporation has just contracted with Graf Productions, Inc., of San Francisco for four big features.

Universal Film Manufacturing Company has fourteen companies working at Universal City.

Pathé Obtaining More

Pathé Exchange, Inc., announces that it has several deals pending for additional product with unlimited capital for carrying out its present plans.

Realart has five units at work on pictures included in its program for 1921-22, as announced in the HERALD last week.

Robertson-Cole several days ago announced resumption of production at its coast studio. At present there are five companies working on the lot.

Selnick Enterprises, which produces in the East, is active on its program of "Forty from Selnick," promised for the new season.

In addition to the foregoing, many independent producers are active on plans looking to a normal year.

Know Your Business

Last year the HERALD published more than 10,000 reports to "What the Picture Did for Me." Contributors to this department are scattered through nearly every state in the Union and represent both large and small theatres.

These facts are evidence of the faith one exhibitor has in the judgment of another.

But the value of these reports extends beyond the box office. According to Dallas M. Fitzgerald, former Metro director and now with Universal, the exhibitors' opinions as presented in "What the Picture Did for Me" should be given serious consideration and study by the director, for they disclose the types of pictures which win public approval, thus giving the director a broader viewpoint of the industry in which he plays a vital part.

Read an interview with Mr. Fitzgerald, published on page 40, and you will understand clearly why the HERALD is—

THE PAPER THAT IS READ

Ordinance Aimed at Picture Playhouses

INDEPENDENCE, Ia., Aug. 23.—An ordinance introduced in the city council would prohibit the operation on Sunday, regardless of whether admission is charged, of motion and dramatic theatres, circuses, menageries and other amusement places. The council has not the unanimous support of residents of Independence who feel that the ordinance is aimed principally at the motion picture theatres.

North to Handle Fight Pictures in Australia

NEW YORK, Aug. 23.—Tom North, who is going to Australia for First National, will handle the Dempsey fight pictures.

Public Safety Official Will Censor Features

NEWARK, N. J., Aug. 23.—Joseph X. Reilly, secretary to Director Brennan of the department of public safety, has been given supervision over the department's censorship bureau, which has been without a head since the assignment of Lieut. John J. Brady to police headquarters.

"Disraeli" at Strand

NEW YORK, Aug. 23.—Opening at the Strand yesterday in United Artists production of "Disraeli" opened Sunday at the Strand to big business. Newspapers here laud the art of Arliss and the interest of the whole production.
Exploitation Must Be Sound Business Proposition

Says CLAUD SAUNDERS

Safest Way Is to Offer Everybody Something for Their Services, He Contends

CLAUD SAUNDERS, director of the division of exploitation of the Famous Players-Lasky Corporation, gave a little talk on "shooting square" when he visited our offices during his stay in Chicago. Mr. Saunders is on a tour of the Paramount exchanges.

"The sooner exhibitors and press agents make exploitation a sound business proposition the better it will be for the industry," Mr. Saunders said. "The romantic dare-devil methods of the road-show patriots made good reading, but can only be applied now and then to motion picture exploitation."

"The old road show did well to make a one-night stand and pull out of town before someone had to hold the bag for some of the exploitation 'hokum.' Every motion picture exhibitor cherishes the secret ambition to make his house an institution. He is to stay in that locality permanently if possible.

"Now there are certain sure channels of exploitation: Newspaper tieups, co-operative windows, street stunts, tieups with city officials. For the institutional theatre these channels must be sacredly cherished. When an exhibitor has certain service of one of these channels, he has assets. When he loses one of them, he sustains a loss—which in the end is financial.

"Sensible exploitation is exploitation that is devised to make this cooperative medium prove as well as the theatre. The result of the tieup must be satisfactory to the second party, so that he is always available to the theatre. If the tieup is a hoax, somebody is going to get "sore" and the theatre is going to lose a friend.

"Sound exploitation is further desirable. I believe that theatrical advertising would fare even better if the newspapers did not distrust every publicity item. It has been found that merchants, especially in small towns, are prejudiced against theatrical advertising. These people must be educated to know that the theatre will not practice deception any more than will the most reputable dry goods store in town.

"I can now say on some of the Paramount exploitation tieups, for examples. In Des Moines the leading newspaper engaged 'the human fly'—a man to scale the wall of the director house—as an advertisement for a circulation drive. Max Doolittle, our exploiter, got the Garden theatre to offer free matinee tickets which were dropped by the 'fly' in his ascent. This added feature stimulated the attendance and added more zest to the affair. The paper was appreciative, while the general matinee attendance at the Garden increased marvellously."

"Walter Lindlar, my assistant, just tied up with several big publishers, prevailing upon them to ship novels from which pictures have been made to booksellers on consignment. This will enable our exploiters to have cooperative windows for 'Peter Ibbetson,' 'Miss Lulu Bett,' 'The Sheik,' and other future Paramount releases. At the same time the exploiter practically acts as a salesman for the publishing house. That is service.

"In Cleveland, recently, Fred Walters asked the dramatic editor of the Cleveland News to take care of all requests for photographs of Thomas Meighan, who was visiting the city. She announced that the News would receive requests and forward them to the star, and carried the story in a box on the front page. This was first-rate publicity for the star and his picture, and the dramatic editor reasoned that her prestige and that of the paper was considerably enhanced. Walters can always go back to the News.

"I will also mention our Too Much Speed campaigns. They have been carried on with the other parties having full knowledge that it was to advertise a picture. But the city officials, safety commissions, automobile clubs, all found our exploiters and our teaser posters useful, and were glad to combine. Are these people angry that they exploited a picture? Not at all. Our files are full of letters from them endorsing our exploiters and offering to cooperate with us at any future date.

"These points can be of service to the exhibitor. When he asks a man to cooperate on a picture he can always offer something in return. The exhibitor must put himself in the proper frame of mind. If he obtains from the merchant's goods profits by the display. If he asks the mayor of the city to endorse a film, let the exhibitor see that the official

Exhibitors Win First Skirmish on Sunday Opening at Grinnell

(Special to Exhibitors Herald)

GRINNELL, Ia., Aug. 23—The motion of the City of Grinnell to injunction restraining the authorities from interfering with the Sunday operation of theatres has been overruled in a decision handed down by Judge Wagner.

Chicagoleans to See New Fairbanks Picture

Through the enterprise of Jones, Linick & Schaefer, Chicagoleans will witness Douglas Fairbanks' latest United Artists production, "The Three Musketeers" on the same day that New Yorkers do. The Chicago premiere will be at the Rambouillet, August 28, where it enters upon an indefinite run.

Clara Hamon Marries

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 23.—Clara Smith Hamon, who has made a picture depicting her life with Jake Hamon despite the pledge of exhibitors of the country not to play the production, has married John W. Gorman, producer of the picture.
Committee of Five-Zukor In Grievances Adjustment

President of Famous Players-Lasky Corporation Agrees to Make Personal Investigation of All Exhibitor Charges

(Special to Exhibitors Herald)

NEW YORK, Aug. 23.—Featured with the declaration of President Sidney S. Cohen that other companies would soon be asked to confer, the committee of five of the Motion Picture Theatre Owners of America, held its first of a series of meetings with Adolph Zukor, president of the Famous Players-Lasky Corporation, last week.

The meetings were the result of action taken at the Minneapolis convention last June at which time it was the sentiment of the delegates that the exhibitors again arbitrate their grievances against Famous Players.

Long List of Grievances Is Presented

The committee of five was under the leadership of President Cohen and at the opening of the sessions a long list of grievances was presented to Mr. Zukor based on charges made by exhibitors in various parts of the country.

The president of the Famous Players-Lasky Corporation assured the committee that he stood ready to cooperate to the fullest extent. He told the exhibitors that he would investigate each case personally, summoning such officials of the company to New York as he thought necessary to get the fullest information on each of the mooted points.

He also assured the committee that the members would be given access to all records, files and business correspondence at the disposal of his company.

S. A. Lynch Present

Early in the present week a third meeting was held and indications pointed to several more conferences. At this meeting the southern situation came in for special mention, and S. A. Lynch, president of Southern Enterprises, and Y. R. Freeman, general manager, were present to assist Mr. Zukor in answering questions pertaining to conditions in the territory which they represent.

It was evident during the course of the meetings that both sides seemed bent on securing an adjustment satisfactory to all concerned.

In addition to the extended discussion concerning the activities of the Southern Enterprises, the committee heard of enterprises in New England also came before the conference in like manner.

Will Investigate Personally

In view of Mr. Zukor's determination to take up personally each individual grievance and ask the witness when he has obtained full information on each one, it is likely that the committee of five will be reduced to two. W. A. True of Hartford, Conn., and H. J. Varner of Lexington, N. C., as it was considered it would be a hardship to ask the other members to remain in New York the length of time necessary to conclude the investigation. The other members are James Lister of Detroit, A. R. Pramer of Omaha and Gus Schrider of Indianapolis.

Membership was also a subject taken up at the meetings with a number of charges made by Mr. Cohen against the National association, namely, that that body alone was responsible for censorship in the state of New York.

Mr. Cohen's statement that the committee proposed to take up grievances with other companies was to the effect that the committee would not stop with the Famous Players-Lasky Company, but will "go right through" the other companies, receiving compliants of inequities and calling for an adjustment of all inequities formally presented.

Mr. Zukor made no specific answers to the flood of questions hurled at him, preferring, he said, to await until such time as he was in full possession of the facts in each individual case.

Christie in London

(Special to Exhibitors Herald)

NEW YORK, Aug. 23.—Word has reached here of the arrival in London of Charles H. Christie, general manager of Christie Film Company. Mr. Christie will look after the affairs of the company in England, where Christie Film Sales, Ltd., has been incorporated recently, and Continental Europe.

Stanley Company Will Build Theatre Costing More Than One Million

PHILADELPHIA, Pa., Aug. 22.—Active plans for beginning work on the new theatre to be erected at Eleventh and Market streets in this city are being made by Stanley Company of America. This combination theatre and office structure originally was to have been built two years ago, but high costs caused the company to postpone work.

It is expected that the building will cost approximately $1,200,000. This is the third large theatre project planned or now under way here. Felt Brothers are erecting a house at Nineteenth and Chestnut streets. The lease held by Fox on property at Sixteenth and Market streets calls for the erection of a theatre to be completed in two years.

New Theatre Owners Assiciation to Admit Motion Picture Men

(Special to Exhibitors Herald)

NEW YORK, Aug. 23.—It was announced by the new theatrical managers' association, which met last week at the Pennsylvania hotel, that as soon as the organization had been perfected membership would be open to motion picture producers and exhibitors, burlesque producing managers and burlesque theatre managers.

Present membership in the association is limited to the Producing Managers' Association, the United Managers' Production Managers' Association and the Stock Managers' Association.

Watterson Rothacker Returns This Month

Watterson R. Rothacker, president of Rothacker Film Company, sailed home on the Olympic, leaving England on August 24, according to a cable received by John G. Hahn, secretary of the Rothacker company. Mr. Rothacker was accompanied to Europe by his wife and daughter, Virginia.

Pasteur Treatment Is Given ScenaRist

(Special to Exhibitors Herald)

NEW YORK, Aug. 22—Frances Marion, well-known scenario writer, and her husband, Frederic C. Thomson, who were bitten by their pet dog, have been in a local hospital taking Pasteur treatments. Examination of the dog's head disclosed rabies.

Donates to Charity

LOS ANGELES, Aug. 23.—The motion picture industry here has contributed $10,000 to children's charity in the last six months, according to a statement by Robert E. Wells, manager of the Assistance League's film location bureau. This sum represents rentals paid by film companies for locations obtained through the bureau.

MABEL NORMAND, star of "Molly O," the Sennett-Associated Producers Production, talking over a scene with Richard Jones, her director.


**Warren Predicts Closing of 5,000 Houses in Summer**

**Distributor Thinks Time Is Coming When Many Theatres Will Not Operate Between June and September**

**THE** Pacific Coast region has been the white spot on the map of the United States not only in motion pictures but in other economic conditions. Social conditions throughout the present summer," says F. B. Warren, president of the corporation bearing his name, upon his return from a six weeks' trip throughout the West, with stops in Salt Lake, Omaha, San Francisco, the Bay cities, Chicago, Cleveland and many other points in between.

"Motion picture patronage in California this summer has shown a very slight decrease over the year before, despite all claims to the contrary, by unformed persons in the East."

"In Los Angeles Sid Grauman has had one of his best summers; not his best, but one with which he is satisfied. Fred and Roy Miller have had a good summer at the California and the Miller; Mack Sennett has had an exceptionally good summer at his attractive Mission. Also, Al and Sol Lesser have done well most of the summer with their Kinetona and when they ran into a little streak were wise enough to close the house for long anticipated improvements, reopening quickly to good business.

"In San Francisco Turner and Dahke have played to excellent business at the Tivoli and in their chain of theatres in the state, with possibly one or two exceptions.

"Eugene Roth told me that the volume of patronage in the Paramount-aided houses under his direction has been quite satisfactory and he then stated, what many other exhibitors are telling me: that the public is growing more selective every day in its choice of pictures, entertainment and is shunning both themes and personalities that it does not like. He is very properly placing the blame in the proper proportion upon pictures lacking in appeal and power. The Roth theatres are open to produce other than Paramount pictures and his selection of such outside pictures is broad-minded and not subject to the politics or competitive phases of the industry.

"M. L. Markowitz of the Strand has had a profitable summer, and I should judge that the price he has just paid for "The Three Musketeers" is the highest film rental ever paid in the city of San Francisco. Louis Greenfield of Paul & Greenfield, controlling several downtown second-run theatres of much more than second-run importance in their city, has had a good summer, and so have Ayrkerman and Harris. This latter organization in association with Marcus Loew has two tremendous theatres nearing completion in Los Angeles and San Francisco respectively.

"Sid Grauman in association with the Zukor interests is building a whole of a theatre, the Metropolitan, in Los Angeles, and his operation of three Zukor-aided houses in Los Angeles means that he will have to go outside to other companies for at least some feature productions. This is likewise the case in San Francisco, where the new Roth Granada will give the Paramount affiliation four theatres in the heart of the city.

"In a part of the Far Northwest there has been an industrial recession in a few cities, and these recessions are valid and understandable. But in the main the Jencen & von Herbert theatres are thriving.

"In Salt Lake George Mayne tells me that Mr. Swanson and himself are well satisfied with the summer patronage they have had.

"The Goldberg brothers in Omaha, quite accustomed to feeling the effects of a Nebraska summer, have had a summer satisfactory to themselves on the direct statement of Harry Goldberg to me and as evidence of their satisfaction they are building another very large theatre.

"Two months ago I took occasion to advise exhibitors not to reduce their admission prices, saying that at present admission levels they were giving the public more for their money than they could buy in any other line in the world. I pointed out that it would be better to mortgage their theatres to foot temporary losses than to cut admissions.

"On the day that I gave this advice Aaron J. Jones used quarter page advertisements in the Chicago dailies to announce reduced admission levels in his theatres. The thing that is not generally known is that after a few weeks Mr. Jones restored his prices to their former levels and they are there now and going strong. Mr. Jones said to me last week that he was wrong in reducing prices and realized it almost instantly, so I put the book to him and he agrees.

"Nathan and Max Ascher have, with the exception of the one hot spell that the summer patronage in Chicago, had a good summer over their circuit and business is now attaining normality.

"It is not often that I care to make a prediction in this business but there is one that I am going to make: "The time is coming within the next year, or two years, when 5,000 motion picture theatres throughout the United States will lock the front doors on June 15 and keep them locked until September 1 or 10. They will not print a picture or show a picture in that time.

"Theatres doing this will have to pay rent to landlords, or if owned by their management, will have to charge up rental for this closed period. They will also have to pay taxes, and interests on mortgages. And that in most cases will cause staff overhead, film rentals, advertising and exploitation overhead. And then they will escape breaking at a current loss every week than the loss incurred by closing up and going out of business for the summer. This is going to happen in territories where oppressive heat is inevitable. Owners are going to stop fighting the elements. If certain exhibitors lock the door, can take such a loss they are going to the banks and give their notes and borrow their summer losses. Take the blow and fight on."

September 3, 1921

**Fox Salesman Dies**

(Special to Exhibitors Herald)

**NEW YORK, Aug. 23.—George S. Cook, well known in New York theatrical circles as a salesman at the Fox exchange in Buffalo, died here last week. Ptolemaic poisoning caused death.**
Federal and Local Officials Ban Fight Films in Chicago

Chief of Police Threatens to Revoke License at Any Theatre Advertising Picture—May Seek to Imprison Rickard

Motion pictures of the Dempsey-Carpentier bout have found their way to Chicago. But the general public is aware of their presence in the city only through the glaring headlines in the newspapers. If Chief of Police Fitzmorris and John V. Clinnin, assistant United States district attorney, have their way the public will get no opportunity of viewing the pictures.

Chief Will Not Grant Exhibition Permit

Chief Fitzmorris, who is ex-officio head of the censorship board, has announced that no permit will be granted for the exhibition of the pictures. He states further that if any attempt is made to show them it will be stopped by the police. If any theatre should advertise an exhibition of the film the chief states that he will recommend that its license be revoked.

The pictures were brought to Chicago by Promoter Tex Rickard, who is now at liberty under $10,000 bonds for bringing the films into the state in violation of the interstate act. Private exhibitions of the picture have been given for soldiers at the various hospitals in Chicago and vicinity.

When the pictures were first trans-
ported from New Jersey to New York, both Rickard and Fred C. Quimby, producer of the pictures, pleaded guilty to violation of the law and paid the maximum fine of $1,000 each. Since that time, the pictures have been running in seven New York theatres, with large crowds attending each performance.

Although it is believed that Rickard will follow the same procedure in Chicago, it is understood that federal officials may seek to impose the full penalty for violation, which is a fine of $1,000 and one year in prison. The latter would be suspended, perhaps, if the promoter refrained from exhibiting the films for profit.

Early action on the case by federal officials is contemplated. It is possible that Attorney Clinnin may ask an indictment of Rickard this week.

Reformer Prefers Fight to Sex Films

SAN FRANCISCO, CAL., Aug. 23.—Prize fight pictures, which are prohibited by law, may be more inspiring and desirable than the sex appeal pictures which are permitted exhibition, according to Mrs. Culla J. Vayhinger of Upland, Ind., national director of the Woman's Christian Temperance Union, which is holding its forty-eighth annual convention here. Mrs. Vayhinger says that censorship is purely commercial and has been left in the hands of the industry.

What Exhibitors are saying about EXHIBITORS HERALD

"I am a subscriber to the HERALD and I think it is the best trade paper on the market today, and I believe I have read everything in it. ads and all."—C. A. Duncan, Lyric theatre, Carlisle, Ky.

"We take the EXHIBITORS HERALD and value it very much, as it aids us very much in selecting of pictures."—E. W. Swarthout, president, Palace Theatre Company, Aurora, Ind.

"I have been a subscriber to EXHIBITORS HERALD for a number of years and have found it very helpful in getting a line on pictures."—George P. Zeppos, Plaza theatre, Wheeling, W. Va.

"Enclosed please find remittance for subscription to EXHIBITORS HERALD, starting immediately. It seems we can't get along without it and can find no substitute for it."—William B. Hoerr, Harriet theatre, Hardin, Mont.
Committee Is Now Considering New Motion Picture Day Plan

Event Is Postponed Until Later This Year or Some Time in 1922; Stars and Directors Offer Services

(Special to Exhibitors Herald)

NEW YORK, Aug. 23.—With the Motion Picture Theatre Owners of America opposing a national Motion Picture Day as sponsored by C. C. Pettijohn, the event has been definitely postponed until a later date this year or until some time in 1922.

In announcing this, Edward M. Saunders, chairman of the general sales managers' committee for Motion Picture Day, stated that "several valuable suggestions received by the committee since the first announcement of Motion Picture Day will be incorporated in a new plan now being worked out."

The committee recommended postponement because "a large percentage of the motion picture theatres in the United States are now closed owing to present depressed conditions, and it is manifestly unfair to permit those exhibitors, producers and distributors throughout the country who so generously agreed to participate in the plan to assume the entire burden and responsibility of the contributions agreed upon under the original plan."

Attending the meeting were Morris Kohn, president of Reaart; Saul E. Rogers, vice-president of Fox; Lee Conselman of Paramount; Gabriel L. Hess of Goldwyn; Earl J. Hudson of First National; Charles R. Rogers of R-C Pictures; C. C. Pettijohn and Mr. Saunders.

Under the new plan it is said that offers of stars, directors and authors to participate will be accepted.

Hearst Says Plan Is Unworthy of Industry

William Randolph Hearst, president of International Film Service Company, Inc., through George B. Van Cleve, vice-president and general manager of the company, states that Motion Picture Day is a plan unworthy of the dignity and solidarity of the motion picture industry. The statement reads:

"This company sees no reason why the exhibitors should be called upon to contribute their earnings to the proposed project. We have found the exhibitors intelligent and we know that they will fight shoulder to shoulder with the producers in every legitimate way, but it is not equitable to ask them to do it in the manner that the advocates of 'Motion Picture Day' are suggesting."

Warning: "Expect Retaliation"

(Special to Exhibitors Herald)

NEW YORK, Aug. 23.—Severe retaliatory measures will result if the United States enacts the proposed tariff on foreign film, in the opinion of Louis Mercanton, Count di Revel and Alfred Lever, leading film representatives from France, Italy and England, who met here last week.

Mr. Mercanton declared that if the tariff measure is passed the importation of American films by France would be absolutely prohibited. Canada, according to Ernest Shipman, is "itching" for the United States to pass the measure so she can come back at her with a similar tariff. He predicted that the exhibitors and distributors in Canada stand ready to form their own producing companies if a tariff is imposed on foreign products.

Mr. Lever declared that the proposed tariff is iniquitous since one-half of 1 per cent of the films shown in America were made in Europe, while in England alone 85 per cent of the films shown were made in America.

Theatre Men Meet Opposition in Plan to Reduce Wages and Costs

The plan of theatre owners of the country to reduce wages of operators and musicians in an effort to lower the cost of operation is meeting strenuous opposition from unions.

While agreements have been reached in certain sections of the country, strikes of both operators and musicians are threatened in other localities. The following is a resume of the present labor situation:

Houston, Tex.—Following a refusal of the musicians' union to accept a reduction of 10 per cent in wages, the exhibitors here have notified union officials that they no longer will deal with them. Just what will be the outcome of the conflict is not known.

Oklahoma City, Okla.—The musicians' union here has withdrawn its demand for an increase in wages. This action averted a walkout, for theatre owners had declared their determination not to yield to the demand.

St. Louis, Mo.—Exhibitors of this city have notified their operators that a reduction in wages will become effective on September 15. The reduction will be from $43.30 a week to $38. The matter is to be referred to a meeting of the operators.

Kansas City, Mo.—Although it was thought that an agreement had been reached with the musicians here, the orchestras at the Liberty, Dore, Newman, Royal and Twelfth Street theatres have been called out. The dispute is over the question of the number of hours the musicians shall play.

Mike Rosenberg Now Actively Associated With Irving Lesser

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 23.—One step in the expansion of the West Coast distribution system of Western Pictures Exploration Company, of which Irving M. Lesser is head, is the active association with the company of Mike Rosenberg, who has been head of De Luxe Film Corporation of Seattle. Rosenberg also was interested in the Jensen & Von Herberg organization.

Rosenberg's association with the company means, it is said, that the Lesser organization will be greatly expanded and that hundreds of thousands of dollars will be expended in addition to the yearly turnover already under full sail.

"Old Nest" at Capitol

(Special to Exhibitors Herald)

NEW YORK, Aug. 23.—Rupert Hughes' "The Old Nest," produced by Goldwyn, opened this week at the Capitol theatre following a run at the Astor.
New York Censors Call It Common Sense Censorship

The one feminine member of the New York censorship commission announced that she would use "common sense" in the regulation of motion pictures. A glowing example of this "common sense" policy is the cutting of bathing girl scenes from two of Pathé's news reels. The last elimination was made because the censors considered the bathing suit worn in violation of the New Jersey laws.

Pathé plans to carry the case against censorship to the supreme court of the United States if necessary. Enlist the support of your patrons in your fight against censorship and such action as Pathé is now called upon to take will be unnecessary in years to come. "Common sense" censorship is an unknown quantity. What one censor eliminates another approves. This alone shows the fallacy of legal regulation.

In an effort to repeal the New York law the exhibitors plan to launch a state-wide campaign in which the support of the public will be sought. This plan of the New York exhibitors is to be commended. Other exhibitors of the country should find a lesson in the New York case and should now begin a process of education of their patrons as suggested in the plans of the PUBLIC RIGHTS LEAGUE.

The Blue Sunday agitation is an arrogant attempt of a very small minority to rule their neighbors. This theatre gives exhibitions on Sunday because it believes that the patronage of the public makes plain its approval.

PUBLIC RIGHTS LEAGUE.

This is copy for slide No. 18. Each week there will be printed in this space a brief message of information and argument aimed to inform the public correctly concerning the issues involved in the campaign for the freedom of the motion picture.

PLEDGE

THE PUBLIC RIGHTS LEAGUE

"For the Freedom of Motion Pictures"

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws.

Knowing that immediate action must be taken to maintain the freedom of the screen, I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE, my only obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

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Clip Out! Sign! And Become a Member of League.
Exhibitor Reports Aid Director
Says Dallas Fitzgerald

Universal Official Contends That Constant Reading of
"Herald" Department Is Source of Education

THE multitude of contributions to "What the Picture Did for Me" and the endless stream of unsolicited communications commending the department are indicative of its value to the exhibitors of the country.

An appraisal of the department, however, discloses that its scope is not confined to that of booking. Few exhibitors realize, perhaps, that the reports they contribute weekly form a "book of instructions" for the director on the lot.

The writer had dinner one evening last week with Dallas M. Fitzgerald, director for Universal, Mrs. Fitzgerald, and W. L. Hill, director of publicity for the Chicago office of the producing company. When handed a late issue of the Herald, Director Fitzgerald adjusted his glasses and turned immediately to "What the Picture Did for Me."

"This is the department I always read first," commented the director.

"Why?" he was asked.

"Because no director can afford to overlook a bet. We must be constantly alert for new ideas. Through this department the director is in touch with the exhibitor and through the exhibitor with the public."

"By thoroughly studying this department a director knows the type of picture that fails at the box office and he knows also the type of picture that proves successful."

"If a director finds that one of his pictures is not pleasing the exhibitors he seeks a solution of the problem and in his next picture makes an effort to include those qualities of production which command public favor."

Contributors to "What the Picture Did for Me" will realize from Mr. Fitzgerald's statements that their audience is not confined to the exhibitors readers of the Herald. For that reason, if for no other, exhibitors should contribute to this department. It is the one medium in the industry to which producers, distributors, directors, actors and theatre men can turn for information on the demands of the public for entertainment.

In line with Mr. Fitzgerald's statement that "no director can afford to overlook a bet," he declared that he did not oppose the importation of the higher class of foreign productions. If foreign pictures in some respects excel American productions "we want to know it," he said. He does not believe, however, that the American producer has anything to fear from foreign competition.

MONEY MAKING IDEAS
Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By ALLEN-CHARETTE, INC.
(Capitol theatre, New Bedford, Mass.)

Every feature we use, we advertise to the limit, as we can only have window display for 100 or 150 one sheets throughout our city. We also use 200 cards, as well as from 5 to 10 twenty-four sheet stands and find that cards are a great asset where we cannot get one sheet display. Our advertising has instructions to place as much of his advertising as he possibly can opposite street car stops throughout the city, as we find when patrons are waiting for a car they cannot help but see our display.

This has proven so, as our patrons have informed us when a space is "dead" and we have assured them would not occur again.

We also use an average of from 3,000 to 4,000 heralds on each change of bill.

By MRS. W. H. HELFER
(Manager, Itasca theatre, Alice, Tex.)

I live in a small town and it would seem these times, I try to save every way. One way I have greatly cut down my advertising expenses by saving my own sheets, and printing new titles. I am able to save rebuying each time I show one particular star. I have my one sheet boards provided with doors covered with wire net and while eliminating the cost in above described way, I can avoid buying so much paper.

Texas Exhibitors to
Open Fight on Law
(Special to Exhibitors Herald)

BRECKENRIDGE, TEX., Aug. 23.—From all indications managers of the seven theatres here are going to force the city to prove the legality of the Sunday closing law. Although the theatres were permitted to operate under the former administration, the present city officials have clamped the lid on Sunday shows. Manager Zimmerman of the National theatre says the exhibitors plan a determined fight against the closing order.

Takes Stamp in Fight
On Picture Censorship
(Special to Exhibitors Herald)

MARION, IND., Aug. 23.—In an effort to create sentiment against local censorship, Manager Billy Connors of the Marion Theatre Company has been addressing audiences at both the Luna-Lite and Marion. He has urged his patrons to protest to their councilmen against enactment of a censorship measure.

Director and Assistant
Together Eight Years
(Special to Exhibitors Herald)

LOS ANGELES, Aug. 23.—Frank Lloyd, Goldwyn director, and Harry Wel, his assistant, who are working on "The Sin Flood," have just completed their eighth year together. The association was formed at the time Lloyd took up the megaphone.

Hughes Feature Will
Play London Alhambra
(Special to Exhibitors Herald)

NEW YORK, Aug. 23.—Goldwyn officials state that arrangements have been made for exhibition of Rupert Hughes' "The Old Nest" at the Alhambra theatre in London, beginning on August 29.
Theatre Observations III

Madison street, dividing line between North Side and South Side, basis of the street numbering system and main artery East and West of city life, is to Chicago in the film theatrical sense what “Main Street” is to Gopher Prairie, Minn., in Sinclair Lewis’ best seller.

In the three blocks between State and Wells street at 5 o’clock on the afternoon of Sunday, August 21, a showman as observant as Mr. Lewis might have gathered data for a discussion which could not have been confined to the limits of the present page.

Pedestrians favored the South and shady side of the street, although it was unseasonably cool and unusual numbers were out. Habit, possibly. An observer following the crowd, as even observers do, would have observed, among other things, the following:

**McVickers:**

Sister theatre to the Rialto, where Ben Turpin drew crowds last week. Zena Keele, in personal appearance without a picture, the feature attraction in billing, “EIGHT BIG ACTS ALWAYS” a stock line, in secondary position. Inner lobby, holding possibly 500, packed. Line forming at box office.

**Casino:**


**Rose:**

A little theatre with a big lobby. Opposite Casino. Tom Mix in “After Your Own Heart,” Fox, and Mack Sennett’s “Call a Cop.” Associated Producers, share prominence in billing. A front that people look at. A ticket girl in keeping. Steady sales to many who drop out of passing procession.

An apple dropping from a tree, as countless billions of apples before and since have dropped, led to the discovery of the laws of gravity.

A tea kettle full of water boiling, as countless gallons of water have boiled, led to the invention of the steam engine.

Observation was actually responsible.

Is it impossible that observation of theatre audiences may lead to the formulation of a perfect managerial scheme of things?

Read the unvarnished record of recent observations of Chicago theatres presented herewith before you shape your answer. Then ask yourself, “Do I really know my audience?”

**Alcazar:**


**Pastime:**

Directly across street. Black and white sign, electric at night, announces, on one side, “Thomas Meighan’s Latest,” on other “A Paramount Picture.” Title, discovered on half-concealed three-sheet, is “The Conquest of Canaan.” Pedestrians don’t notice it. Don’t go in.

**Star:**

Next door. Billed like circus (old fashioned). Every inch of space covered. Every color in the rainbow used. Keynote sign reads:

THE TIGER GIRL
THE STORY OF A SIREN
TALE OF LUST
A SLICE OF RAW LIFE

This for a Triangle reissue that was well received in good theatres throughout the country when published in the heyday of Triangle pictures.

LaSalle:


**Band Box:**


Thus Chicago’s “Main Street.” Not its representative thoroughfare but probably mistaken for such by many. Too bad.

A Lewis might penetrate exteriors and find illuminating circumstances. A less gifted moralist might list the following conclusions:

1. “8 BIG ACTS ALWAYS” means less to the man in the street than one film star. (McVicker’s.)
2. Reissues require careful treatment. (Casino.)
3. Picture shoppers are anxious for new product. (Rose.)
4. Nobody relishes operations. (Alcazar.)
5. The title is important. (Pastime.)
6. %±#” #—*&%$±”(—$)
7. It pays to advertise—intelligently. (LaSalle.)
8. (See No. 6.) (Band Box.)
Suggestions in the Stills

(Contributed by the exploitation department of Associated First National Pictures, Inc.)

Marshall Neilan’s four-episode feature special, “Bits of Life,” one of Associated First National’s early fall releases, is, from the standpoint of presentation, one of the rare pictures of the coming season for the enterprising exhibitor who has at his disposal stage facilities for picturesque settings and prologues.

Four stories in one, each in different tone and tempo, dealing with contrasting situations (not more than three characters in his presentation) and constituting what may fairly be termed a unique production. The first is an ironical story of crooks and “wise” men, with a real O. Henry twist as its climax. The second is a bitterly realistic study of an ex-convict, and poetically inclined barber whose dream was to recover his hearing — only to find, when he did so, that he was better off in a world of soundlessness and sad illusions.

The third story is a grim drama of the Chinese underworld, in which Fate and coincidence combine to mete out justice to a degenerate Oriental. The fourth is a clever travesty on the “Graustark” type of romantic and royal melodrama, with a finish that makes the audience the victim of a practical joke, but sends them away laughing at their own gullibility.

On the score of presentation, the exhibitor has two choices, if he is in search of an individual and colorful prologue. He may elect to cock the Chinese atmosphere and the Chinese theme, and build a prologue in pantomime, using two (not more than three) characters—a Chinaman in the general make-up used by Lon Chaney and a girl costumed as are Teddy Sampson and Anna May Wong.

The theme of the prologue would naturally be the birth of the child to the young couple, in China, and of rejoicing to the young mother, and of rejoicing to the Chinaman, as well, until he discovers the horrible fact that the infant is a girl instead of a boy. (Daughters, in China, it should be noted, are by many considered a disgrace and a misfortune, and it was long the custom to slay them at birth. A son, on the other hand, was the greatest good fortune that could befall a father, because, among other things, he would win heaven for his parent after death by his prayers at the parental grave.)

Simple but effective pantomime could be devised to express the situation, culminating in the discovery by the father of the child’s sex. In the fury of his disappointment, he sets upon his child wife and beats her into insensibility with a bamboo rod. At the point where the Oriental begins his assault upon the woman, the lights should slowly fade and the picture commence. A suggestion for an appropriate setting for such a prologue is contained in the accompanying illustration.

A radically different prologue, but one that may be made equally picturesque, and is really more inclusive of the entire production, is what may be described as “A Prologue Revue,” entitled “Bits of Life.”

Eight characters—six men and two women—participate in this prologue. None of them speak. Each is introduced singly from the stage to the audience by a lecturer, who may be garbed to represent either Time, or Fate, speaking a few appropriate words in description of each character as he or she steps out of the wings.


For costume, each character should follow, as near the stage, as specially painted by their prototypes in the picture. “The Crook” should be a fashion-plate of the “confidence-man” type, immeasurably dressed, with a slight inclination to gaudiness. “The Detective” should follow recognized “plain clothes” lines in his apparel. “Dr. Poet” is a pleasant-faced, gently person of middle-age, wearing glasses and carrying a volume in his hand or pocket. “The Chink” should as nearly as possible correspond in make-up to Lon Chaney himself, as illustrated in the reproduction of his famous characterization on this page. “The Chinese Girl” should wear the recognized garb of Chinese women. “The Millionaire” appears as a middle-aged, kindly, industrious capitalist, or a pleasant-faced, gentle person of middle-age, wearing glasses and carrying a volume in his hand or pocket. “The Barber-Poet” should be a swarthy, middle-aged man, wearing a mustache, dressed in evening clothes and with a broad red ribbon diagonally across his shirt front. “The Princess” is best represented by a tall and beautiful blonde, in evening gown with a fur-trimmed opera cloak, following in general the costume of Harriet Hammond in the fourth episode of “Bits of Life.”

The lighting and scenic background of the prologue may be made as simple or as elaborate as the exhibitor’s wishes and his resources indicate. A schedule of colored spot lights for each character can be worked out by those exhibitors who have the facilities at their command — basing this schedule on the current theories of the psychological value of color and making each color used express the character and disposition of the man or woman portrayed.

In the same manner the drops used for the stage setting may be simply a neutral-toned velvet curtain draped around or over the stage, or they may be such drops done by the house artist may be employed to give the prologue a greater variety of color.

When the last of the eight characters has been introduced an appropriate choral number may be sung in accompaniment to the orchestra, or a few simple choral evolutions used as an exit device. The picture begins as the last character has left the stage.
Exhibitors will develop a special attraction policy in 1921-1922.

Big productions no exhibitor can afford to ignore necessitate formulation of exploitation and presentation plans commensurate with footage and box office endurance.

Long runs, sustained advertising campaigns, durable presentation and attendant policy problems engage the showman who is to run "the big stuff" of the coming season.

"Over the Hill," first of nine special features announced as available at Fox exchanges, comes to the exhibitor in ten reels after a run of a year in New York. It is ideally qualified to be made the basis of plans for the development of the required theatre policy. It is likewise an eminently suitable attraction with which to test the policy that is evolved.

As the first step in the evolution of a program for the exhibition of "Over the Hill" the exhibitor should view the picture in company with his aids. From an advance screening the following important facts will be gathered:

1. The picture will stand a protracted run.
2. It will build as it runs.
3. It will appeal strongly to every person who has known a mother—and more strongly to the person who has not.
4. It cannot be advertised too extensively.
5. It justifies increased admission prices.

The New York history of the picture logically becomes the basis of the booking calculations. Arrangements should be made to exhibit it for a period as long as is required to accommodate every person who may be reached by standard and word-of-mouth advertising.

Invitation Screening Starting Point

Whether the two-a-day policy is adopted, with or without reserved seat sale, or an attempt is made to conform more closely to established house custom, every effort should be put forth to handle the entire engagement as a great event of a great theatrical season. Under no circumstances should an attempt be made to curtail footage, as every inch of the picture contributes to the strength of the production and to eliminate a scene is to work directly against the box office.

Bookings made and dates set, it is advisable to start the advertising campaign three weeks or a month before the opening. If it is possible to give an invitation screening this should be held at the outset of the campaign. Newspaper people, school heads, city officials, club officers, church representatives and others in influential positions should be invited to the private screening.

The opening announcements in the newspapers and upon the screen should follow immediately. It will be found that news columns will be open to receive the excellent fact stories furnished in the exploitation material prepared by the Fox Film Corporation, stories upon which many editors should see fit to base editorials.

Stills As Slides Effective

In addition to the straight screen announcements the original still strips presented herewith may be used effectively. A set of stills may be obtained and transcriptions to slides made at little expense and with good results. Other stills in the complete set offer similar
Mary Carr, as “Ma Benton,” central character in the Fox special, “Over the Hill.” This and other illustrations on this page are from 10x13 photographs by Alfred Cheney Johnston which are being used in page layouts by American newspapers with credit accorded the production advantages, making possible a screen campaign of enduring effectiveness.

The Fox press sheet contains a wealth of valuable material. The following is a brief catalog of its contents:

- Stands, 34 sheets.
  - 2 styles:
    1. A block stand that literally screams “Over the Hill” from any distance.
    2. A pictorial stand depicting the lovable and unlovable characters of the story.
    3. Combination pictorial and big letter stand of peculiarly pleasing and artistic effect.
- 8 Sheet—1 Style Block
- 6 Sheet—1 Style Pictorial
- 3 Sheet—1 Styles Pictorial
- 1 Style Block
- ½ Sheet Cards—2 Styles Pictorial
- 1 Sheet Tuck Cards—1 Style Block
- Muslin Banners—36 inches x 112 inches
- 14 x 24 Lobby Display, 2 scenes and title card
- 22 x 28 Lobby Display, 2 scenes in colors
- Slides—3 Styles
- Star, scene, ad cuts and mats
- Deluxe 2 color Exhibitor’s Campaign Book
- Broadsides, Press Sheet and Exhibitor’s Aid
- 4 page Small Leaflet Heralds
- Circus Heralds
- Musical Score

(Complete Reviews of the New York press can be obtained from the Home Office for the asking.)

The cuts for newspaper advertisements are exceptionally well suited to the picture. Small reproductions of two illustrations extensively used are reproduced at the beginning of this discussion. They show Mary Carr and John Walker as Ma Benton and the “black sheep” in the picture, the two central characters which will be discussed in every home when the picture is in engagement.

**Picture Facts Good Copy**

For copy, in addition to that which is furnished, recourse may be had to the facts of the New York run, comments of the New York newspapers, figures of the New York and the local attendance, the latter being set forth daily in run totals, in comments by patrons and in incidents of the engagement.

An especially promising basis for window and interior displays is provided in a series of nine photographs posed by Alfred Cheney Johnston, showing Mary Carr as Martha Washington, Harriet Beecher Stone, Molly...
The billboard matter prepared for exhibitors advertising "Over the Hill" stresses pictorially the dominant note of the play. The characters are "homey" characters. The background is in keeping with the title and the story. The title is presented in such display as to convey at once its full import. Remarkable singularity of purpose and uniformity of treatment obtains throughout. The twenty-four sheet is typical of the stock available.

Pitcher and other women prominent in American history. The photographs are 10x13 inches, excellently finished, and are being used by newspapers throughout the nation for page layouts, with credit to the Fox production.

**Paper in Keeping with Picture**

Billboards should be contracted for on a large scale throughout the community and well beyond the usual territory. Surrounding towns and cities should be included in the advertising field and reached through the mail with whatever material is used for that purpose.

A post card series used in the New York run, distributed to patrons for signature and mailed by the management, carried the fame of the production into every corner of the country. Duplication of that stunt upon a smaller scale is certain to produce results.

The paper provided is strikingly in harmony with the production itself. It is admirably designed for protracted display, delicate rather than bizarre and constant in its appeal. Specimens presented in accompanying illustrations are representative. Examine them with the idea of long and prominent display in mind and their value is apparent.

**The Logical Test Picture**

"Over the Hill," specially screened for this department with a view to determining the general theatre possibilities of the extra footage production, is logically the test picture of a big picture season.

A continuous run of one year has demonstrated that:

It is one of the most powerful screen stories ever produced; its appeal is to every human being; its title is clean, concise and effective; it is an extraordinary box office attraction.

The present digest is given for the benefit of exhibitors whose program order must be rearranged for the accommodation of this and other attractions of similar magnitude.
“Thunderclap,” “Shame” and “A Virgin Paradise,” three Fox special productions for the 1921-22 season, have been opened at the Central, Lyric and Park theatres, New York, respectively. It is said that the newspaper advertising campaign which preceded the triple opening established a record for newspaper advertising in New York City.

Two-column advertisements were used throughout the campaign. Accompanying illustrations show four of the spaces used, necessary reductions being made.

Note the size of the space used for the first announcement. Note the scale upon which the campaign was developed to the day before the opening and the day of the first exhibition. Advertising of that size, carried in all of the New York daily newspapers, must be taken as indicative of the scale upon which the campaign was conducted.

Space rates are high in the largest American city. If the total cost of the campaign were set down the figure would doubtless arouse disbelieve in some quarters. It would be a figure such as is commonly described as “staggering.”

The fact that the sponsors of the pictures regarded them as worthy of such expenditure is important to theatre men who will later use the same productions. Obviously, if they are worthy of that sort of campaign at their premiere, they are worthy of big exploitation at any subsequent exhibition.

Theatre men using the attractions in the future will do well to follow the example set. Campaigns in keeping with the original should be conducted in every city. And the productions have the material necessary to the execution of such advertising plans.

Consider the titles alone.

“Thunderclap” is a strong title. In itself it promises much. It suggests action, strength, substance. A glance at the advertisements used shows something of the character of the play and gives an important catchline—“The greatest race-track drama ever staged.”

“Shame” is a no less striking title. Catchlines describe it as “The surprise thriller of all time,” and “A great drama magnificently conceived, superbly executed.” In the advertisements used for that production, also, a small but forceful illustration gives an interesting suggestion as to the type of picture it is.

“A Virgin Paradise” is less striking than the other titles, but the review of the picture printed in the Herald for August 20 gives the information that it is “a story of the jungle and civilized society,” that it presents Pearl White in her best picture since serial days and that “lovers of melodrama will storm the box office to see this Fox special.” Material there for an advertising campaign of big proportions.

The introduction of the three Fox specials to New York audiences was an auspicious one.
Postal Campaign Designed For Short Subject Drive

Theatre men exhibiting Tony Sarg's Almanac, a recently introduced short subject which has attracted wide attention, should find the post card series prepared for their use by the producers of great interest. Short subject exploitation, never developed to desirable degree, should be stimulated by the series.

The short subject is in itself a novelty. Trade and public have accorded it the reception always recorded a novelty. The campaign designed for its exploitation is novel in keeping.

Accompanying illustrations show the post card designs drawn by Tony Sarg for a mailing campaign covering five of the publications. The drawings are picturesque and the reverse style heightens their effectiveness.

Although the exhibitor is at liberty to use copy of whatever nature he desires upon the address side of the cards the following lines are suggested:

"Figure out for yourself" is the line suggested for the subject entitled "Why They Love Cavemen.

"Learn the origin of 'Ouch!' Then ask Edison if he knows," should focus attention upon "The Original Tooth Carpenter.

"Lizzie, the dinosaur, was a star member of Stonehatchet Hook and Ladder Company No. 1. See her sure, me cheld," is suggested by the company as a good line for "Fireman Save My Child.

"Robert Fulton has been given credit for inventing the first self-propelled boat, but what about Jonah?" is advanced as a good line for "When the Whale was Jonahed.

"P. T. Barnum had the right idea, but Johnny Stonehinge had it first," is the line for "The First Circus.

The lines suggested are suggestive in marked degree of the character of the productions. They suggest humor, antiquity and the vital ingredient known as pep. Lines of whatever nature used with the post cards should possess also these properties.

That such a series will be found effective it is almost unnecessary to state. Exploitation, as encountered by the public, has its edge dulled with use, as any other instrument. Short subject exploitation is a comparatively new variety and possesses naturally the attributes of any new instrument.
Newark Theatre Reopening Launches 1921-22 Season

Home furnishings to wedding rings was the range of merchandise identified by cutout with "The Great Moment" during its Newark engagement.

The first window display in the history of the Goerke department store was installed for the advertising of the Newark reopening.

"Well begun is half done."
—Old Proverb.

The redecorating is done. Many of the contracts are signed. The house staff is selected. The plans for the fall season are nearing completion. What about the opening?

The Newark theatre, Newark, N. J., closed for the summer, has been opened under the management of Peter A. and Adam A. Adams, with a twenty-five-piece orchestra under the direction of Leopold Freudberg. Henry A. Finter, a showman of twenty-seven years' experience, is managing director of the house, which is devoted to first-run pictures with presentation and auxiliary features modeled upon the performances given at the Rialto, Rivoli, Criterion, Strand and Capitol theatres, New York.

"The Great Moment," Paramount production featuring Gloria Swanson in an original story by Elinor Glyn, was the opening attraction, and Fred V. Greene, Jr., Paramount exploitation representative, had charge of the exploitation.

The reopening of the theatre was "sold" to merchants, as any fall opening may be sold, as an event worthy of celebration in advertising. Cooperative newspaper advertising and window tie-ups, etc., were thus procured in abundance, the newspapers giving freely of space to cover the news of the opening.

The first performance was strictly an invitation affair, influential and prominent persons being invited. That assured a good news story. The public opening the following day benefited naturally.

Thus the simple outline story of one fall opening. In it the essentials of a campaign of great or small proportions which will serve as well for any exhibitor, local conditions governing details.

"Well begun is half done."

A window display obtained at Broad and Market streets, referred to as "the busiest corner in the East," for the run of "The Great Moment."

A Newark merchant who would not permit installation of a co-operative window display accorded a cutout the position shown above.

Lobby and mid-auditorium views of the Newark theatre, Newark, N. J., recently opened for the 1921-22 season with a campaign which includes many features adaptable to similar occasions.
Lobby Art Developed in Australian Exploitation

Photographs and letter description received by J. H. Johnson, New York representative of Australasia Film Company, from Phil Goll of the Union Theatres, Ltd., Australia, are of special interest to exhibitors who fully capitalize their lobbies for advertising purposes. Remarkable development of lobby art is shown in the photographs presented herewith, a degree of development which has not been attained in every American city.

The Crystal Palace in Sydney is the theatre shown in the illustrations. It is the leading house of the Union Theatres Company and is used for special exploitation and first runs, much as certain Broadway theatres are used in this country.

The lobby of the Crystal Palace, shown in accompanying illustrations as decorated for three Associated Producers' productions, presents a not inconsiderable problem to the advertiser. It measures 48 feet from wall to wall and is 30 feet high at the top of the arch.

Examine the illustrations and see how "flash," "class" and "modesty" are obtained at will by manipulation of materials.

The display used for Mack Sennett's "A Small Town Idol" is distinctly a "flash" appeal. The horse cutout measured 42 feet from tip of nose to nethermost hoof. The rider was a separate cutout arranged to jump up and down spasmodically, while a mechanical insect was represented as boring into the hind leg of the horse. A green light flashed intermittently in the horse's eye, adding a novel touch at night.

For J. Parker Read's production, "Love," the display was one of "class" rather than "flash." Three red hearts, each 17 feet high, and two measuring 15 feet, were used. The illustration shows the arrangement. And an excellent result was gained despite the size of the material used.

Allan Dwan's "The Forbidden Thing" was represented more modestly. Pictures were relied upon to great extent, words being used sparingly, but with good effect. And in the illustration showing this display the tiny easels used as teasers are shown bearing card copy for "Lying Lips," a Thomas H. Ince production, which was shown two weeks later.

There is much to be learned from study of the photographs reproduced. The lobby which they represent is one which may be described as difficult. American exhibitors should find in the treatment accorded it pointers which may be applied practically to other problems.

Aside from the practical value of the photographs, they serve importantly in indicating the influence that exploitation wields in a country of which comparatively little is heard in the theatre sense. The doctrine of good advertising, which is the doctrine of good pictures, is being widely and capably spread.

That is good for all to know.
Exploitation Snapshots

CHARLES RAYMOND, Paramount exploitation representative in the St. Louis district, produced the above display of seven Paramount productions for the Wildey theatre, Edwardsville, Ill. As a result of the display shown and auxiliary work, it is reported, typical December business is being enjoyed at this time.

CIRCUS atmosphere was effectively established by D. Wolerstein, manager of the Majestic theatre, Jackson, Miss., during the engagement of "The Little Clown," widely exploited Realart feature starring Mary Miles Minter. The display is one of the best received from one of the best lobby advertisers identified with American theatricals.

GROTESQUE, humorous and dominating by reason of its size adjacent advertising, the huge cutout used for Paramount's "Too Much Speed" at the Lyric theatre, McKeesport, Pa., compares favorably with recent contributions of similar character. Wm. N. Robson, Paramount exploitation man, responsible.

SEMI-CUTOUTS from three-sheets and a painted drop, the total expense amounting to $10.50, composed the attractive display shown above for "The Passion Flower," First National attraction, at the Empress theatre, Owensboro, Ky. A. Banberger, manager, conducted the enterprise.

MR. WOLERSTEIN proves the efficacy of his exploitation for "The Little Clown" in the second photograph, showing the children attracted to the theatre. An accompanying note is to the effect that the photograph shows about one-third of the number that attended.

LIBERAL use of stock paper, with the addition of a human touch, served adequately in advertising the run of Vitagraph's "The Heart of Maryland" at the Royal theatre, in the Bronx, New York. As close inspection will show, the patriotic theme was carried out also in interior decoration.

LESTER'S Rivoli theatre, Columbia, S. C., newcomer in the active exploitation field, followed up his remarkable work recently reported in this department with the above lobby display for First National's "The Girl in the Taxi." Imagination and enterprise are outstanding impressions of the Rivoli contributions.

IN London, England, pedestrians gave close attention to the dignified street exploitation conducted for Vitagraph's "Black Beauty." The photograph shows, also, the front of the Vitagraph offices at 31-33 Charing Cross Road. Humanity does not vary greatly with a few thousand miles of distance.

THE stage of the Mark Strand theatre, Brooklyn, N. Y., was given the ensemble appearance of a huge wedding invitation when First National's "Wedding Bells" was in presentation. The illustration shows the general effect, which was not greatly disturbed by the singers and dancers who participated in the prologue.
Pictures of Progress

THE front of the Queen theatre, Hendersonville, N. C., was all but rebuilt for the exploitation of "The Passion Flower." First National attraction featuring Norma Talmadge. C. R. Glenn, manager, used stock material sparingly, relying upon originality and generally artistic appearance for the effect gained. The props are such as may be obtained with little difficulty in any city and the photograph proves the result worthy of the effort involved.

"SIDEWALK solitaire" was invented by Harry Swift, Paramount exploitation representative, for the exploitation of "A Wise Fool" at the Century theatre, Baltimore, Md. The man appeared for three days before and four days during the run of the picture, stopping at divers intersections and frequently blocking traffic.

"IT is better to buckle on your own sword, fare forth and do battle with the demon weather, than to timidly feed it bait in the form of curtailed program and the minimization to the point of cheapness of production expense." The policy is illustrated in the photograph showing the stage of Grauman's Million Dollar theatre, Los Angeles, during the run of Paramount's "Crazy to Marry." Bull Montana, prominent in the cast of the picture, made a personal appearance during the run.

S. G. SLADDIN, Paramount, conducted the "Too Much Speed" campaign in Syracuse, N. Y., one phase of which is shown in the illustration. Due to the exceptional enthusiasm with which the safety first campaign was taken up the slogan, which is the title of the picture, was shown via slide in almost every opposition theatre in town, indirectly advertising the Eckel theatre attraction.

S. VEN BRASCH, Danish artist, departed widely from established style in designing the above twenty-four sheet for "A Certain Rich Man." Benjamin E. Hampton production for distribution by the W. W. Hodkinson Corp. The figures are distinctive, the lettering is readable. Separation by incomplete panelization adds to the effectiveness of both. A billboard carrying the spread should get more than accustomed attention.

F. BURLINGHAME, manager of the Strand theatre, Dubuque, la., and Dan Roche, Chicago representative of the Paramount exploitation department, met and discussed weather, advertising, lobbies, etc. The above photograph was later sent to Mr. Roche. Note the effect of the perspective drop and the lattice installed, and remember it next summer. Mr. Roche states that Mr. Burlinghame improved greatly upon his suggestions.

JAPANESE effects in setting, costume and music characterized the presentation of "Where Lights Are Low." R-C production starring Sessue Hayakawa, at the Capitol theatre, New York. S. L. Rothapfel, manager of production, has seldom produced a more artistic setting. Its adaptable features are apparent.
WHEN "Miracles of the Jungle," Federated serial, was opened at the Roosevelt theatre, New York, good showmanship and arbitration averted a threatened anti-climax. On the heels of the Roosevelt announcement an open-air carnival featuring an animal show opened at an adjacent park. The advertising, naturally, clashed. A conference was held. The photograph shows the theatre ballyhoo that was erected at the carnival as a result of the conference. The theatre responded in kind. And both attractions prospered.

CHICAGO newspapers were given the above advertisement for three column display prior to the opening of "Headin' Home" at Barbee's Loop theatre, one of the few big displays appearing in the newspapers of the city during recent weeks. Babe Ruth added to the importance of the run as a news story by making a personal appearance. Grevier Productions, handling the picture for the Chicago territory, cooperated actively in the advertising campaign.

This Store is a Member of the One Hundred Per Cent. Quality League. 
Every article is guaranteed against "DECEPTION" of any kind

See the Big Paramount Production

DECEPTION

Thurs., at the.....
Fri. Sat. GRAND and Sun..... THEATRE

A Window Card That Was Used

A "100 Per Cent. Quality League" was organized in Great Falls, Mont., for the exploitation of the Paramount production, "Deception."

A card insured practically 100 per cent. membership of merchants.

Opposition to window cards is not always easily overcome. The flavor of advertising is obnoxious to certain business men, particularly those commonly referred to as "old timers," and it takes more than free tickets to a theatre to effect installation of literature.

The card prepared for the Grand theatre showing of "Deception" is an example of what may be done to overcome this type of opposition.

Read the reproduction of that card reproduced above.

Fashion for yourself your approach with such a card. Calculate mentally the arguments you would bring to bear where opposition was encountered.

How many merchants that you know would care to remain out of such a league, no matter how vaguely the league might be formed?

Not many in Great Falls failed to respond.

Good card writing is something of an art in itself. There has been great progress made since the beginning of motion pictures, but there remains room for further improvement.
"Doug" Presents—

"Douglas Fairbanks Presents" is the interesting line dominating the paper provided for exhibitors advertising "The Three Musketeers," said to have been produced at a cost of $1,000,000. United Artists, with a reputation for progressiveness in the billboard field, announce that previous efforts have been surpassed in the present instance and contribute the photographs reproduced upon this page as indicative of the preparations made for a record billboard advertising campaign.
MOTION pictures which give the impression of depth or relief, are a natural and logical development of cinematographic art. The day is not far distant when every big company will be producing them.

It was the writer's pleasure to witness recently a French-made film, an Arabian Nights tale, produced with all the natural colorings of deep ravines, rolling plains, beautiful draperies and natural flesh tints. The close-ups of the principal actors stood out in bold relief in cameo-like effects, in marked contrast to the present-day flat photography to which we have become accustomed.

The picture in question was projected with an ordinary standard projection machine upon a white screen. There was not the slightest eye strain which usually accompanies the unreeeling of five or six thousand feet of colored photography but rather a restful effect was produced by the natural blending of the various color schemes. It was like looking at a series of beautiful paintings with the additional pleasure of having plenty of action in the big scenes.

If French producers can solve the colored photography problem so satisfactorily, certainly American manufacturers will not be content to remain very far behind them in this remarkable advance in motion picture art.

-J. R. M.

"THE HELL DIGGERS" (Paramount) presents Wallace Reid in a mechanical drama which lays no firm hold upon the interest and passes quietly from preparation to big scene and hence to happy ending. Lois Wilson is feminine lead, though the role gives her little opportunity. Where the star is in great demand the picture should be accepted as fair program stuff.

"PERJURY" (Fox) another special in which William Farnum is starred. The play was written by Ruth Comfort Mitchell and directed by Harry Millerde, of "Over the Hill" fame. The story is one of grim, hard facts, in which a spade is called a spade with no weak halfway course. Sally Crute appears to advantage in support of Farnum.

"AT THE END OF THE WORLD" (Paramount) presents Betty Compson in a rather ordinary story directed by Penrhyne Stanlaws, the artist. It is an artistic production and Miss Compson's personality and ability as an actress rescues it from mediocrity, although it takes every bit of her beauty charm and adroitness to save it.

"THE BLOT" (Warren) is a Lois Weber production numbering such well known players as the charming Claire Windsor, the able Philip Hubbard, Louis Calhern, Margaret McWade and Marie Walcamp in its cast. The story is admirably worked out and it tells a convincing likeable tale of contrasts. It should prove a splendid family attraction.

"THE SHARK MASTER" (Universal) starring Frank Mayo is a dramatic and convincing story of the south seas. It was written and directed by Fred Granville. The star is given excellent support in Doris Deane as a waif cast up on a strange island where she is made a princess by the tribesmen and eventually falls in love and marries another who is washed ashore on the same island.

"EXPERIENCE" (Paramount) is an artistic production from every angle. It was directed by George Fitzmaurice, and presents a special cast headed by Richard Barthelmess, Marjorie Daw, John Miltern, Nita Naldi, Robert Schable and others. There is plenty of action and is a worthy adaptation of George V. Hobart's stage success.

"REMorseless Love" (Selznick) starring Elaine Hammerstein is another Kentucky feud story but is minus the usual shootings and other hectic incidents of these mountain life stories. Ralph Ince directed and has made a fairly interesting love story out of material that has served time and time again for screen material. The star's work is very pleasing and she is given excellent support by Niles Welch.

"Moral Fibre" (Vitagraph) presents Corinne Griffith in the role of a girl of fourteen, whose remarkable love for her brother nearly wrecks her own life and that of several others. Well produced but slight of plot. Catherine Calvert and a well selected cast of other players in support.
FRANK MAYO IN
THE SHARK MASTER
(UNIVERSAL)
Popular Universal star in a virile role. Story of the South Sea Islands with many novel twists and strong dramatic situations. Written and directed by Fred Granville.

Well seasoned with ingredients which go to make up good motion picture entertainment, "The Shark Master," Frank Mayo's first on Universal's fall slate, bids fair to meet with general favor. It is a tale of love and adventure with tropical settings. Many strong situations lead naturally to the conclusion. It was written and directed by Fred Granville.

The story is given strong support by Doris Deane and Mae Collins, and excellent photography adds much to the general effectiveness. The tropical atmosphere is well preserved and the casting director did well in his selection of tribesmen who form the principal background of a South Sea Island romance.

There are excellent scenes of storms at sea and in the course of the picture two three-masted schooners make their way to Davy Jones' locker, one via the fire route and the other lashed into oblivion by the relentless elements—wind and waves.

Mayo is cast as Arthur Dean, junior partner of the firm of Marston & Dean, west coast shippers. Engaged to be married to the daughter of his partner, Dean leaves on his final sea voyage, only to be wrecked and washed up on the shore of an island after days of privation.

Fifteen years previous, a girl waif of seven years has met a similar fate and has been made a princess by the tribesmen on the island, who take her appearance as a sign from the gods. Dean, being the only one of her kind on the island, arouses her interest, which shortly ripens into love. Having spent her maiden years in savage environment, she weos him shamelessly. Dean remains aloof and unresponsive to her love until all hope of returning to civilization is abandoned. A marriage ceremony, self-conducted before the idol and the cross, is performed, and shortly after a child has blessed their union, a relief expedition, headed by Marston and Dean's fiancee, reaches the island.

June Marston urges Dean to renounce his marriage, which she declares is meaningless, but he remains obdurate. She returns to her home and he to his island happiness.

WHO'S WHO?

(FOX)
"That's gold in them thar mountains, gal; and death lurks in the valley below"—subtitle.

This is the sort of a comedy it is, and no more effective burlesque of melodrama has been published in many months. It ranks high among the slapstick successes of the year.

It is film melodrama rather than that of the stage that is burlesqued. The picture opens in a court room and the story, told upon the screen innumerable times, is unfolded in testimony, the climax coming when the personnel of the play is discovered in the jury box. An ice flow incident qualifies as a "scream," a Northwest bar room sequence is quite as effective, and interest is maintained evenly throughout.

A comedy good enough and clean enough for any occasion and any theatre.

CLAIRE WINDSOR IN
THE BLOT
(WARREN)
Lois Weber has made a picture in "The Blot" that is up-to-the-minute in theme. It will make an appeal even though many may regard it as overdrawn. Should appeal to picturegoers and prove a good box-office bet.

Lois Weber has come to be associated with productions that are made with a purpose in view. This is true of "The Blot," a picture showing the miserable financial condition that must be characteristic of more professors' homes than one. The story is admirably worked out by contrast and closeups that tell a story in themselves.

This production is written and produced by Lois Weber, and distributed by the F. B. Warren Corporation.

The cast is headed by the beautiful and capable Claire Windsor, and others include Philip Hubbard, Louis Calhern, Margaret McWade, Marie Walcamp.

Professor Griggs struggles along on a small salary, his home a poor attempt at even immaculate gentility. His wife strives against odds to keep things going. The daughter works in a library for a small pittance.

Next door are the Olsen: The father, a shoemaker, makes about one hundred dollars a week. This family has everything. The professor's family, nothing.

Then along comes the wealthy boy who awakens to a realization of his professor's condition, and through his efforts better them. The love of the boy for the professor's daughter and the love of the miniature for the daughter form another development in the way each courts her. The ending, however, leaves you to wonder just which one she will marry.

WILLIAM FARNUM IN
PERJURY
(FOX)

In "Perjury," William Farnum presents another special that is strongly, ably, and convincingly portrayed. It is directed by Harry Millarde, the man who made Fox's "Over the Hill." William Farnum as the featured player does worthy work. William Fox presented on August 14, 1921, at the Park Theatre, New York, his latest special picture, entitled "Perjury," by Ruth Comfort Mitchell, directed by the.
man who made "Over the Hill," Harry Millarde.

The story is grounded on grim, primary facts, and works out to a grim, logical ending—no weak, half-way ground, the real naming of a spade when it is a spade. It is a powerful presentation of the story of a man who is in every way a noble ex-

ponent of manhood and one—he is unable to control his beastly temper.

How a fault that slips out of control can throw many others into distress is part of the lesson contained in "Per-

jury." There is a bit of the cynical, the uncertainty of human nature in it, too, for Bob Moore's innocence is sworn away by a man who professed to be his dearest friend. Perjury!

William Farnum as Robert Moore gives a powerful and convincing performance. Sally Crute as his wife, Wallace Eredane as John Gibson, the cowardly friend, John Webb Dilton as the prosecuting attorney, in fact the entire cast, departs itself to splendid advantage.

There is simplicity—the artistic, heart-

rending kind—in the picture, and there are humorous, interesting cross-sections of human nature. A strong production, with a capable, sincere cast, headed by the ever popular William Farnum. It should prove a box office winner.

The story is that of Bob Moore's unfair life sentence for the killing of a man his best friend killed and then helped. A friend of his release from prison twenty years later and the reunion with his wife and grownup children over the years, but the man who killed his son. Murder in self defense. This time, Bob is freed.

ELAINE HAMMERSTEIN IN
RE MORSELESS LOVE
(Selznick)

Pleasing and dramatic little love story masquerading under a hect-

tic title. A story of Kentucky, of feuds with a shooting and a trial scene. All sure fire incidents. Miss Hammerstein puts life and reality into trite story. Directed by Ralph Ince.

The engaging personality of Miss Ham-

merstein and the earnest, serious work of Niles Welch serve to detract from the many moss-grown situations presented in "Re Moroseless Love." Miss Hammerstein, as the heroine of a Kentucky feud story, is always pleasant to look upon, and in the role of a little school teacher who falls in love with the son of her family's most hated rival is particularly convincing.

Under Ralph Ince's direction the story moves along swiftly from one incident to another and builds to a strong climax in a well staged court room scene. The picture while offering nothing new is very well done. The love scenes between Niles Welch and Miss Hammerstein had a ring of sincerity and the two received adequate support from Jerry Devine, Ray Allen, James Sceley and Effingham Pinto.

The scenes of the story are laid in the hills of Kentucky and are correct in every detail. Several dramatic incidents such as the storm on the island, the accusation of Morrison and the threat to shoot Ruth if she tells her story on the stand, are very well handled.

Ruth Baird meets Enoch Morrison, the son of her family's mountain enemy when he meets with an accident while out riding and at once a warm friendship springs up. Disregarding the hatred of years, standing two the arriage many clandestine meet-

ings. They row to an island to have their fortunes told, a storm overtakes them and they are forced to remain all night in a cabin. The death of Cameron Hatfield, a cousin of Ruth's, is told at Morrison's door. He is arrested and tried for murder but is saved by the confession of the youth who accidentally killed Hatfield. The ennity of years' standing is forgotten and there is a happy ending.

ALONG THE MOON-
BEAM TRAIL
(B. Y. S. FILMS)

There are education and entertainment for the young and, in the latter part, the same for adults in "Along the Moonbeam Trail," a two-reel feature by B. Y. S. Films, Inc., distributed in the Chicago territory by Selected Films, Inc. The production is a distinct novelty.

Bill, Bob and their Uncle Jack are cow-

boys. They fall asleep and dream that Queen Mab, good fairy, visits them and grants their wish for an airplane that will take them to the moon. The journey introduces some funny characters, Mars, etc., cleverly, and a landing is made upon the moon, where they view funny scenes, a cave, mammoth monsters such as inhabited the earth in pre-historic times. Well written subtitles name and describe them, constituting a brief but pointed education on the subject.

Present interest in the juvenile side of motion picture entertainment makes the publication particularly timely. It should be well received in any theatre.

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WALLACE REID IN  
THE HELL DIGGERs  
(PARAMOUNT) 
A rather mechanical drama in which Wallace Reid is at all times the center of such interest as is created. Some novelty in location. None otherwise. Star's performance characteristic though not always, apparently, sincere. Lois Wilson good in a slim role as leading woman. 

Byron Morgan's story, "The Hell Diggers," concerns a struggle between farmers owning property and a gold dredging company who seeks possession of it for dredging purposes. In the presentation of the action, dredges in operation are shown, a novelty upon the screen which is the picture's strongest point. Wallace Reid is cast as chief engineer of the company and as the story progresses, he joins the opposing farmers and leads them to victory in their struggle to maintain possession of their land, incidentally winning the daughter of the farmer leader. Occasion is provided for fights in which healthy wallops are delivered by the star, but his distinctive personality is not relaxed. 
The good situations are brought on after meticulous preparation that rather takes the edge off, and the big scene arrives almost before it is recognized as such. The happy ending is rather too abrupt to be satisfying. 

A good picture. Acceptable wherever the star is in demand. 

CORINNE GRIFFITH IN  
MORAL FIBRE  
(VITAPHONE) 
Director Webster Campbell makes the most of this thin plot, picturing a vengeful little country girl who vows to make another woman "pay and pay and pay." Beautiful sets and many unique out-of-door shots lend it pictorial beauty. 

Every actress aspires to play a child role at least once, we-presume, and wear Mary Pickford's gown and short hair. "Moral Fibre" gives Corinne Griffith that opportunity. Dressed in gingham gowns with her hair down in curls, we have her leading candy sticks, climbing fences and romping through the house. Corinne has youth and beauty and gets away with the kiddie stuff gloriously. But she should not have given stronger vehicles than that supplied by William Harrison Goody's story. 
The story of a young girl who goes to the city to avenge her brother's death only to fall in love with a fine upright young man and forget her mission, will not make a very distinct impression upon the average picture patron. It has been told too often and even the splendid cast appearing in her support will not save it. Exceptional photography and effective lightings give it a finished appearance. 

Marion Wolcott lives with her brother Jared who conducts the village grocery store. Marion attempts to break up a love affair between Jared and Grace Emore, a village visitor. Jared discovers Grace is already married and was only flirting with him to commit suicide. Marion swears revenge. She moves to the city, where in after years she becomes a great illustrator. Again she meets Grace only to discover that she is the sister of one John Corliss, with whom she is in love. Love wins over her desire for vengeance. 

Corinne Calvert was very effective as Grace Emore and William Parks, Jr., in the role of Jared. Harry C. Browne, Joe King and Alice Conrade complete the cast. 

SNEAKERS  
(EDUCATIONAL) 
Christie has not recently produced a more entertaining comedy than "Sneakers." Is it the usual young married couple get into and out of some very unusual complications, the result being highly diverting entertainment snappily presented. 

In it young husband and young wife "fib" to each other and, in each ignorance of the other's departure, leave baby alone with a dog who proves a capable care-taker. Husband and wife are involved in the same gambling raid, escape, return home and all but "get away with it." Some new and very funny complications are introduced and the ending is one of the best in recent productions. 

ROBINSON'S  
TROUSSEAU  
(UNIVERSAL) 
Here's a comedy with a story to it. It was contributed by H. C. Witwer, whose short stories of sporting life have been exceedingly popular in a number of the national fiction magazines. Lee Moran carries the comedy part in his usual way. While it could not be classified as uproarious, there is a nice, clean vein of the chuckling kind of humor which is generally enjoyed. The sub-titles also bear the earmarks of Mr. Witwer's inimitable slant and are a considerable factor. 

Moran is cast in the role of a pupilist whose customary pose while in the padded ring is with his nose in the rosin. Falling in love with a girl, he, the lightweight champion, "Kid" Hanlon. He finally wins the championship only to learn that his intended is "Kid" Hanlon's sister. Obtaining his wedding clothes by force from cab drivers and restaurant waiters, he persuades the girl to marry him. The comedy is enjoyable and moves swiftly. 

New Holman Day Series  
Will Go Through Pathe  
A new series of Holman Day two-reel dramas for which Pathe has been contracted for by Pathe and production is reported to be progressing rapidly under the direction of Phil Carle. Huntley Gordon and Mary Astor are playing the leading roles in the new series, and their support includes Bradley Barker and Charles Slattery.
Four Graf Productions Announced for Distribution by F. B. Warren

First of These Films to Be Directed by Lambert Hillyer and Another Well Known Director Will Be "White Hands"

Fred B. Warren, head of F. B. Warren Corporation, who has just returned to New York from the Coast, announces that four big pictures made by Graf Productions, Inc., and directed by two able American directors will be distributed through his organization.

Max Graf and J. H. R. Jacoby are head of the producing corporation. The first of the company's series will be directed by Lambert Hillyer, who has directed the last twenty-five William S. Hart features, in addition to writing a number of the Hart stories.

Sullivan Writes First

The first Graf production under Mr. Hillyer's direction is "White Hands," by C. Gardner Sullivan, one of the best known of original writers for the screen. The star of this Sullivan story is Hobart Bosworth and he will be surrounded by an all-star cast.

Production of this story is under way at the San Mateo studios, near San Francisco. This new organization means the first serious effort of California's northern city to become a producing center and attract there from southern California certain of the best directors in the industry.

Goldwyn Has Linder Film

Max Linder's newest comedy, "Be My Wife," written and produced by the star, has been obtained for distribution by Goldwyn.

Important financial plans are being developed in San Francisco by business and banking interests to give stability and permanence to the novel and undertaken there. The San Mateo studios are equipped and in operation and additional building and expansion is to be undertaken immediately. It would not occasion much surprise, it is said, to see much of the San Francisco production output go through the F. B. Warren Corporation, since Mr. Warren for many years has maintained close business ties with California's northern capital. A movement that promises to place California's two large cities in competition with each other naturally promises interesting developments.

The second director to be announced shortly by Graf productions will occasion one of the biggest surprises of recent years, it is claimed. C. Gardner Sullivan's "White Hands" will be published by the Warren corporation early in November.

R-C Issues Comprehensive Broadside on Films for "Independence Month"

An elaborate broadside to back up its campaign for "Independence Month" has been issued by R-C Pictures Corporation and has gone into the mail for every exhibitor in the United States.

This broadside carries a list of timely bookings for September--Independence Month; reproductions of the free accessories and advertising aids that are issued with bookings for "Book-A-Week" and "Independence Month"; reproductions of a number of comments in specific R-C Pictures by big and successful exhibitors; and synopses and stories of a large number of R-C productions.

Broadside is Illustrated

The broadside is illustrated with half-tints of the various stars and directors and carries the message that R-C Pictures Corporation is independent because it is not an exhibitor.

R-C announces also that progress is being made by Louis J. Gasnier, who, with his staff and members of the cast of "Milla-Jolle," is shooting scenes in the mountains around Lake Tahoe, Cal.

Included in the party are Joseph Du- lez, cameraman; Winifred Dunn, scenar- ioo writer, and Andrew Bennison, with those members of the cast who are to appear in the rugged and beautiful outdoor scenes.

Village Is Constructed

To enable Mr. Gasnier to faithfully re- produce the colorful atmosphere with which "Mausselle Jo" abounds, a complete village with cabins of rough-hewn logs and clapboards was constructed on the shores of Donner Lake and among the tall trees of Village Valley. The special lighting equipment consisting of generator trucks, spot lights, sunlight arcs and Cooper-Hewitts, as well as some special apparatus, were taken.

Among the members of the cast who accompanied Director Gasnier are Rose Dionne, George McDaniels, Tully Marshall and Ruth King.

Sills in de Mille Special

Following the announcement that Wil- liam de Mille will produce "Miss Lulu Bett," Zona Gale's novel and play, for Paramount and that Mildred Harris will play the title role, word comes from the La-sky studio that Milton Sills will have the leading male role, that of Neil Cor- nish. The role of Bobby Larkin, also an important one, will be taken by Taylor Graves.

"Anatol" Passes Without a Cut

A telegram received from Chi- cago at the home office of Para- mount states that Cecil B. De Mille's production, "The Affairs of Anatol," has been passed without alterations by the Chicago board of censors.

Utilize Small Photos To Exploit Features

Gummed Stamps Printed by Guinan Company for Exhibitors

Texas Guinan Productions, in carrying out its intention to circulate box office novelties as advertising accessories, has had 1,000,000 gummed stamps bearing photographs of the star printed. These will be sent to state right exchangemen to display on envelopes and to exhibitors for distribution among patrons.

The company believes that distribution of these novelties, which are reproduced in the accompanying cut, will create a demand for motion picture stamp albums. The same idea is to be followed in making stamp reproductions of the various scenes from the star's pictures. Each sheet of photographs is gummed and perforated. With each of the Texas Guinan pictures a different form of advertising novelty will be circulated. The second, now in course of manufacture, is a balloon of Miss Guinan in her Western costume, mounted on her horse. When blown up, an exact duplication of the entire figure will appear.

"We have started out," says General Manager Goldberg, "to at once and forever establish the supremacy of the short-length production in the state right market. There is no denying that the- atres and the public look with enthusiasm upon the two-reel subjects as much a part of their program as the feature attractions, so, too, in our opinion, it is necessary to continuously exploit these productions just as we would features."
1921 Is Rewarding Fighters

Last week the HERALD published a summary of a survey made by Adolph Zukor, president of Famous Players-Lasky Corporation, to ascertain if possible the condition of the motion picture industry throughout the United States.

Believing that the replies received by the producer from representative exhibitors in every section of the country are proof of the contention of close observers that with fall will come a return to prosperity the statements of these theatre men are published herewith. The graphic illustration accompanying this article will show at a quick glance that already a return to normalcy is a fact in many sections of the country. The replies received by Mr. Zukor follow:

Buffalo

"The first cool weather has brought a marked improvement in attendance for theatres here. We look forward to the future with much confidence, providing we are able to give the public quality pictures."—Harold B. Franklin, Shea Amusement Company.

Chicago

"Business in this section showing definite improvement. It is safe to say that all classes of theatres are showing decided improvement in business."—Sam Katz, Balaban & Katz.

Cleveland

"Business improved in past two weeks due to cooler weather. Hopeful it continues to improve. Only about half of the moving picture theatres are open, therefore can't make prediction that would mean anything. Would be much better to get line on conditions in next sixty days."—Fred Desberg, State theatre.

Denver

"Our business in Denver very satisfactory with prospects for improvement in near future."—Frank Talbott, American theatre.

Detroit

"Business has taken a decided change for the better during the past two weeks, due principally to slightly cooler weather. Am now convinced that depression was due more to exceedingly hot weather than anything else and feel very much encouraged. Am looking forward to very good fall and winter business."—Paul Gleichman, Broadway-Strand theatre.

Kansas City

"Decided increase week of July 31. Believe public shopping for pictures and genuine box office attractions will be heavily patronized while program or average pictures will fail to attract. Think this condition will continue through fall."—Frank L. Newman.

Los Angeles

"Business in Southern California has not been bad, with exception of few houses. Exhibitors report business improving and gradually returning to normal. Congratulations for your wonderful lineup for next year."—Sid Grauman.

Omaha

"Conditions here show very little improvement at present, but we believe after the hot weather there will be a great improvement in attendance."—J. E. Hostetter, Hostetter Amusement Company.

Philadelphia

"Business in our theatres has improved very materially since the hot spell has been broken. The extremely hot weather and daylight saving was the cause of the drop on attendance, but we feel sure that it will again become normal with the opening of the fall season."—Jules Mastraum, Stanley Company.

San Francisco

"Receipts in San Francisco and vicinity have not as yet shown signs of improvement. We attribute this to great extent to the strike of the entire building trades. Notwithstanding this there seems to be considerable optimism regarding the future."—Jack Partment, California theatre.

St. Louis

"St. Louis and Kansas City showing encouraging improvement since break in weather. Conditions slightly improved in key cities of Missouri. Next year's outlook depends largely upon productions offered to exhibitors and prices they will have to pay. I know if exhibitors get fair treatment and good productions our industry will have a marvelous come-back."—Soyrus Scouras.

Washington, D. C.

"Expect fair business with cool weather."—Tom Moore, Rialto theatre.

Boston

"Think business will pick up as soon as weather is more favorable, but don't expect real big business. We have noticed substantial improvement in last two weeks."—Name withheld.
Prospect of Foreign Invasion of Pictures Does Not Alarm Brunet

Exceptional European Productions Are Few and Far Between, He Says—Has Plans for Increasing Number of Pathe Publications

Paul Brunet, president of Pathe Exchange, Inc., who has just returned from an extended visit in Europe, declares that the "American market need give itself no concern about any damage to its best interests because of this so-called 'foreign invasion.'"

Mr. Brunet is of the opinion that although there may be an occasional foreign production of merit, "these will be few and far between." He contends that the average foreign picture cannot bear up under the competition with the excellent American product.

Announces Company's Plans

Concerning the company's future plans President Brunet said:

"While Pathe will continue to specialize in short subjects, with a distinct ambition to offer the trade the very best in this division of films, it also has some deals pending for product of another nature, the details of which will be divulged when entirely closed. There are some important deals pending for additional short subjects which we hope will further increase the average excellence of our present short subject product."

He made it plain that Pathe, under its new American control, will assume increased activity. The organization has at its disposal practically unlimited capital, he said, for carrying out all of its present plans.

Forecasts Prosperous Year

In the recent business depression Mr. Brunet said that the American film world had its compensation. "No longer is the industry confronted with the over-production that existed throughout the past three or four years," he stated, "and the exhibitor will not find himself face to face with as much competition as would have been the case had the slump been fore-talled another year or two."

"The ensuing season is very certain to be a very prosperous one for all units of the industry that have taken advantage of the recent slump to put their house in business-like order."

Mr. Brunet does not believe that this country can enjoy a full measure of prosperity until its customers, the foreign nations' buying power has been rehabilitated.

Lila Lee in Reid Film

Lila Lee is again chosen to support Wallace Reid in his new Paramount picture, "Rent Free." Henry Barrows, Gertrude Short, Lilian Leighton, Clarence Geldart, Claire McDowell and Lucien Littlefield are also in the cast. It will be the first directorial vehicle of Howard Higgin.

Hirsh Sells Foreign Rights

Nathan Hirsh, president of Aywon Film Corporation, announces the disposal of all foreign rights to Reginald Warde on the "Big Boy William Series" of six five-reel Western subjects.

Scheduled for August 28

Kosloe (Fatty) Arbuckle in "Crazy to Marry" is the Paramount feature publication scheduled for August 28. Lila Lee is Arbuckle's leading woman in the picture.

Another Ingram Film

At Dramatic Houses

Follows "Four Horsemen" in Various Large Cities Of Country

Metro has reached a decision to give Rev. Ingram's "The Conquering Power" its initial presentations in the larger cities of the country in which "The Four Horsemen of the Apocalypse" has been showing. Before the sending of this latest Ingram production on the road it will play the Rivoli and Rialto theatres in New York. It is an adaptation of Balzac's "Eugenie Grandet."

Work on Hughes Picture

Alice Terry and Rudolph Valentino have the leads in this picture. June Mathis wrote the continuity.

Filming of the George D. Baker production for S-L Pictures, "Little Eva Ascends," in which Gareth Hughes is starred, has been started at Metro's Hollywood studio. May Collins, Eleanor Fields, Unice Vin Moore, Benjamin Haggerty, Harry Lorraine, Edward Martin, Mark Fenton, John Prince, Fred Warren and W. H. Brown are in the cast. The picture will present Hughes as a boy actor with a barnstorming company of "Uncle Tom's Cabin."

Other Films in Production

Alice Lake is working in "The Golden Gift," a Maxwell Karger production. John Bowers, Joseph Swickard, Harriet Hammond and Stanhope Wheatcroft support the star. The story is by June Mathis.

Bayard Veiller has selected Fred Kel- sey for the cast of "Lady Fingers," a Bert Lytell picture. Work has started on Viola Dana's next picture, "The Fourteenth Lover."

Vignola to Film Next

Marion Davies Picture

Around San Francisco

Robert G. Vignola, Cosmopolitan director, and his company have arrived on the Coast to begin production on the next Marion Davies picture. A majority of the exterior scenes of the picture will be taken in and around San Francisco. The director expects to be on the Coast about six weeks, after which the company will return to New York for the interiors.

The title of the picture has not been announced. With Director Vignola on the Coast are Luther Reed, who did the scenario; Phil Masy, the director's assistant, and Ira Morgan, cameraman.

Pathé News No. 66 Has

Views of Caruso Taken

Just Before His Death

Pathé News No. 66 has views taken in Naples, Italy, just four days before the death of Enrico Caruso, world's greatest tenor. The picture, said by Pathé to be exclusive, shows Caruso, his daughter, Gloria, and Caruso with Mrs. Caruso and friends at the bathing pier.

In the list of world events presented in the same issue of Pathé News, the arrival of Mlle. Suzanne Menglon is shown fresh from her weight tournament triumphs. Flying low over the city of Venice, Italy, the Pathé News cameraman obtained views of the city of canals and gondolas.
Frank Zambreno Organizes Progress Pictures Company
Quarter of a Million Dollar Contract Signed With Arrow—Branch Exchange Will Be Opened at Indianapolis, Indiana

One of the largest independent exchanges in the country has just been organized by Frank Zambreno, president of Unity Photoplays Company of Chicago.

The new corporation, Progress Pictures Company, will operate as a separate organization from Unity. Both companies, however, will have headquarters at 808 South Wabash avenue, the present Unity site.

Big Contract Signed for Arrow Product
Progress Pictures for the present will be supplied with productions by Arrow Film Corporation. Through a deal closed recently in New York with Dr. W. E. Shallenberger of Arrow, President Zambreno obtains for Progress Pictures the entire present output of Arrow. This transaction, said to be one of the largest negotiated in independent circles, represents an outlay in film of $356,000.

A branch office of Progress Pictures will be established at 116 West Vermont street in the Indianapolis Film building at Indianapolis, Ind. This branch, the manager for which has not been announced, will serve exhibit kind of Western Indiana. Illinois and Northern Indiana theater men will obtain bookings from the Chicago office.

Shows Trend of Times
Organization of the new exchanges clearly indicates Mr. Zambreno's faith in the future prosperity of the industry. Although the industry as a whole has suffered from the extreme heat of the summer, Mr. Zambreno states that with the reopening of the business is showing a remarkable come-back.

Under his program of expansion Mr. Zambreno plans the distribution of high class independent pictures which can be booked into the first run houses of the territory. Launching of the organization at this time assures Progress Pictures of a large volume of encouraging business from the start, owing to the movement among organized exhibitors of the country to make September "Independence Month.

After screening the first of each series obtained from Arrow, Mr. Zambreno said:

Has Pictures of Merit
"I consider the features Progress Pictures has obtained the best of any handled by Chicago exchanges. The comedies, I think, far exceed any on the market."

The following features and comedies have been obtained under the terms of the quarter of a million dollar contract with Arrow:

Four James Oliver Curwood features. The first, "God's Country and the Law," will be ready soon for publication. Four Neva Gerber pictures. The first, "The Trail of the White Bear" is now on the shelves ready for distribution.

Eighteen one-reel "Spotlight" comedies. Fourteen "Sport Pictures." Eight Jack Hoxie features. One is now ready for distribution.


Already several of these pictures have been accorded exhibition in some of the larger cities of the country. As an indication of the popularity of some of the pictures on the Progress Pictures program the following statement is taken from the "What the Picture Did for Me" department of the Herald.

Exhibitor Praises Films

Cyclone Bliss (Arrow), with Jack Hoxie, is the picture that is drawing 'em in, rain or shine. Hoxie is becoming more popular with each new picture. Have both of his latest pictures. — Herbert S. Wolfe, Auditorium theatre, South Bend, Ind.—General patronage.

Progress Pictures will be an Illinois corporation with a capital of $100,000. Associated with Mr. Zambreno in the undertaking are several Chicago financiers.

Mr. Zambreno has facilities in his Chicago exchange for giving exhibitors of the territory a high class service on film. This service also will be maintained at the Indianapolis branch. The sales personnel of the new exchange has not been announced. "Satisfaction" has been the backbone of the Zambreno policy in dealing with exhibitors. His expansion in no way will change this policy.

Olympian Productions Will Open Exchanges In Four Territories
James Calnay, president of Olympian Productions, Inc., has closed for the distribution of the company's comedies in all territories excepting Los Angeles, San Francisco, Minneapolis and Salt Lake City, where the company's own exchanges will be established.

Mr. Calnay has contracted for the foreign and 24 per cent of the American rights on "The Vigilantes." He also has obtained eight six-reel Western comedies based on stories by C. W. Tuttle and six comedy Western Love features. The latter were obtained through negotiations with Gus Willis of Willis & Inglis.

The Los Angeles Chamber of Commerce will purchase the Balboa studios which will be used by Olympian.

Lois Wilson Has Lead In Meighan Production
Lois Wilson has been selected to play the feminine lead in Thomas Meighan's next Paramount production, "Prince There Was." Tom Forman is directing. Others in the cast are Nigel Barrie, Sylvia Ashton, Little Charlotte Jackson, Arthur Hull, Guy Oliver and Fred Huntley.

Frank Zambreno Organizes Progress Pictures Company

Synchronized Scoring Music for Big Films
Service Will Be Ready Soon For Distribution to Exhibitors
Synchronized Scenario Music Company, 60 East Jackson boulevard, Chicago, announces that it will have ready for distribution shortly the scores for D. W. Griffith's "Way Down East," which will be distributed by United Artists, and other fall specials.

Prominent among the pictures for which music is being scored are Paramount's "The Great Moment" and "The Affairs of Anatol," Griffith's "Dream Street" and the foreign picture, "The Golem."

Headquarters of the company report that Synchronized music is rapidly taking place on the programs of many of the country's greatest motion picture theatres. The company announces that it is gratifying to note that hundreds of the smaller theatres where only a piano or organ are employed to furnish the musical entertainment also are showing interest in these splendid scores.

A special piano or organ score is being made for every feature picture of worth.

Complete Comedy Satire
On "Three Musketeers"
Adolphe N. DeMabaut-Edward L. Klein of 62 West Fourteenth street, New York, announce the completion of a comedy satire on "The Three Musketeers," under the title, "Two and a Half Musketeers." The comedy is in three reels. It is understood that one of the national distributing organizations will handle the subject.

Expands Business

Frank Zambreno
President of Unity Photoplays Company who has organized Progress Pictures Company.
20 Per Cent. Larger Sales Staff
Gives Hodkinson a Banner Month
Distributor Believes That Industry Will Have the
Busiest Autumn in History—Two New
Executives Join Company

During this summer many houses over
the country have been closed. This ma-
terially decreased the business for the ex-
changes. In many instances companies
reduced the size of their sales staffs.
This is exactly what W. W. Hodkinson
did not do. He increased his sales staff 20
per cent, and this is his reason for
doing so:

“When business is poor it takes more
men to get it, so I added salesmen wher-
ever circumstances seemed to demand
them. And what happened? We have
had the biggest August we have ever
known, and it is on the strength of the
quick response which we have had to
every sales effort we have put forth that
I base my belief that the summer slump
is thing of the past, and that a fort-
night will see us in the midst of one of
the busiest autumn seasons the industry
has ever experienced.

Wants Brains in Organization

“Not only have we increased our sales
force, but, in line with my declaration
months ago that the motion picture in-
dustry must attract bigger, better brains
or else struggle along on an insecure
foundation, I have added to the adminis-
trative end of our business two men who
have been conspicuously successful in
handling big executive problems in other
fields of endeavor.

“One of them is our vice president and
general manager, Mr. F. C. Munroe, an
expert in corporate organization and a
man with a good habit of getting things
done. Mr. Munroe served for many
years in an executive capacity with the
New England Telephone Company, for
which corporation he developed a very
successful system of divisional organiza-
tion. At the outbreak of the war, Mr.
Munroe was called to Washington as
general manager of the American Red
Cross. In this post, he set a high mark
of efficiency for a vast business organiza-
tion, and he has recently returned from
a four months’ sojourn in Europe co-
ordinating the work of the remaining
Red Cross units abroad.

Gilroy Heads Promotion

“The other addition to our executive
staff is Mr. Foster Gilroy, who takes
charge of our promotion department. Mr.
Gilroy is a newspaper man of wide ac-
quaintance, and brings to our already
efficient advertising and publicity depart-
ment a ripe experience in every avenue
of exploitation. He was for some years
promotion manager for the Frank A.
Manu in publication; handled the very
successful promotion of the Old Colony
Club, and was general manager and sub-
sequently editor of Puck, the oldest
humorous journal in America. For a
year past, he has represented important
American banking interests in England
and France.

‘Out on the Coast, Mr. S. J. Vogel,
one of the-banner producers of the New
York Life Insurance Company, and Mr.
John H. Meehan, formerly of the Par-
amount forces, have organized the firm
of Vogel & Meehan to handle our pro-
duct exclusively. The European distribu-
tion of Hodkinson releases is in the hands
of Mr. William C. Vogel, who established
an international reputation in the han-
dling of the Chaplin pictures abroad.

No Fear of Future

“I find the justification for this expan-
sion of our organization in the general
and whole-hearted acceptance on the part
of the exhibitor of the selective prin-
ciple of neutral distribution—a develop-
ment of the industry for which I have
fought long and untriumphing.

“Never since my connection with mo-
tion pictures have there beeen more able
directors functioning independently than
there are today, and never have these in-
dependent producers turned out so high
an order of product. There need be no
great fear on anyone’s part for the fu-
ture of this industry so long as the in-
dependent picture is maintained at the
high standard characteristic of it today.”

DuMahaut-Klein Now
Occupy New Quarters

NEW YORK, Aug. 23.—Adolphe N.
DuMahaut-Edward L. Klein, interna-
tional distributors, announce the removal
of their office to 62 West Fourteenth
street.

Hitchcock Is Cast in
Cosmopolitan Picture
Other Noted Actors Appear
In Channing Pollock’s
“Beauty Shop”

Cosmopolitan Productions announces a
roster of popular players for its screen
version of “The Beauty Shop,” a musical
comedy written by Channing Pollock and
Remold Wolfe.

Raymond Hitchcock, who starred in
the original stage production, will head
the cast.

Story of Production

“The Beauty Shop” concerns the af-
fairs of Dr. Arthur Budd, a famous
beauty specialist who is married to
a long lost baron and returns to the Prin-
cipality of Bologna to get the family
fortune. He finds many things but not
the fortune and the complications that
rise from his assumption of the baron’s
name and uniform bid fair to be among
the funniest even contrived for the films.

Billy B. Van and James J. Corbett will
play the parts of prominent Bolognians
who conspire to make Dr. Budd’s life in
their native country a series of highly
uncomfortable thrills. Montagu Love has
the role of the heavy. The Fairbanks
Twins—Marion and Madeleine—will be
seen as two dancers.

Louise Fazenda in Cast

Louise Fazenda, creator of many
laughs in scores of comedies, has a com-
edy role. Diana Allen, a Follies girl, will
grace the production as niece and ward
of Dr. Budd. Laurence Wheat, familiar
in musical comedies and on the screen,
completes the cast.
Three bits of action taken from J. L. Frothingham's production, "Pilgrims of the Night," which will be distributed by Associated Producers, Inc. The picture was adapted from E. Phillips Oppenheim's novel, "Passers By."

Associated Producers Ships Prints On Frothingham Film to Branches

"Pilgrims of the Night" Scheduled for Publication On September 4—Ruby de Remer and Stone Have Feature Parts in Picture

Prints on J. L. Frothingham's production, "Pilgrims of the Night," which will be distributed by Associated Producers, have been shipped to the company's exchanges, according to Al Lichtman, general manager. The picture will be published on September 4. Frothingham produced the picture from E. Phillips Oppenheim's novel, "Passers By." This title is not used for exhibition purposes, the company wishing to avoid confusion with another picture published some years ago.

Al Lichtman in Chicago

General Manager Lichtman, who was in Chicago during the past week, believes that the Frothingham subject will equal, if not exceed, in audience value the producer's first production for A. P., "The Ten Dollar Raise."

In "Pilgrims of the Night" Mr. Frothingham has included a new feature in his production. The story calls for locations in England, France and other foreign countries. To have attempted to reproduce these scenes on the lot would have incurred a great expense which the exhibitor would have been called upon to meet. To eliminate this expenditure the producer applied the recently perfected method of enlarging photographs to the extent that they can be used as drops.

Pictures Taken Abroad

Scenes were taken in foreign countries from the exact angle specified in the continuity. These photographs were forwarded to this country and drops were made from them. In each case the scenery appearing in the foreground of the picture was reproduced. It is said that the effects obtained by use of this method are excellent.

Popular players were assembled for the cast of "Pilgrims of the Night." Ruby de Remer, who has been starred many times and who gained the enviable position a year ago of being selected as the most beautiful woman in America by Paul Helleu, the noted French artist, and Lewis S. Stone, share the honors in heading the cast. Raymond Hatton, Walter McGrail, Frank Leigh, Katherine Kirkham and William V. Mong also have prominent parts. Edward Sjoman, who directed "The Ten Dollar Raise," also directed this production and made the screen adaptation of it.

The story deals with the events following the efforts of French police to recover 4,000,000 of francs stolen from the sub treasury.

Producers Security Gets Several New Productions

E. O. Van Pelt, exploitation expert, has returned to New York from the Coast, where he obtained the distributing rights on a number of productions which will be published through Producers Security Corporation.

One of the features that will have its New York premiere under Mr. Van Pelt's direction is said to have been two years in production. Mr. Van Pelt expects to make some definite announcements as to his pictures within the next fortnight.

Names Accessory Men

M. A. Shauser, manager of the advertising accessory department, Famous Players-Lasky Corporation, has announced the appointment of the following exchange accessory managers: R. P. Collins, Boston; M. C. Burles, Salt Lake City; F. L. Collins, Kansas City.

These Houses Have Goldwyn Franchise

Following are listed some of the theatres which have signed recently for the Goldwyn franchise for fifth year productions:

Forty-six theatres controlled by South- ern Enterprise, Inc.; Wayne theatre, Wayne, Pa.; Capitol, Milford, Conn.; West End and Elite, Bridgeport, Conn.; Strand, Gloucester, Mass.; Pay's, Rochester, N. Y.; Roosevelt, Gold, Anchor Circuit, Lublinier & Trini and Fitzpatrick & McKern, Chicago; New, Lincoln and Park, Boston; Capitol, Cincinnati; Alamo, Louisville, Allen, Cleveland; Merritt, Milwaukee; Park, Bangor, Me.; Broad- way, Lawrence; Criterion and Shawmut, Roxbury, Mass.; Princess, Jellet, Ill; Rialto, Covington, Ky.; America, Colorado Springs.

Goldwyn offices state that exhibitors of the country are keenly interested in the franchise offer.

Thalberg Discusses New Type of Serial

Thinks Universal Is Producing One Which Will Prove Censor Proof

The tastes and requirements of children must be taken into consideration in the production of serials, in the opinion of Irving Thalberg, production manager at Universal City, who believes that chapter plays soon will face radical changes in style and substance.

In the production of "Winners of the West," a new Universal serial, Mr. Thalberg contends that the company has taken into consideration the fact that almost 90 per cent of the serial-going public is made up of children," and for this reason he believes that there "can be no censortial objection to scenes, events and activities" in the picture.

The serial is based upon American history and presents the adventures and struggles of Captain John G. Fremont, noted soldier and explorer. Art Acord, star of the production, is supported by Jim Corey, Percy Pembroke, Burton G. Law, Bert Frank and Art Seaman. A group of Indians has been assembled.

Included in the serial are all the picture activities of the '40s during the gold rush period and all the stirring adventures of the Indian infested wilds.
Goodbye, Good Luck, Mr. P. A.

ROCK FALLS, ILL.—To the Editor:

I have seen so much in the Herald about the activities of censors that I thought I would write you my opinion about it. I believe that the produce of the whole community should have the help to kill the feeling of censorship in every state in the union if they would give their help and watch it. They have got to keep it up for a year or two to kill it in this way:

Whenever there is a scene or part of a scene cut out of a picture, say for instance there was a feature cut in Chicago, let the exchange managers have a lot of titles reading this way: THE NEXT SCENE WAS CUT OUT BY THE CHICAGO CENSORSHIP BOARD. IS THIS FAIR TO THE PUBLIC?

This would do more good than all the newspaper talk or slides that you could use, as you are telling the patrons right in the feature what they can expect. It would not cost the producer much and just a little of the exchange manager’s time. The producer and exchange manager both are always telling through the trade paper about wanting to help the exhibitor and the public is they tell it, much and the fact is the majority of the small town exhibitors fall for it.

The trouble is the producer does not give the small town exhibitor any credit for having any brains. I claim and always will claim that the real showman or exhibitor is in the smaller towns. Put one of your city exhibitors in a small town where he has some real opposition and he will starve to death.

There’s no help from the producer or exchanges—none whatever—for the small town exhibitor. He has to paddle his own canoe. The exchanges hire a publicity man. You can read where he has put up for feature in Chicago or Cleveland or Portland or some other seaport, but you never read where he has put one over in a small town. He is too busy to tell a guy what he has done and is going to do. If the industry would cut out some of those hundred and fifty dollars a week men, some of their managers and district managers, fine furniture, and get him rentals back where the exhibitor could put on a show so that Pa and Ma and the whole family could come again, business would come back.

I have been in the game eighteen long and dreary years and could go on telling you how the producer and exchanges could do away with a lot of expenses, but what’s the use. Jones pays the freight anyhow.—H. B. FRANK, Lyric theatre, Rock Falls, Ill.

Betting 3 to 1

LOS ANGELES.—To the Sport Editor:

I wish to challenge the long distance syndicate of the Chicago film trade.

While you may not have heard of me as a sport promoter, I expect to make as many friends in this field as I have among the movie fans.

I claim to have the long distance swimming champion of the world and am ready to pit him against any contender in your community regardless of race, creed or size.

The name of my champion is “Mickey.” He has just finished a swim of 3,000 miles in the record time of four days and a half. During this ease he came up for food only twice never slept a wink in the entire one hundred and eight hours and rested only four times, each period lasting five minutes.

Hoping your publication will dig up a contender, believe me to be, yours for sport.—WESLEY BARRY, starring in Marshall Neilan’s “Penrod.”

P. S.—“Mickey,” by the way, is my pet alligator measuring eighteen inches.

N. B.—The 3,000 mile swim was between New York and Los Angeles. “Mickey” made it in the wash basin of a Pullman.

One look at the bathing suits and you know why the waves are wild.—San Francisco Chronicle.

“Arrested for wearing a one-piece bathing suit?”

“Why?”

“Shock! What excuse did the young woman have?”

“Ah! You should have seen her excuse.”—Birmingham Age-Herald.

Fashion Editor—Why do girls have their bathing suits and evening gowns cut exactly alike?

Answer.—So the sunburn will fit.—New Castle Herald.

Report says the ocean is receding. Just naturally shrinking from those one-piece bathing suits.—Miami Herald.

“John, the baby has outgrown his rompers.”

“Then it won’t be necessary for you to buy a new bathing suit this summer.”—Boston Transcript.

“It’s a brief bathing suit that keeps in style on the beach,” epigrams the spirit of the old filmster Arnold.—“Topics of the Day” Films.

Paper bathing suits are now being manufactured. Modest swimmers should be careful not to stay in the water too long.—Westfield (N. J.) Letter.

Moralistic.—What a short bathing suit on that girl? Why she needs reforming!—Artistic—Spades, no, old man—he’s got the prettiest form on the beach.—Cornell Widow.

The Fight Is On

CARLISLE, KY.—To the Editor:

I am a subscriber to the Herald and I think it is the best trade paper on the market today, and believe, I read everything in it, ads and all. I often have to laugh when I read, “What the Picture Did For Me.” One exhibitor will knock a picture and just below it another will praise it.

Here is what I think of pictures: What will take in one town will not in another. For instance, a picture like “Dr. Jekyll and Mr. Hyde” will not go in most small cities. It is one of those good things, there is a territory for the Western pictures and another for the high class drama.

My Town, I think, is about equally divided. I have nights for Westerns and nights for the higher class pictures. I find by doing this I can please all and have a good trade at all sex or that is what we are out for—to please.

I also read the letters from the boys. Will you please tell me what right a man has to kick on another man’s prosperity? I notice there is one up in Cleveland, O., who seems to be mad about a Mr. Burton of Live Oak, Fla., doing well. All he seems to say is go down and kill Mr. Burton. I shows you a live wire and I don’t blame you for feeling the way you do about your business. It shows your shrewmship.

I have been in the game about ten years and I know something about the business. I started when one and two reels were considered a show and a big one. That was before the so-called specials came on the market. By the way, did you ever get the idea of specials and super-specials? I did, and it took all the money I could make for over a month to get the doctor in hand. If I had those special contracts for me. I will say some were good, but the majority were punk not worth the price of admission.

Did you ask if I raised my price? No! And I will tell you why. When the exchange has a good picture they raise the price to the exhibitor and expect him to get it off the public on a raise. I don’t raise the price on any picture for this reason: If I give them a good picture at my established price they don’t make a kick when I have one of those good old rotten kind like we all get once in a while and pay a good price for same.

I have often told my patrons when they did not see me at the door when they were leaving I was ashamed of the picture—especially those sex kind, for they don’t go in a small town. I try to keep away from all sex or any suggestive pictures. I think they should be cut out by all of the exhibitors, then they would stop making that kind. I don’t think the public wants this kind of picture at all.

What do you say, boys; let’s fight all suggestive pictures. Don’t scare the public at all. Let’s hear from you on the subject.—G. A. DUNCAN, Lyric theatre, Carlisle, Ky.
“What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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You are especially invited to contribute regularly to this department. It is a co-operative service FOR THE BENEFIT OF EXHIBITORS. TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address “What The Picture Did For Me,” EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

Associated Producers

The Ten Dollar Raise, a J. L. Frothingham production.—A very good production to average business.—W. J. Johnson, Liberty theatre, Long Beach, Cal.—Transient patronage.

The Perfect Crime, an Allan Dwan production.—Had many favorable comments on this one.—Eugene Samuels, Samuel's Palace theatre, Harvard, Ill.—General patronage.

MOTHER O' MINE, a Thomas H. Ince production.—A real work of art which will hold any audience spellbound. It is well directed. Photography fine, and each character filled their part to exactness. I find the best none too good to draw these off times, but this one will draw and my how they boost it. After seeing it you'll be satisfied.—H. J. Lonhaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

The Last of the Mohicans, a Maurice Tourneur production.—A real special attraction. Rained hard both nights, and yet I almost broke even on it. Comments all good.—Alvin S. Frank, Alhambra theatre, Brighton, Colo.—Neighborhood patronage.

Home-Spun Folks, a Thomas H. Ince production.—If you want to book something to please everyone, get this one, as it is 100%. It is pleasing to show a picture like this.—Auditorium theatre, Carthage, Ind.—Small-town patronage.

A Small Town Idol, a Mack Sennett production.—Played this picture on the 4th of July, and it made a great hit with the audience.—Eugene Samuels, Samuel's Palace theatre, Harvard, Ill.—General patronage.

First National

Peck's Bad Boy, with Jackie Coogan.—Best business of the year. Everyone delighted. Book it.—Mrs. R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Scrap Iron, with Charles Ray.—This is Ray's greatest picture. Fight better than Dempsey-Carpentier bout. See this fight and forget the other.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Sowing the Wind, with Anita Stewart.—One of the best pictures the star has ever appeared in. My patrons were more than pleased with it. Complimented me on the program.—Geo. H. Cooke, Hub theatre, Mill Valley, Calif.—General patronage.

Mamma's Affair, with Constance Talmadge.—Very good. Constance Talmadge always made a hit here.—Louis Frano, Olympic theatre, Calmar, Ia.—General patronage.

Jim the Penman, with Lionel Barrymore.—Not being quite so heavy as some of its previous productions, it pleased better. It can be classed among the good pictures.—Raymond Gear, Mayflower theatre, Florence, Kan.—General patronage.

What Women Love, with Annette Kellerman.—This is without a doubt one of Annette's best. Not a dull minute in the whole picture. Kept them laughing continually. Very good fight scene on yacht. Book it and boost it. You can't go wrong.—J. Earl Kennedy, Empire theatre, Aledo, Ill.—Neighborhood patronage.

Bob Hampton of Placer, a Marshall Neilan production.—Splendid production. Where they like live Western subjects, this will do big.—W. J. Johnson, Palace theatre, Long Beach, Cal.—Neighborhood patronage.

What Women Love, with Annette Kellerman.—A fine picture and better than First National's special feature. Book it all by means if you want a pleased audience. Absolutely pleased 100%.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

The Truth About Husbands, with a special cast.—Good program picture. However, some complaints about number of characters causing confusion.—E. A. Baradel, Palace theatre, McGehee, Ariz.—Small-town patronage.

Married Life, a Mack Sennett production.—A regular five-reel slapstick comedy and was enjoyed by all. One of the funniest pictures I ever saw. I almost threw my jawbone out of place. Everybody liked it.—Alvin S. Frank, Alhambra theatre, Brighton, Colo.—General patronage.

The Woman Gives, with Norma Talmadge.—This is a 100 per cent picture. Book it. Advertise it to the limit.—M. Damits, Dixie theatre, Winona, Miss.—Neighborhood patronage.

Married Life, a Mack Sennett production.—A regular five-reel slapstick comedy, and was enjoyed by the small crowd that came in to see it.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small-town patronage.

Unseen Forces, with a special cast.—

Ten Plays My Patrons Liked Best

1. In Old Kentucky.
2. The U. P. Trail.
3. Something to Think About.
4. The Kid.
5. The Mark of Zorro.
6. Madame X.
8. The Round-Up.
10. Outside the Law.

McDaniel & Anderson, Liberty Theatre, Kalispell, Mont.
A striking scene from "Pilgrims of the Night," produced by J. L. Frothingham for distribution by Associated Producers. It presents a new idea in scenic effects and was perfected by the producer.

Fairly interesting drama which pleased about 50 per cent. The title seemed to get them, however. Business very good.

-J. Earl Kennedy, Empire theatre, Aledo, Ill.—Neighborhood patronage.

The Golden Snare, with Lewis Stone. Good production of Cutwood story that went over fairly well.—W. J. Johnson, Palace theatre, Long Beach, Cal.—Neighborhood patronage.

Don't Ever Marty, a Marshall Neilian production.—A sure fire hit. Drew splendidly for two days.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

My Lady's Latch Key, with Katherine MacDonald.—This was just fair. You can get by. But do not advertise strong.—Louis Frana, Olympic theatre, Calmar, la.—General patronage.

Yes or No, with Norma Talmadge.—Old picture, but good. Pleased 90 per cent. Good moral to suit those looking for morals.—E. A. Baradel, Palace theatre, McGehee, Ariz.—Small town patronage.

Go and Get It, a Marshal Neilian production.—Held up four days, to wonderful business. The largest box-office attraction we have ever run. This will please any class of audience.—Jim Papaneco, Olympic theatre, Watertown, N. Y.—Neighborhood patronage.

Habit, with Mildred Harris.—Fair picture. Ordinary business.—A. H. Paxson, Rialto theatre, Valdosta, Ga.—Neighborhood patronage.

Dinny, a Marshall Neilian production.—You can rouse your audience. It is simply wonderful.—M. Damits, Dixie theatre, Winona, Miss.—Neighborhood patronage.

The Family Honor, a King Valor production.—Good picture. Book this one. Pleased our Saturday night audience. Played against a carnival to a fair crowd.—W. P. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Fox

After Your Own Heart, with Tom Mix.—Boys, this is a real one. Best he ever made. Going to repeat.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Neighborhood patronage.

A Ridin' Romeo, with Tom Mix.—Not up to standard of Mix pictures. More slapstick comedy than anything else. People want him in dramas, not straight comedy.—E. A. Baradel, Palace theatre, McGehee, Ariz.—Small town patronage.

A Ridin' Romeo, with Tom Mix.—Book this one sure. Plenty of comedy and one that will draw in any theatre. Consider it one of his best.—B. B. Hurrman, Palace theatre, Trinidad, Colo.—Neighborhood patronage.

Big Town Ideas, with Eileen Percy.—Not as good as the previous subjects by this popular star. Nothing to the story. Stay off this one.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

The Hell Ship, with Madeline Travers.—A good average picture. Plenty of interesting and exciting scenes.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

His Greatest Sacrifice, with William Farnum.—Knocked by the trade journal critics, but this is a 100 per cent picture and one of Farnum's best.—Raymond Piper, Piper's Opera House, Virginia City, Nev.—General patronage.

Merely Mary Ann, with Shirley Mason. —Good picture. Don't be afraid of this picture. Star a good drawing card.—L. H. Greenhal, Strand theatre, Leslie, Ark.—Small town patronage.

His GREATEST SACRIFICE, with William Farnum.—Positively the greatest work Bill has ever contributed to the screen and, incidentally, we hope that when Bill returns (and we hope he will) the other Bill stars him in the same kind.—Allen-Charette, Inc., Capitol theatre, New Bedford, Mass.—Neighborhood patronage.

The Big Punch, with Buck Jones.—Very good. Sure has a good moral.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Plunger, with George Walsh.—Four reels went over good, but fifth reel fell down with tame and abrupt finale.—Giacomma Bros., Tombstone, Ariz.—General patronage.

The Skywayman, with Ormer Locklear.—Poor picture. Nothing to it.—Allen-Charette, Inc., Orpheum theatre, New Bedford, Mass.—Neighborhood patronage.

Wings of the Morning, with William Farnum.—A picture all exhibitors should play. Pleased 100 per cent. Received a lot of good comments. Star is at his best. Book it.—Joseph F. Spangler, Globe theatre, Beaver, Okla.—Neighborhood patronage.

The Mother Heart, with Shirley Mason.—The star does her best with material at hand. Not up to her standard and just an ordinary program picture.—B. B. Hurrman, Palace theatre, Trinidad, Colo.—Neighborhood patronage.

The Thief, with Pearl White.—Only fair picture. Pearl White does not belong in feature pictures. We clean up on her serials, but the features fall flat.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

The Land of Jazz, with Eileen Percy.—Junk. Everybody disgusted. Hit when they came out. Stay away from it, as there is no story.—Auditorium theatre, Carthage, Ind.—Small town patronage.

The Lamplighter, with Shirley Mason.—Here is a picture full of human interest. One that will please any audience.—Raymond Piper, Piper's Opera House, Virginia City, Nev.—General patronage.

While New York Sleeps, with a special cast.—This is the best from a box office standpoint I have played this year. The title brings them in.—Fred Kirk, Grand theatre, Malone, N. Y.—Neighborhood patronage.

Beware of the Bride, with Eileen Percy.—Pleased 100 per cent. The star is a comer here. Give us more like it.—Il. Keene, Orpheum theatre, Cuba, Ill.—Neighborhood patronage.

The Untamed, with Tom Mix.—Good. Mix seems to please regardless. My one best bet.—E. P. Buswell, Empress theatre, Akron, la.—Neighborhood patronage.

If I Were King, with William Farnum.—Not the kind of a picture for this town. Pleased about 90 per cent.—Marion Wilson, Happy Hour theatre, Chalmers, Ind.—Small town patronage.
Goldwyn

An Unwilling Hero, with Will Rogers.—One of the best stars of today. He always pleases.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

Earthbound, with a special cast.—Gave a private screening on Earthbound and made up our own heralds with comments from those who saw it. Packed the house and broke box office record without advance prices. The best special I have ever shown.—Wm. B. Stubbs, Liberty theatre, Erick, Okla.—Small town patronage.

Going Some, with a special cast.—Fair program picture.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Voice in the Dark, with a special cast.—Very good plot to this one. Did good business.—Luna theatre, Brooklyn, N.Y.—Neighborhood patronage.

The Slim Princess, with Mabel Normand.—Poor picture. However, not Mabel’s fault, as they didn’t give her a chance. She had no story. Pleased 50 per cent.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Dangerous Days, with a special cast.—Your patriotism, also Goldwyn, will cooperate with the exhibitor, and make him feel they are really interested in his success.—W. H. Harman, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.

Pinto, with Mabel Normand.—No more of Mabel Normand’s for us.—Grand theatre, Anamosa, Ia.—Neighborhood patronage.

Jes’ Call Me Jim, with Will Rogers.—An excellent picture; played to good business, and heard many good comments. Don’t be afraid to book this one.—W. H. Goodroad, Strand theatre, Warren, Minn.—Neighborhood patronage.

The Gay Lord Quex, with Tom Moore.—Fair program picture.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—This one drew an extra good house, and was well liked. A splendid picture.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

Just Out of College, with Jack Pickford.—Just a light comedy. Not much to it.—Peter Krauth, Opera House, Denison, Ia.—Neighborhood patronage.

Hodkinson

The Broken Gate, with Bessie Barriscale.—Picture is just like the story. Better than some specials. Don’t be afraid to boost it.—G. D. Pinholster, Clinic theatre, Frostproof, Fla.—Neighborhood patronage.

The U. P. Trail, with Roy Stewart.—Above the average. Drew good house.

—Eugene Samuels, Samuels Palace theatre, Harvard, Ill.—General patronage.

The Money Changers, with Roy Stewart.—This is good.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

The Man of the Forest, a Zane Grey production.—Picture passable. Will get money.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Metro

The Man Who, with Bert Lytell.—Metro has some star in Bert Lytell. A splendid picture. I was proud of this program.—Geo. H. Cooke, Hub theatre, Mill Valley, Calif.—General patronage.

A Message from Mars, with Bert Lytell.—To big business. Extremely well pleased. An excellent program picture.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

A Message from Mars, with Bert Lytell.—Fair picture. Lytell’s acting is fine, but failed to do so.—D. M. Spade, Thetitorium theatre, Portland, Ind.—Neighborhood patronage.

Uncharted Sea, with Alice Lake.—Star great. Fine story. Photography rather dark. Pitiful.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Uncharted Seas, with Alice Lake.—A fair picture, but the dark photography really spoiled it.—Raymond Piper, Piper’s Opera House, Virginia City, Nev.—General patronage.

The Misluring Lady, with Bert Lytell.—Excellent satisfaction. Pleased 95 per cent of patrons. Splendid comedy parts and good acting. Story above average. Pictures such as this one boost summer business.—W. J. Powell, Lonet theatre, Wellington, Ohio.—Small town patronage.

The Star Rover, with a special cast.—Like all Jack London stories, this made a good picture. Rather uncanny at times, but holds attention.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Neighborhood patronage.

Cinderella’s Twin, with Viola Dana.—A mighty fine entertainment and goes over with a bang. One of that kind that your patrons look you up at the box office and tell you how good it is.—Will H. Brenner, New Cozy theatre, Winchester, Ind.

Coincidence, with a special cast.—As a comedy drama, this one will be hard to beat.—Raymond Piper, Piper’s Opera House, Virginia City, Nev.—General patronage.

Fair and Warner, with a special cast.—This one pleased the best. Drew fine. Everyone satisfied.—Mrs. Lefevre, Lefevre theatre, Hinckley, N. Y.—Neighborhood patronage.
Paramount

The Lost Romance, with a special cast.—Pretty story for adults and select family trade. No kick. Just satisfying.—Sterling theatre, Greeley, Colo.—General patronage.

The Woman God Changed, a Cosmopolitan production.—One of the good ones. Remarkable dramatic scenes. A picture to build up trade. Star good. Cast good. Book it.—J. Carbonell, Monroec theatre, Key West, Fla.—Neighborhood patronage.

WHY CHANGE YOUR WIFE?—a Cecil B. DeMille production.—Played this for a Presbyterian Brotherhood benefit and the strange part of it is that one of the doctors picked the subject. It was a clean up. The second night's receipts larger than the first.—O. H. Southworth, Masonic Opera House, Adams, N. Y.—Neighborhood patronage.

A Wise Fool, with James Kirkwood.—I did not do well on this picture, but it was not the fault of the picture. Star unknown in this town. I never ran a better production, and the acting of the star cannot be surpassed.—Geo. H. Cooke, Hub theatre, Mill Valley, Calif.—General patronage.

Brewster's Millions, with Roscoe Arbuckle. This one didn't do well, but we tried it very well at the box office. Better than some of his feature length pictures.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

The Kentuckians, with Monte Blue.—Star good, but people are tired of these feud stories. Poor business.—Allen Charette, Inc., Orpheum theatre, New Bedford, Mass.—Neighborhood patronage.

Why Smith Left Home, with Bryant Washburn.—Did not do much business. But it certainly was no fault of the picture, as it was the best comedy drama we have run for some time.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

The Flaky Mrs. Johnson, with Billie Burke.—Usually this star's clothes satisfy the patrons, but not this time. Very poor.—Mrs. R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

The Bronze Bell, a Thomas H. Ince production.—People walked out the first night. Nothing like it before. Pulled it off.—Sterling theatre, Greeley, Colo.—General patronage.

Terror Island, with Houdden.—This one is a real action. Everybody liked it, and the children kept the house in a roar.—G. D. Pinholster, Alhambra theatre, Key West, Fla.—Neighborhood patronage.

The Kentuckians, with Monte Blue.—Monte Blue's popularity is growing among my patrons and they liked this, although the box office receipts could have been better.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

Male and Female, with a special cast.—This special would have been a good feature had it not been so dark for about a 1,000 feet. This only spoils part of the action and read only part of the reading. Should have been boiled down to seven reels instead of nine reels. It pleased some patrons.—Joseph F. Spangler, Globe theatre, Beaver, Okla.—Neighborhood patronage.

The Woman God Changed, a Cosmopolitan production.—A wonderful picture. So many compliments for showing this picture in the Hub that my head was in a whirl for some time. My people demand the best, and they received it from this picture.—Geo. H. Cooke, Hub theatre, Mill Valley, Calif.—General patronage.

The Mystery Road, with David Powell.—Mediocre picture. Star pretty good.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Too Much Speed, with Wallace Reid.—Played it right after its big run in Denver and it brought out the largest crowd I have played to since I took over this house, June 1. Picture is mighty good.—Alvin S. Frank, Alhambra theatre, Brighton, Colo.—General patronage.

The Valley of Giants, with Wallace Reid.—This sure was a dandy. Grab it. Mermaid comedy.—Thos. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Sand, with William S. Hart.—Great. Give us more like this. A splendid per cent.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

The Traveling Salesman, with Roscoe Arbuckle.—Good business for this time of the year. Picture good.—Alvin S. Frank, Alhambra theatre, Brighton, Colo.—General patronage.

Proxies, a Cosmopolitan production.—Positively the poorest business in the record of the house.—W. J. Johnson, Palace theatre, Long Beach, Calif.—Transient patronage.

Paris Green, with Charles Ray.—Fine picture. One that held the interest of the audience from start to finish of five long reels.—William Noble, Rialto theatre, Oklahoma City, Okla.—General patronage.

Border Wireless, with William S. Hart.—One of the most pleasing westerns I have had this year. Received constant applause from audience. Drew very fair.

Johnny Walker and Edna Murphy in a scene from "Play Square," a new Fox production.


The Witness for the Defense, with Elsie Ferguson.—Good. Miss Ferguson does some splendid dramatic work in this one, and India scene is effective.—Excellent photography.—B. L. Hubbard, Hubs theatre, Bishop, Tex.—Neighborhood patronage.

The Idol of the North, with Dorothy Dalton.—Best picture since The Flame of the Yukon. Boost strong.—Sterling theatre, Greeley, Colo.—General patronage.

The Misleading Widow, with Billie Burke.—Very good little program picture. Much better than Sadie Love. Will please the average audience.—B. D. Hubbard, Hubs theatre, Bishop, Tex.—Neighborhood patronage.

Told in the Hills, with Robert Warwick.—This is a good picture. Has Indian background.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

The Woman God Changed, a Cosmopolitan production.—Very fine, especially for adult audience. Very satisfactory.—Sterling theatre, Greeley, Colo.—General patronage.

Lahoma, an Edgar Lewis production.—Good Western. Pathé always good.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

The Other Woman, with Jane Novak.—Fair picture, with a very good star.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Forbidden Valley, with Bruce Gordon and May McAvoy.—Good feud story. Stars have excellent support. Please a good crowd here and will please any house where this class of pictures are popular.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

The House of the Tolling Bell, with May McAvoy and Bruce Gordon.—All of Blackton's productions are dandy pictures.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

The Lure of the Orient, with Claire
Adams.—Fair. Nothing to rave about.—Luna theatre, Brooklyn, N. Y.—Neigh-
borhood patronage.

Realart

A Kiss in Time, with Wanda Hawley.—Theodore Harms immensely to put
this over, though it would have been satisfactory even without him. Good,
clean, wholesome picture.—Sterling thea-
tre, Greeley, Colo.—General patronage.

Her Sturdy Oak, with Wanda Hawley.
—Star is good. Picture very weak. She
deserves better scenarios.—J. Carbonell,
Monroe theatre, Key West, Fla.—Neigh-
borhood patronage.

Little Italy, with Alice Brady.—It may
be one of the best pictures that Brady
ever made, but any exhibitor would be
better off without her best. A story
with numerous situations that are highly
improbable at many points. The authors
have run wild. Photography is some of
the best turned out by Realart. Every
exhibitor will be far better off when the
producers leave out religion from their
pictures. The fans resent it.—Harold F.
Wendt, Rivoli theatre, Toledo, O.—
Downtown patronage.

A Heart to Let, with Justine Johnstone.
—Just a good picture. Star is very
pleasing.—Allen-Charette, Inc., Orpheum
theatre, New Bedford, Mass.—Neigh-
borhood patronage.

Such a Little Queen, with Constance
Binney.—Good picture, but not the star's
best.—Chas. Kucban, Idylhour theatre,
Canton, Ill.—General patronage.

Her First Elopement, with Wanda
Hawley.—Fine picture. Miss Hawley
will please any audience.—Agnes P. Cal-
ter, Movie theatre, Tacoma, Wash.—
Neighborhood patronage.

Eyes of the Heart, with Mary Miles
Minter.—Fair. No kicks, but it did not
knock them cold by any means. Satisfac-
tory if put on with feature comedy.—
Sterling theatre, Greeley, Colo.—Gen-
eral patronage.

A Private Scandal, with May McAvoy.
—Personally thought this picture a little
slow in action during early episodes, but
patrons liked it very much, especially the
women. Held up well second night.
Numerous people remark favorably on
star's acting and beauty.—W. J. Powell,
Lonet theatre, Wellington, Ohio.—Small
town patronage.

The Land of Hope, with Alice Brady.
—This production is the product of
brains and is a finished picture. Cast
plays up to expectations and makes a
very satisfactory entertainment. Alice
Brady takes her part exceptionally well
and her admirers were well pleased,
and she has many admirers.—Will H. Bref-
ner, New Cozy theatre, Winchester, Ind.

The Snob, with Wanda Hawley.
—Very good picture. Pleased 100 per
cent.—G. D. Pinholster, Clinch theatre,
Frostproof, Fla.—Neighborhood pat-
ronage.

The Magic Cup, with Constance
Binney.—Good picture, although Binney
does not seem to pull as well as Daniels
or Minter. In fact, all Realart with the
exception of one star are good.—W. Ray
—Small town patronage.

Such a Little Queen, with Constance
Binney.—Picture and cast were good, but
not very well known here. Fair business.
—Allen-Charette, Inc., Orpheum theatre,
New Bedford, Mass.—Neighborhood pat-
ronage.

The Snob, with Wanda Hawley.
—Again Walter Hiers is the life of the
party.—Sterling theatre, Greeley, Colo.
—General patronage.

Miss Hobbs, with Wanda Hawley.—I
received more favorable comments on
this picture than any other that I have
run for a long time. My patrons really
enjoyed the comedy part.—R. O. Baker,
Baker's Electric theatre, McCune, Kans.
—Small town patronage.

Her First Elopement, with Wanda
Hawley.—Serves as a regular program
picture.—Clean, light stuff—Giacoma
Bros., Crystal theatre, Tombstone, Ariz.
—General patronage.

The Stolen Kiss, with Constance
Binney.—A fine program picture. Good
as many so-called specials. I hope work
will pick up soon so people can get 25
cents and take in a good show once a
week.—Geo. Ehenome, Auditorium thea-
tre, Marblehead, O.—Small town pat-
ronage.

A Private Scandal, with May McAvoy.
—Nothing to rave about, just an aver-
age program picture. Star very pleasing,
and even good stories, will gain a place
on the screen.—Allen-Charette, Inc.,
Orpheum theatre, New Bedford, Mass.
—Neighborhood patronage.

Selznick

Bucking the Tiger, with Conway
Tearle.—Select 100 per cent.—Geo.
Osborne, Star theatre, Westminster, Md.
—General patronage.

Marooned Hearts, with Conway Tearle.
—A good one, and well liked. Many
comments. Fair crowd. Tearle is getting
to be a drawing star for me.—Jno.
I. Saunders, Cheney theatre, Cheney,
Kans.—Neighborhood patronage.

The Fighter, with Conway Tearle.—His
best production, but he has no box office
value.—Mrs. R. G. Jordan, Hinsdale
theatre, Hinsdale, Ill.—Neighborhood pat-
ronage.

The Sin That Was His, with William
Faversham.—This is a good picture. Has
a good plot.—D. A. Hadler, Happy Hour
theatre, Ewen, Mich.—Small town pat-
ronage.

The Chicken in the Case, with Owen
Moore.—A very good picture. Not what
we expected. Please about 75 per cent.
This was the first Selznick that we have
run. Expectations too high.—Auditorium
theatre, Carthage, Ind.—Small town pat-
ronage.

Gilded Lies, with Eugene O'Brien.
—Pleased 100 per cent.—Geo. Osborne,
Star theatre, Westminster, Md.—General
patronage.

The Last Door, with Eugene O'Brien.
—The best O'Brien picture I have used,
but it has a poor ending.—Chas. Kucban,
Idylhour theatre, Canton, Ill.—General
patronage.

The Last Door, with Eugene O'Brien.
—A dandy good program picture. Beau-
tiful snow and ice has an unusual enterta-
inment effect.—Jas. L. Saunders, Cheney
theatre, Cheney, Kans.—Neighborhood
patronage.

Worlds Apart, with Eugene O'Brien.
—Very good after Broadway and Very
Good, he's a good star for us, though.—
Olen Reynolds, Pearl theatre, Hymera,
Ind.—Neighborhood patronage.

R-C Pictures

Where Lights Are Low, with Sessue
Hayakawa.—Great picture. Hayakawa
puts up the best fight ever shown in
pictures. Good plot. Picture may be re-
commended as a good drawing card.—J.
Carbonell, Monroe theatre, Key West.
Fla.—Neighborhood patronage.

Slaves of Vanity, with Pauline Fred-
erick.—Excellent picture, and beautiful
settings. R-C. certainly stage their pro-
ductions.—Allen-Charette, Inc., Orpheum
theatre, New Bedford, Mass.—Neigh-
borhood patronage.

Salvage, with Pauline Frederick.—
Would advise any exhibitor to book this
feature. One of the best for kids.—Jas.
L. Saunders, Cheney theatre, Cheney,
Kans.—Neighborhood patronage.

One Man in a Million, with George
Beaumont,—A picture of human interest
that pleased all.—Mrs. Frank Paul, Marvel
theatre, Carlinville, Ill.—Small town pat-
ronage.

The First Born, with Sessue Hayakawa.
It is often dangerous business filming scenes for a serial when the script calls for a lot of wild lions. Director Edward Kull is shown taking scenes for "Terror Trail" the serial starring Eileen Sedgwick, while A. C. Stecker is handling the lions. It is a Universal production.

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Big business, pleased with the star's work, but not overly impressed with the play—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Moon Madness, with Edith Storey.—This is an excellent picture, although title is poor. Theatre Tacoma, with proper advertising this feature will make money.—B. B. Hirman, Palace theatre, Trinidad, Colo.—Neighborhood patronage.

United Artists

Through the Back Door, with Mary Pickford.—Mary's best picture. It was good at all angles.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Through the Back Door, with Mary Pickford.—It went over well both from standpoint of pleased patrons and box office. It's a fine picture.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

The Mark of Zorro, with Douglas Fairbanks.—The best picture ever made. Popular star.—W. H. Herman, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.

Down on the Farm, a Mack Sennett production.—A pleasing five-reeler that got over big with my patrons.—Raymond Piper, Piper's Opera House, Virginia City, Nev.—General patronage.

When the Clouds Roll By, with Douglas Fairbanks.—A very clever picture. Doug certainly draws the crowds. Played to S. R. O. Give us more like this, Doug.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Universal

The Dangerous Moment, with Carmel Myers.—My patrons all liked this one. Star is getting more popular.—Agnes P. Calvert, Movie theatre, Tacoma, Wash.—Neighborhood patronage.

Reputation, with Priscilla Dean.—Very good. Don't be afraid to promote them a dramatic treat for it's Miss Dean's best to date. Wonderful chances for exploitation.—W. Ray Erne, Arcade theatre, Charlotte, Mich.—Small town patronage.

All Dooled Up, with Gladys Walton.—Very good, with a real little star. Her's are all good.—Olen Reynolds, Pearl theatre, Hymers, Ind.—Small town patronage.

In Folly's Trail, with a special cast.—Fair. The same old story, rehashed.—C. P. Buswell, Empress theatre, Akron, Ohio.—Neighborhood patronage.

The Mad Marriage, with Carmel Myers.—Did not expect much from this picture, but was agreeably surprised. A very pleasing picture that gave universal satisfaction.—J. Powell, Lottet theatre, Wellington, O.—Small town patronage.

Outside the Law, with Priscilla Dean.—Pleased 160 per cent.—Geo. Osborne's theatre, Westminster, Md.—General patronage.

The Blazing Trail, with Frank Mayo.—This is a good picture. I think will go good in a small house.—Spalding Bros., Gem theatre, Taylorsville, Ill.—Neighborhood patronage.

Once to Every Woman, with Dorothy Phillips.—Everybody said it was a good picture, and it certainly was.—Raymond Piper, Piper's Opera House, Virginia City, Nev.—General patronage.

The Wallop, with Harry Carey.—Better than several of his late pictures. Maybe some day he will make 'em like he used to.—Olen Reynolds, Pearl theatre, Hymers, Ind.—Neighborhood patronage.

Society Secrets, with Eva Novak.—Very good picture. Pleased 100 per cent. This picture was better than some so-called specials.—Agnes P. Calvert, Movie theatre, Tacoma, Wash.—Neighborhood patronage.

Once to Every Woman, with Dorothy Phillips.—An excellent picture that gave very good satisfaction. Used a singer that added much to its entertainment value. Will go good anywhere at advanced prices.—Earl O. Peeler, Pastime theatre, Protection, Kans.—Small town patronage.

The Man Tamer, with Gladys Walton.—Very good picture. Patrons well pleased.—Chas. Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

Blind Husbands, an Eric Von Stroheim production.—Best night of the year. The picture was not responsible for the large showing, but it was a cold night and it sure was hot this summer.—Claude Ellis, Convention Hall, Alexandria Bay, N. Y.—Neighborhood patronage.

Rich Girl, Poor Girl, with Gladys Walton.—Miss Walton is really a second Mary Pickford. This was a dandy picture and well directed.—R. Ross Irvine, Wigwam theatre, Oberlin, Kans.—Neighborhood patronage.

The Big Adventure, with Breezy Eason.—Fairly good for a kid. Should please.—Olen Reynolds, Pearl theatre, Hymers, Ind.—Small town patronage.

Vitagraph

The Silver Car, with Earl Williams.—Excellent. The best Earl Williams picture yet.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Three Sevens, with Antonio Moreno.—Good picture. Star good.—Chas. Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

Dead Men Tell No Tales, with a special cast.—Good picture, with very poor title. People came to the show, looked at the title and walked away. Poorest two night I have had in this house. Lost very heavily. Why do they make a good picture with such a terrible title?—Albin S. Frank, Alhambra theatre, Brighton, Colo.—General patronage.

Trumpton Island, with a special cast.—A picture that is worthy of exploitation. A good, clean story, and a thriller, Airplane wreck is wonderful. Boys, book this and boost it. Don't worry. It will satisfy.—Wm. B. Stubbs, Liberty theatre, Erick, Okla.—Small town patronage.

Specials

Dead or Alive (Arrow), with Jack Hoxie.—If your patrons like Westerns, this is a good one.—Olen Duchan, Idylhour theatre, Canton, Ill.—General patronage.

Black Sheep (Pinnacle), with Neal Hart.—Very good picture. This picture pleased all and they are asking for more like it.—G. D. Pinholster, Clinic theatre, Frostproof, Fla.—Neighborhood patronage.

Bars of Iron (Stoll), with a special cast.—Good picture. Patrons pleased. You can improve these Stoll pictures by playing them faster through the machine, as action is slow.—Chas. Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

Big Sheep (Pinnacle), with Neal Hart.—Best Neal Hart up to date. Plenty of action. Drew well.—D. M. Spade, Thesatorium theatre, Portland, Ind.—Neighborhood patronage.

Up in Mary's Attic (Fine Arts), with Eva Novak.—This is a good one, but many exhibitors don't think so. My patrons do.—G. E. Chaney, Clinic theatre, Frostproof, Fla.—Neighborhood patronage.

Montana Bill (W. S. P. C.), with William Fairbanks.—William Fairbanks picture. Patrons are a good, consistent series, and will please the better class.—Eugene
EXHIBITORS

Serials

The Son of Tarzan (National), with a special cast.—On last episode. Held up, considering the weather. Very good serial. Should be a big one up during real theatre weather.—Louis B. Goulen, Royal theatre, Frankfort, Ind.—General patronage.

THUNDERBOLT JACK (Arrow), with Jack Hoidie.—Selected this from "What the Picture Did For Me" and must say that exhibitors know what they are talking about. It is one of the best serials on the market and the ladies all love Jack. Book it and be all set for fifteen weeks.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

King of the Circus (Universal), with Eddie Polo.—Like most serials, just captures and escapes. Foolish, impossible things like killing a full-grown elephant with a common revolver. Thrills too impossible to be thrilling.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Neighborhood patronage.

Double Adventure (Pathé), with Charles Hutchison.—Pulled this one about the 6th episode. Failed to draw.—D. M. Spade, Theatorium theatre, Portland, Ind.—Neighborhood patronage.

Short Subjects

Tough Luck (Universal), with Harry Sweet. Did not see this, but the way they ate it up it must have been good.—Wm. Therer, Royal theatre, Salina, Kans.—General patronage.

Just Bill (Texas Guinan Production), with Texas Guinan.—Very good show for a short subject.—C. T. Hansen and C. A. Van Riper, Dreamland theatre, Eau Gallie, Fla.—Neighborhood patronage.

The Cactus Kid (Universal), with Hoot Gibson.—Fairly good Western.—Chas. Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

The Semp (Educational), with Lloyd Hamilton.—A very good picture.—Alvin S. Frank, Alhambra theatre, Brighton, Colo.—General patronage.

Kiss Me Caroline (Educational), with Bobby Vernon.—One of the best comedies I have ever run.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

The Eagle Man (Universal), with Ed. Hatton.—Good Western. Find Star Ranch Westerns all good. Have not got a bad one yet. They ate this one up.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

The Hick (Vitagraph), with Larry Semen.—Good comedy. Not his best one, but pleased the patrons.—Chas. Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

Shuffle the Queens (Educational), with a special cast.—This is a dandy comedy.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

From Hand to Mouth (Pathé), with Harold Lloyd.—Fine. You can’t go wrong on Harold Lloyd. All of his comedies are A-1.—W. H. Harman, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.

The Tourist (Vitagraph), with a special cast.—One of the best comedies. Vitagraph ever put out.—Allen-Charette, Inc., Orpheum theatre, New Bedford, Mass.—Neighborhood patronage.

Neighbors (Metro), with Buster Keaton.—Fine comedy. Drew good for two days.—D. M. Spade, Theatorium theatre, Portland, Ind.—Neighborhood patronage.

The Semp (Educational), with a special cast.—Good comedy.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Petticoats and Pants (Educational), with a special cast.—Went big. Some good stuff in this one. Boost it if you can on it. They will eat it up.—William Thacher, Royal theatre, Salina, Kans.—General patronage.

Shoulder Arms, with Charlie Chaplin (First National).— Ran another comedy with this, making a whole comedy show, and did a dandy business considering the times.—Eral O. Peeler, Pastime theatre, Protection, Kan.—Small town patronage.

Ain’t Love Grand, with a special cast (Educational).—Poorest excuse for a one-reel comedy I ever saw.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Sunshine Comedies, with a special cast (Fox).—How long I wonder, is it going to take producers to find out that it takes something more than shapely bathing girls and nudity to make an audience laugh? If there is a producer that makes comedies funny and does not display vulgarity and nudity in them I would like to hear from his distributor. My patrons are absolutely disgusted and worn out with this bathing girl stuff.—A. L. Middleton, Grand theatre, De Queen, Ark.—Small town patronage.

Double Adventure, with Charles Hutchison (Pathé).—Just started this one. Plenty of action.—D. M. Spade, Theatorium theatre, Portland, Ind.—Neighborhood patronage.

The King of the Circus, with Eddie Polo.—The best polo serial we have ever run. Pleaseed about 90 per cent of the people. Run this serial with a two-reel Universal Western and Century comedy. Just finished the last episode. Went over big, rain or shine. Eddie will get the crowd.—G. D. Hughes, Liberty theatre, Heavener, Okla.—Neighborhood patronage.—D. M. Spade, Strand theatre, Portland, Ind.—Neighborhood patronage.

Moonriders, with Art Acord (Universal).—A good average serial, pleases the kids, which brings the old folks along also. Average boxoffice, with tent shows and carnivals opposition.—R. E. Atkins, Lyric theatre, Elkville, Ill.—Small town patronage.

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September 3, 1921

USE THIS BLANK

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Title

Star

Producer

Remarks

Exhibitor

Name of Theatre

Transient or Neighborhood Patronage

City

State
EXHIBITORS
in the thing picture the contract will line 1921 Charlotte we
* * favorite edies, fourteen centers tie means week, and
the Western Chad that is "Pure Sexes," and "His Three Morris
The Texas is sixth and "A Pure,\nrepresenting a Texas that is "Plain Jane," and "Tenderfoot," and
"Marry?" as "Pure and Simple," and "Saving Sister Susie." It
The next picture will be "Pure and Simple," explained by the
phrase "She was pure, and has been simple." It will have as its featured
player Bobby Vernon. "Saving Sister Susie" is the title of the
eighth picture, which will feature Dorothy Devore, with Earl Rodney, Katharine Lewis, Eugenie Forde and others. "A Pair of Sexes" is directed by Frederic Sullivan; William Beaudine is filming "Pure and Simple," and "Saving Sister Susie" is being made under the direction of Scott Sidney.

Merit Film Buys New Texas Guinan Westerns
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Arrow Announces Franchise Plan For Distribution of 52 Comedies Three Units Will Produce Series—Pictures Will Be Sold for Exclusive Distribution In Each Territory

Weigal and Leslie Starring
Another unit, to be known as the Cruelved Comedies, depicting the marital mishaps of Mr. and Mrs. Cruelved, will have twelve publications in the series. These are being directed and produced by S. M. Herzog at Universal City. Paul Weigal and Lilie Leslie are being featured in the roles of Mr. and Mrs. Cruelved.
Two of the productions of this series have been finished. They are: "Uneasy Terms" and "Fishermen's Luck." The series that comprises the fifty-two publications of this Arrow program is to be known as Arrow Speed Comedies, produced by Reggie Morris Productions, under the supervision of Mr. Morris at the Hampton Studios in Hollywood. They will feature particularly Neely Edwards, whom the public is looking for in connection with well-known vaudeville comedy players as Charlotte Merriam, Margaret Cullington, Eddie Baker and Jack Barry. Edwards is well known for his recent work in the Hall Room Boys and for years was a favorite with the vaudeville going public as a member of the team of Flanagan and Edwards.

Lester Cuneo and Mrs. Wallace Reid, feminine lead, in "Behind the Mask." Cuneo's new feature produced by Irving Lesser.

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American Genius and the Carbon Industry

A Statement of American Manufacturers Concerning the Protective Tariff Placed on Their Product

Editor's Note—The appended article was furnished to this publication by the Speer Carbon Company of St. Marys, Pa., and reflects, it is said, the sentiment of all the American manufacturers of carbon concerning the protective tariff contemplated in connection with their product. It is well written and shows careful preparation and is printed here to give exhibitors of the country full information on this point.

There is no industry that has done more than the motion picture industry to establish the world leadership of America. Not only has this development been conspicuous for the man who produces their willingness to spend big money to create pictures of stupendous merit, but the technical side of the industry has achieved amazing progress. American science has continually led the way with new methods and appliances that have realized to the full the screen possibilities of our big-scale productions.

The recent literature of motion picture engineering fairly bristles with American achievement. The new camera developed by Jenkins at Washington; Sperry's white flame arc; Kelly's achievements in color photography; Fisher's wonderful progress in film manufacture—one might easily write a book on the subject, as indeed, Dr. the cameraman is very interestingly. In ultimate importance, however, probably none of these improvements exceeds the advantages gained for America by our manufacturers of projector carbons.

In the days before the war tremendous production, cheap labor and practically free duty left the projector carbon business of the United States in German hands. The Germans were actually supplying as much as 90 per cent of the projector carbons used in the United States! Apparently so secure did they feel in their monopoly of our business here, very little engineering attention was expended on the improvement of their carbons. For years prior to 1914 the type of projector carbons supplied to us by Germany changed not a whit for better or for worse; little distinction was made between the needs of the small house using alternating current and the large house using direct current. Germany originated none of the new types of carbons in common use today. It remained for American engineers to develop entirely new types—the flaming arc for alternating and the special small negative for direct current. Under stress of emergency it was the ingenuity of our native laboratories that saved the motion picture theatres of America from closing during the war.

The magnitude of the task was staggering for the motor carbons. Only about 10 per cent of the projector carbons used in American theatres were American made. When the break America supplied the necessary other 90 per cent. With characteristic speed, one radical improvement has followed another. In the development of the industry, the art is the standard for the world.

The situation that confronts the motion picture industry today is so typically German that it would be amusing were it not for the undertone of sinister propaganda. Blindly ignoring their record in the past, the Germans now plead for a continuance of the duty-free conditions that have retarded the projector carbon business of the United States. They yearn for a continuance of the favorable conditions offered by the infamous tariff laws, which allowed them to take advantage of the "per piece" rate of duty—by bringing to our shores carbons of four times the commercial length and cutting them up into proper lengths in this country, avoiding two-thirds to three-fourths the duty. This they did until the Payne-Aldrich bill was passed in 1909, placing the duty on a "per foot" basis as was originally intended.

It seems quite likely, however, that the motion picture industry of the United States will be able to see through the "Made in Germany" smoke screen now being set up. Exhibitors will realize that all the German chatter about tariffs and duties, and the other strange words that bore the average mind, have for their object simply the killing of American competition. Only yesterday a prominent exhibitor expressed the whole matter in terms of dollars and cents. This was the way he had figured it out for himself:

"I can't get the least bit excited about the duty on projector carbons. As I figure it out, even if the whole cost of the duty were added to the present price of carbons it would mean just about one cent an hour increase in my operating cost and that of most other theatre owners throughout the country. When I compare this with my total operating cost of something like twenty dollars an hour—well, I should worry. Here are the fig-
MOTION pictures on the screen while flying through the clouds at ninety miles an hour! A dream a few years ago, but a fact today. What is said to be the first aerial motion picture show was aboard the eleven-passenger hydroplane, Santa Maria, which was brought to Chicago as a part of the Centennial of Progress exposition. The picture exhibited was a Rothacker produced film, "Howdy Chicago," which the Boosters Publicity Club is using to advertise the city. Attending the aerial show were, reading from left to right in the picture: R. J. Wrayzel, advertising manager, DeVry Corporation; Charles Barber and Edwin Musick, Aeromarine & Plane & Motor Company; A. L. Parker, Rothacker publicity director, and A. E. Gundelach, DeVry sales manager.

For a day's run of 10 to 12 hours. See how they stack up to you:

Average House—500 to 1,000 capacity. Large house—1,000 to 3,000 capacity.

For Alternating Current

| Average House | 4 3½x6 cored | $1.06 |
| 2 3½x12 cored | $1.18 |
| 6 6x6 solid (copper coated) | $1.36 |

If the total increase in duty on the American wholesale prices of German carbons is added... $1.06

Total per day... $1.90

For Direct Current

| Average House | 4 3½x12 cored | $0.56 |
| 6 6x6 solid (copper coated) | $0.62 |

If increase in duty is added... $0.50

Total per day... $1.08

Largish—

| 6 6x6 solid (copper coated) | $0.50

If increase in duty is added... $0.50

Total per day... $1.08

"You see the way I look at this tariff thing—it is simply a balance wheel, anyhow; it only gives American worksmen a chance to compete with the cheap labor of Germany. It seems to me that such competition would likely hold prices down rather than increase them."

And, after all, this theatre owner seems to have used his common sense to pretty good purpose. The American motion picture industry should be free from foreign domination—should have in its own hands the facilities for its own development.

NAME METRO CAMERAMEN FOR NEW PRODUCTIONS

The following cameramen have been assigned work in five Metro pictures:

JOHN F. Skitz, known for his camera work on the Rex Ingram production of "The Four Horsemen of the Apocalypse" and "The Conquering Power," will photograph "Turn to the Right," Rex Ingram's new Metro production, a screen adaptation by June Mathis of the John Golden stage success by Jack Hazzard and Winchell Smith.

JOHN Arnold, who has been camera assistant for Viola Dana in all her starring pictures, will photograph her latest picture, "The Fourteenth Lover," a Harry Beaumont production adapted by Edith Kennedy from Alice D. G. Miller's story.

ARTHUR Martinelli will do the camera work for Bert Lytell's new picture, "Lady Fingers," a Bayard Veiller production adapted for the screen by Lenore Coffee from Jackson Gregory's story.

"Little Eva Ascends," the third of a series of George D. Baker Productions, starring Gareth Hughes, will be photographed by RUSSEL HERCULES. The picture is based on the Saturday Evening Post story of the same name.

ROY KLEFFER will serve behind the camera for "The Golden Gift," Alice Lake's next starring vehicle, under Maxwell Karger's direction. The story is by June Mathis and Florence Fein.

SOUTH RECOVERING FROM SLUMP, RIVIERA REPORTS

The demonstrating or "working squad" of the Riviera Music Company, Chicago, returned to the city this week after a tour of two months through the southern states. This "squad," composed of two singers, Miss N. Louise Dorgan and Joe McGilvra, and a pianist, George Dale, report the south to be recovering from the music slump, with big sales through Tennessee, Texas and Alabama.

The advertising campaign carried on by the Riviera in cooperation with this working squad was a big factor in bringing "Karna," their $25,000 Egyptian Fox trot, to the front throughout the southern territory, it is said.

During the next few weeks, it is announced, all efforts will be centered on their new ballad, "There'll Be A Time and When You'll Want To Come Back To Me," by Ethel Hanson.

COMPLETE MUSIC SCORE PUBLISHED IN PROGRAM

Considerable comment has been caused by the publication of a complete music score in the program at the California theatre, Los Angeles. The feature being shown at the time was the Associated Producers' film, "The Ten Dollar Raise."

United Musical Bureau

To Supply Talent for Motion Picture Houses

A new musical bureau with a department for booking concert artists, operatic acts, organists, classic dancers and specialty singers has been opened in New York City. The United Musical Bureau, with offices at 1600 Broadway, established by Benno Rosenheim, Harold Slutzker and Elizabeth Freeman, will carry a distinct message to the artistic directors and managers of motion picture theatres throughout the United States and Canada. With the growth of the motion picture industry and the evolution of pictures has come the extension of a larger field for the musical man, and this bureau of distinction to be used for feature attractions in the form of costume playlets, operatic acts and pianist with music.

Many concert artists are realizing the importance of this field of entertainment, it is said, and will be available for the coming season. The United Musical Bureau will furnish these attractions to the managements of the motion picture theatres, and bookings are now being listed for the coming season. Mr. Slutzker, who has been associated with the motion picture industry for a number of years, will be the manager of the booking department.

Gump Manages Theatre

BELLEVILLE, ILL.—C. E. Gump has been appointed manager of the new Lincoln theatre.

"A VACANT SEAT FOR EVERY LIGHT THAT SHINES"

Hansen Indicators replace part or all ushers. Gives better service at less cost and locates the vacant seats. It will make you a decided profit

Inquire, HANSEN VACANT SEAT INDICATOR CO.
536 Central Building, Seattle, Washington

Exhibitors Herald September 3, 1921
Theatres

Providing Comfort for Fans Is an Asset. Exhibitors Know This. Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects

Live Oak, Fla.—Gus Allison and Dr. J. M. Price will expend $25,000 in remodeling a building here for theatre purposes.

Dallas, Tex.—D. R. Parks is to erect a motion picture theatre here.

Farmville, Va.—A theatre to cost $24,400 will be erected at Main and Third streets by Educational Amusement Company, Inc.

Troy, N. Y.—Work has started on a new theatre being erected at Hoosick street and Fifth avenue by Battaglia Brothers.

Yonkers, N. Y.—Ground has been broken for a new 1,500-seat theatre to be erected in South Broadway, opposite Randolf street.

Lake Charles, La.—A theatre is to be erected at 405 Boulevard street by S. B. Mancuso.

Great Falls, S. C.—Republic Cotton Mills will erect a theatre here.

Charleston, W. Va.—T. L. Kearse Circuit will erect a 2,300-seat house in Summer street.

Philadelphia, Pa.—A theatre and office building to cost $1,500,000 will be erected by Stanley Company at Eleventh and Market streets.

Galatia, Ill.—H. T. Towle and Dr. G. C. Stephens of Harrisburg and a number of Galatia men have incorporated a stock company to build a theatre here.

Wichita, Kans.—L. M. Miller and associates have awarded the contract for the erection of a $600,000 theatre in North Lawrence avenue to W. M. Sutherland Building and Contracting Company of St. Louis.

Schuylerville, N. Y.—A. E. Milligan of the Liberty theatre is to build a new house opposite the Hotel Schuyler.

Ownership Changes

Manhattan, Kans.—Glenn W. Dickinson has purchased the Marshall theatre.

Pittsburg, Kans.—David Mackie has sold the Scannmon theatre to Francis Hughes. George Fitchner plans to remodel the Lyric theatre here.

Conway, Ark.—Harry Adams and Charleton Martin have assumed charge of the Ideal theatre.

Bedford, Pa.—H. Stanley and T. T. Bally of Creston have purchased the Clark theatre.

St. Louis, Mo.—City Wide Amusement Company has purchased the Manchester theatre, now under construction.

Changes to Cost $200,000

PITTSBURGH, PA.—Litt Brothers of Philadelphia have leased the Duquesne theatre. Improvements to be made in the house will cost approximately $200,000.

Goddings Build House

OSAGE, KAN.—The Goddings have commenced construction work on the theatre they are erecting here.

Theatre Again Operating

WALDO, ARK.—The Idle Hour has reopened under the management of Mr. Benson of Magnolia.

CLASSIFIED

Five Cents per Word Payable in Advance. Minimum Charge, $1.00

WANTED—New and used prints in good condition; also negatives. All types of films except drama features. Ellis O. Jones, Forest Hills, N. Y.

Excelsior Film Co.

EXPORTERS AND IMPORTERS OF FILMS

LOUSTALOT AND VICTORIA

Cable: "Velasqui" Avenida de Belicita 43. Havana, Cuba

Remember the Kiddies!

For the brand new short juvenile subject your program needs write or wire—

New Era Films, Inc.

21 East 7th Street

Distributor for Jack MacCullough Studios

Chicago, Ill.

WILLEMSEN & CO.

Exporters of Film

Spanish Title Work a Specialty

Office and Laboratory, 428 Camp St., New Orleans

Cable Address: Willemfilm

National Film Co.

IMPORTERS AND EXPORTERS

ECLIPSE AND GAUMONT

PARIS

We are always in the market for Big Productions

Office: Paseo de Marti 87, Havana, Cuba
CABLE: "CEGETEO"

TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY

345 WEST 39TH ST.

NEW YORK CITY

044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13TH ST., PHILADELPHIA PA.

64 W. RANDOLPH ST., CHICAGO, ILL.
Visitors in Studioland on West Coast

Here's a strong combination, Hugh Wiley, (right) famous writer of Chinese stories, shaking hands with Lon Chaney, portrayer of Chink characters, while Marshall Neilan, director of "Bits of Life," looks on.

Douglas Fairbanks greets Frederick Warde, the famous Shakespearean actor, between scenes of "The Three Musketeers," a new United Artists production. Warde starred Fairbanks up the ladder of fame as an actor.

Erich von Stroheim is visited at Universal City by Charles Marshall, leading tenor of the Chicago Opera Company. Mr. Marshall, who has visited Monte Carlo many times, declares the reproduction of the famous resort at Universal City for "Foolish Wives" is correct in every detail.

Several truckloads of studio-built date palm trees being transported to the desert location for building of the oasis for George Melford's Paramount production, "The Sheik." It took F. S. Madigan and his property construction department just five days to accomplish the feat.
Dates for Independents

Independence for You!

WE ARE PROUD TO SUBMIT

<table>
<thead>
<tr>
<th>PRODUCTION</th>
<th>STAR</th>
<th>RELEASE DATE</th>
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<tbody>
<tr>
<td>&quot;Out of the Depths&quot;</td>
<td>Violet Mersereau</td>
<td>Aug. 22nd</td>
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<tr>
<td>&quot;Wise Husbands&quot;</td>
<td>Gail Kane</td>
<td>Sept. 5th</td>
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<tr>
<td>&quot;Indiscretion&quot;</td>
<td>Florence Reed</td>
<td>Sept. 19th</td>
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<tr>
<td>&quot;Beyond the Crossroads&quot;</td>
<td>Ora Carew</td>
<td>Oct. 3rd</td>
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<tr>
<td>&quot;Crimson Cross&quot;</td>
<td>Van Dyke Brooks</td>
<td>Oct. 17th</td>
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<tr>
<td>&quot;Forgotten Women&quot;</td>
<td>Pauline Starke</td>
<td>Oct. 31st</td>
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<tr>
<td>&quot;Oh Mary Be Careful&quot;</td>
<td>Madge Kennedy</td>
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<tr>
<td>&quot;In Society&quot;</td>
<td>Edith Roberts</td>
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<tr>
<td>&quot;The Leech&quot;</td>
<td>Claire Whitney</td>
<td>Dec. 12th</td>
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<tr>
<td>&quot;Millionaire for a Day&quot;</td>
<td>Guy Empy</td>
<td>Dec. 26th</td>
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SHORT SUBJECTS

"Billy West Series" - Two Each Month
(A Series of 10 Two-Reel Comedies)

"Nick Carter Series" - One Each Week
(A Series of 15 Two-Reel Detective Stories)

"Peeps Into the Future" - Two Each Month
(A Series of 6 Two-Reel Comedies)

"Mystery Mind" - 15 Episodes
"The Aristocrat of Serials"

This Is "Independents Month" Are You on the Band Wagon?

810 South Wabash Avenue PIONEER FILM CORPORATION OF ILLINOIS

CLYDE E. ELLIOTT, President

ILLINOIS INDIANA WISCONSIN

Telephones Harrison 8157-8158
Woodyatt Is Manager Of Sales for Select
Popular Film Man Chosen to Succeed Gallas at Local Selznick Office

Lee Woodyatt, well known and popular film man, has been assigned the sales manager's post at the local office of Select. Mr. Woodyatt succeeds Al Gallas, who resigned recently.

As is the custom in the Selznick organization, Mr. Woodyatt was promoted from the ranks. He has been a member of the Chicago sales force of the company since its inception. He has covered the Illinois territory and has made many friends in cities and towns throughout the state.

Prior to his entering the exchange business Mr. Woodyatt was an exhibitor at Rock Island. Owing to his previous experience as a showman the new sales manager is unusually well qualified for the work.

Edwin Silverman, manager of the local exchange, announces also that C. H. Miller has been added to his sales staff to cover the North Side territory in the city.

Theatre Men Notify Club Woman of Act Against Hamon Film

The Illinois Exhibitors' Alliance has notified Mrs. James H. Keely of the Illinois Woman's Athletic Club, who is endeavoring to arouse club women of the nation to protest exhibition of the Clara Smith Hamon picture that the theatre men of the state already have taken action to bar the production from their theatres.

At a recent meeting of the Alliance the possibilities of a state convention some time in the fall were discussed. No dates were considered, officials feeling that time should be given members to get their fall business in shape.

Announcement will be made in the HERALD immediately the convention dates are set.

American Will Re-Issue Frank Borzage Western

American Film Company will distribute on the state right market a reissued Western production featuring Frank Borzage, who has since won fame as a director. Playing with Mr. Borzage in the picture, the title of which will be announced later, are Ann Little, Jack Richardson, Harvey Clark and Perry Banks.

The feature will be re-edited and retitled and new paper will be designed.

Pathe Announces Titles for New Serial Chapters


Douglas Rothacker on Business Trip in South

Douglas D. Rothacker is spending two weeks in Missouri in the interests of the Rothacker practical picture division.

Barber Visits Laboratory

C. A. Barber of Barber-Sturm Studios, which produced a special Indianapolis news weekly for the Circle and other theatres, was a visitor at the Rothacker Chicago laboratory.

Indepedents Conduct Advertising Campaigns Prepare for Bigger Business During "Independence Month"

Extensive advertising campaigns are being conducted by the independent exchanges of Chicago in anticipation of record business in September, which has been designated "Independence Month" by the Motion Picture Theatre Owners of America.

Has Backing of Exhibitors

Recent action of the Illinois Exhibitors' Alliance assures the national independents and the state right men of this territory of support in this movement to place their product in theatres of the state during next month.

Listed in the advertisements published in the HERALD during recent weeks are the productions which independent exchangers in Chicago will have available for exhibition during September.

Several Firms Participating

Among the local distributors who have been conducting active advertising campaigns are Celebrated Players Film Corporation, Pioneer Film Corporation, Progress Pictures Company, recently organized by Frank Zambreno, Unity Photoplays Company, and Interstate Film Service.

Independent film men along Wabash avenue state that present business conditions are encouraging. Theaters that had been closed during the summer are opening, thus giving the exchanges dates on the product which has been held on the shelves.

Bailiff Disposes of Pathoscope Furniture To Meet Rent Payment

The office furniture of Pathoscope Company has been sold by a bailiff of the municipal court to meet a rent claim of $475. Arthur Burch, who with Madelyn Obenchain, is held in Los Angeles in connection with the murder of J. Belton Kennedy, was one of the organizers and vice-president and manager of the company.

Atlas Educational Film Company, 29 East Madison street, purchased the furnishings for $550. In organizing the company Burch is said to have sold stock to more than 1,000 small investors. During the bidding three investors protested, claiming that they had not been notified of the action. They said that the furniture was valued at $7,000.

"Hurray" for P. G. S.

In recent incorporation notes received from New York appears this item: "Paul Gerard Smith, Manhattan, motion picture, $5,000; E. K. Nadal, P. G. Smith, H. Crawford; attorney, D. Steinhardt, 1546 Broadway." Next!
CHICAGO PERSONALITIES

By Mac

just heard that Gladys Walton's latest, "The Rowdy," has arrived at the local Universal exchange. You should hear Mr. Leesman rave with joyful bliss. Glad you are happy, I. L., and trust we all become infected with the same delight.

Of course, the Badger state has more than six holes, so write your own, men. J. Ray Murray, another member of our gang, just arrived from New York and tells us owing to the extreme heat and humidity about lil of New York the past few weeks, most of the lawns are grassless.

H. T. Loper and son, of Springfield and Chi were seen galloping back and forth along film row the other day laying in a fall line for the Lyric and Uptown theatres.

George Clifford, one of our staff stars, is back again on the job and murmurs that he averaged a forty-eight on the golf course during his sojourn in upper Wisconsin, Brother Ed, just before leaving on his vacation, informs us he heard that no course in the Badger state has more than six holes; so write your own, men. J. Ray Murray, another member of our gang, just arrived from New York and tells us owing to the extreme heat and humidity about lil of New York the past few weeks, most of the lawns are grassless.

George Golos was noted on his way to the shores of Michigan. Understand this is a weekly habit with George. Arrives at Lakeside, Mich., about 7:30 p.m. Saturday evening, arriving home Sunday night about 11:15 p.m.

Had a wee chat with friend Miller of Woodstock, Ill., and he tells us he was up to the Country club last week and played. L. W. Alexander's score for nine holes, a neat forty-one. So beware, ye bucking "chicks," he tells. Bob and long Jim Barnes have a care about "Rack" in the Universal.

Will Tommy Greenwood kindly note.

Looks like affairs were booming at the Selecto, as a husband dropped in on them the other day. The entire sales organization was absent bustling business, with Manager, Bill Dodge, caring for the rush of visiting exhibitors.

Another member has been added to the increasing staff of the Irving Mack advertising service. Meet Abe Mack, fellow exchange and exhibitors. No, Abe is Mr.'s brother. Sonny Mack still resides at home, but preparations are now under way to have him matriculate at one of the big Eastern temples of knowledge this fall, mebbce! Lest we forget, Marion is back from Michigan, so all's normal once again along the Row.

Jack Willis is back again at his cock. The dear old veteran has been under the weather for the past few weeks but we are all glad to greet this genial film light and hear it was nothing serious.

By the way, understand that Jack Cooper, who was stricken with paralysis last week, is slowly showing a bit of improvement. Let's hope Jake will soon be at his office in the New Century Theatre before the big Labor Day opening.

Henri EIlman of the Reelcraft exchange, left August 19 en route for Los Angeles to negotiate for an extended trip. Henri will occupy one of the new sound-proof compartments on the California Limited, guaranteeing a peaceful and noiseless trip to his fellow passengers.

Another absentee, Charles Miller, was spied along the Row the other day. Yep, Charlie's now covering the Northwest for the local Selznick exchange. After his resignation from the Celebrated Players a short time ago, he got a couple of lake grayhounds he is interested in and after a couple of successful voyages aboard the steamers, "Columbian" and "Wilson," local nautical powers have conferred a brevet admiralty commission, so henceforth salute this fresh water salt as he deserves, Admiral Miller.

Herman Stern, district manager for the Universal, will be absent from his duties for the next few weeks, giving that gang of "James Boys" of Mt. Clemens, Mich., ample opportunity to assist him enjoy his vacation, that is, financially speaking.

Pardon us for the oversight but the population of local filmdom has gained another member. We refer to the arrival of sonny number two at the home of the Aaron Saperstein's. Give him a ring and be sure and ask for Mr. Sam.

Simon Greer of the Greier Productions tells us two more salesmen have been added to care for the business of this new independent exchange, which will be in their new quarters the first week of September. Harry Chait, Wally Stenzel, Willi

Johnny Mendikow will handle the big new serial, "Miracles of the Jungle" for the Celebrated exchange throughout the city, Big job, Johnny, but with those first reels we saw the other day it should prove a walkaway.

Knoblock Writes Prologue For Fairbanks Production

Edward Knoblock, well known author and dramatist, who did the adaptation, the costuming and research work on Douglas Fairbanks' greatest picture, "The Three Musketeers," has written for exhibitors a prologue which is suggested for use upon the presentation of the production, which United Artists will distribute. This is said to be the first in the history of the industry that any eminent writer has thus interested himself in the exhibitor's presentation of a picture, to the extent of personally suggesting material for the presentation of a production, so as to enhance its value.

Leatrice Joy Has Role in New Dime Picture

Leatrice Joy has been engaged by Cecil B. DeMille for a prominent role in his new all-star production for Paramount. No other announcement concerning the new picture has been made.

Buys Missouri Rights

S. J. Hankin, general manager of Fine Art Pictures Corporation of St. Louis, Mo., has signed contracts with Aywon Film Corporation of Mis-

ouri and Southern Illinois rights to the Snowy Baker and Big Boy Williams' "Cecil B."
AMERICAN FILM COMPANY

Distributed Through Pathe Exchanges

Their Mutual Child, six reels, with Margaretta

and Nigel Bruce.

Suggested by the Los Angeles Times, with Charles Clary.

Payment Guaranteed, five reels, with Margaretta

Fisher and Cecil Van Ackre.

ARROW FILM CORP.

Woman’s Man, five reels, featuring Romaine Fielding,

Lover’s Protege, five reels, featuring Ora Carew.

Bitter Fruit, five reels, all star cast.

The Golden Trail, five reels.

Bachelor Apartments, five reels, with Georgia Hepburn.

The feature series, five cast.

A Man from Nowhere, five reels, with Jack Horse.

The Woman They Want, five reels, with Roy De Remer.

Luxury, six reels, with Ruby De Remer.

The Deceiver, five reels, with Carol Holloway.

The Tamer Cat, five reels, with all star cast.

The Man Who Trod, five reels, with all star cast.

Before the White Man Came, five reels, all Indian cast.

ASSOCIATED EXHIBITORS

Distributed through Pathe Exchanges

The Riddle Woman, six reels, with Geraldine Farare.

The Devil, six reels, with George Arliss.

What Women Will Do, six reels, with Anna Q. Nilsson.

The Rider of the King Log (Special Prod.).

The Road to London, by Bryant Washburn.

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODUCTIONS

Happiness Polka, six reels, with Lloyd Hughes.

Lying Lips, six reels, with House Peters and Florence Vidor.

Mother O’Mine, six reels.

J. PARKER ROAD, JR., PRODUCTIONS

The Leopard Woman, seven reels, with Louise Brough.

A Thousand to One, six reels, with Hubert Boswell.

Love, six reels, with Louise Gaum.

I Am Guilty, six reels, with Louise Gaum.

ALLAN DWAN PRODUCTIONS

The Forbidden Thing, six reels, with James Kirkwood and Helen Jerome Eddy.

A Perfect Crime, five reels, with Monte Blue and Jacqueline Logan.

The Broken Doll, five reels, with Monte Blue.

MACRICE TOURNEUR PRODUCTIONS

The Last of the Mohicans, six reels, with Barbara Bedford.

The Foolish Matrons, six reels.

Mack Sennett Productions

A Small Town Idol, six reels, with Ben Turpin.

Home Talent, five reels.

The Nighted by the Seaside, two reels.

Made in the Kitchen, two reels.

Love’s Outcast, two reels, with Ben Turpin.

J. L. HROTHINGHAM

The Ten Dollar Rake, five reels.

C. B. C. FILM SALES

The Victim, six reels.

Dangerous Love, five reels.

The Nightingale of Paris, five reels, with Zani Mimi.

CREATION FILMS, INC.

for the Freedom of Ireland, five reels.

EQUITY PICTURES

Keep to the Right, six reels, with Edith Taliaferro.

Whistling White Doves, seven reels, with Lewis Tea.

MICHELSON, six reels, with Clara Kimball Young.

Straight From Paris, five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY

May 1—The City of Silent Men, six reels, with

Thomas Meighan.

May 8—Precious Betsy (Cosmopolitan Prod.)

May 8—Deception, eight reels. (Special Prod.)

May 15—Child of the Dusk, five reels, with Dorothy Gil.

May 15—King, Queen, Joker, five reels, with Sid

Chaplin.

May 22—Too Wise Wives, five reels. (Lois Weber

Prod.)

May 22—Sacred and Profane Love, five reels, with

Elise Ferguson.

May 29—The Woman in the Tomb, seven reels. John S.

Roberson Prod.

June 5—The Traveling Salesman, five reels, with

Roscoe Arbuckle.

June 5—The Wild Goose, seven reels. (Cosmo-

politan Prod.)

June 12—John, Unmarried, five reels, with

Thomas Meighan.

June 12—Appearances, six reels. (Donald Crisp

Prod.)

June 19—One a Minute, five reels. Douglas Mac-

Lean.

June 19—The Bronze Bell, six reels. (Thornton

Vance Prod.)

June 26—Sham, five reels, with Ethel Clayton.

June 26—A Wise Fool, seven reels. (George Melford

Prod.)

July 3—The Woman God Changed, seven reels. (Cosmopolitan Prod.)

July 10—Too Much Speed, five reels, with Wallace

Reade.

July 10—The Mystery Road. (British Prod.)

July 17—Little Women. (Brady Prod.)

July 24—Behind Masks, five reels, with Dorothy

Dalton.

July 21—The Last Romance, seven reels (Wm. de

Mille Prod.)

Aug. 7—The Princess of New York, six reels.

(Donald Crisp-British Prod.)

Aug. 14—The Whistle, six reels, with William S.

Hart.

Aug. 14—Passing Through, five reels. (Douglas

MacLean-Ince Prod.)

Aug. 21—The Conquest of Caanah, seven reels

(Thomas Meighan.)

Aug. 21—Wealth, five reels, with Ethel Clayton.

Aug. 28—Tracy to Marry, five reels, with Ronco

Arbuckle.

FILM MARKET, INC.

The Married Virgin, six reels.

Frivolous Wives, six reels.

FEDERATED FILM EXCHANGE

The Midlanders, five reels, with Besie Love.

Penny of Top Hill Trail, five reels, with Besie Love.

Hearts and Masks, five reels, with all-star cast.

Sneaky Woman, five reels, with all-star cast.

The Servant in the House, five reels, with all

star cast.

Dangerous Toys, seven reels, with all-star cast.

FORWARD FILM DIST.

Youth’s Desire, five reels.

FOX FILM CORPORATION

FOX SPECIALS

If I Were King, seven reels, with William Farare.

While New York Sleeps, seven reels, with All

Star Cast.

Blind Wives, seven reels, with All Star Cast.

Skirts, five reels, with Special Cast.

WILLIAM RUSSELL SERIES

Dea Harmony, six reels.

The Seudetts, six reels.

His Greatest Sacrifice, six reels.

PEARL WHITE SERIES

The Tiger’s Curse, six reels.

The Thief, six reels.

The Mountain Woman, six reels.

Know Your Man, six reels.

Beyond Price, five reels.

TOM MIX SERIES

The Texan, six reels.

Prarie Trails, six reels.

The Road Demon, six reels.

Hands Off, six reels.

Ridin’ Romeo, five reels.

Big Town Round-up, five reels.

WILLIAM RUSSELL SERIES

The Man Who Dared, five reels.

The Challenge of the Law, five reels.

The Iron Rider, five reels.

Cheater Restored, five reels.

Bare Knuckles, five reels.

Colorado Pluck, five reels.

Children of the Night, six reels.

SHIRLEY MASON SERIES

Girl of My Heart, five reels.

Merely, Mary Ann, five reels.

Wing Toy, five reels.

The Lamb Fighter, five reels.

The Mother Hunter, five reels.

GEORGE WALSH SERIES

From Now On, five reels.

The Plunger, five reels.

Number 17, five reels.

Pamphleteer, five reels.

20TH CENTURY BRAND

The Land of Jazz, with Eileen Percy.

Partners of Fate, with Louise Lovely.

The Big Punch, with Buck Jones.

The One Man Inn, five reels, with Buck Jones.

Beware of the Bride, five reels, with Eileen Percy.

Willie the Devil Laughs, five reels, with Louise

Lovely.

The Little Gray Mouse, five reels, with Louise

Lovely.

Oliver Twist, Jr., five reels, with Harold Goodwin.

GOLDWYN PICTURES CORP.

GOLDWYN STAR PRODUCTIONS

What Happened to Rosina, with Madeleine Norman.

The Song of the Soul, with Vivian Martin, a METH

more Kendall production.

Godless Men, seven reels.

The Great Lover, six reels.

Just Out of College, five reels.

Roads of Destiny, five reels, with Pauline Fred

erick.

The Highest Bidder, five reels.

Prisoners of Love.

The Conquest, six reels, All Star Cast.

Guile of Women, five reels, with Will Rogers.

Honey Pulls the Strings, seven reels.

Hole in the House.

The Voice in the Dark, five reels.

Boy Friend, five reels, with Will Rogers.

Don’t Neglect Your Wife, six reels, by Gertrude

Ashmore.

A Tale of Two Worlds, six reels, by Governor

Morrison.

Snowblind, five reels, All Star.
First National and A. P. Executives in Conference

EXHIBITORS

Herald

The Independent Film Trade Paper

HOBART BOSWORTH IN
BLIND HEARTS

A drama of a great hate

ASSOCIATED PRODUCERS INC

Sept. 10, 1921
BROADWAY ADVERTISING is national advertising. By the time you show "NO WOMAN KNOWS", the word will have gone around—"See this picture!"

At least one million out-of-towners and commuters crowd the streets of New York every twenty-four hours. Of these, probably 200,000 are nightly reading the blazing Broadway electrics of this great new Jewel Production—the remainder are seeing the striking 24-sheets—500 of them—New York's new bill-posting record.

You won't need to wait for a long run on Broadway to reap the benefit. Your audiences are ready now. Book this great heart-picture to show at your first opportunity.

Carl Laemmle presents

“FANNY HERSELF” by Edna Ferber
Directed by TOD BROWNING,
The Man who made "OUTSIDE THE LAW"
1,000,000 visitors read this sign every twenty-four hours.

1 of the 3 Best Locations in New York, 7th Ave and 46th St.

Universal Pictures
Carl Laemmle Presents
No Woman Knows

The Amazing Story
Anny Herself
By Edna Ferber

Universal Jewel Production Deluxe
Directed by Tod Browning

Universal-Jewel

"No Woman Knows"
No More Censor Troubles!

Late in September or early in October, Universal will release a new type of Serial—"WINNERS OF THE WEST", directed by Edward Laemmle and starring ART ACORD.

This new type of Serial is a dramatization of the stirring adventures of the famous trail-breaking expedition of Capt. (afterwards General) John C. Fremont in 1848, following the discovery of gold in California—a huge adventure with which every school-child is familiar.

"WINNERS OF THE WEST" is dramatic—it is clean—it is wholesome—it is true history. It is exactly what every parent, every teacher, every censor has hoped the picture industry would provide for the entertainment of the young people who make up so large a part of serial audiences. And—make no mistake—it is a bigger thriller than any serial you have yet seen on the screen.

As usual, it remained for UNIVERSAL, with its finger on the pulse of the amusement-loving public, to initiate this new type of Serial and it offers it secure in the knowledge that UNIVERSAL'S record in the past will prove a more-than-sufficient guarantee of your complete success in "WINNERS OF THE WEST."

You will have no censor troubles with "WINNERS OF THE WEST."
A picture of charming sentiment and romance

William Fox

presents

Shirley Mason

in

"Ever Since Eve"

Story by Joseph Ernest Peat
Scenario by Dorothy Yost
Directed by Howard M. Mitchell

Mut & Jeff

The world loves its laughter, and Mut & Jeff are sure primers that fire the laugh gun. Better than ever before and made with the same care and attention given a feature picture. Issued weekly in 500 feet lengths.
After a solid year’s run in New York

WILLIAM FOX

has released to exhibitors his wonder play

OVER THE HILL

Read one exhibitor’s comment:

RAYMOND AMUSEMENT CO.

ROSEMARY THEATRE

Fox Film Corporation,
West 55th Street,
New York City.

Gentlemen:

Just closed the most satisfactory, pleasing and successful engagement of the best picture I have ever played during my fourteen years as an exhibitor.

“OVER THE HILL” did wonders for our house in many ways. It made us many new friends, made better friends out of the old ones, brought people to the theatre we had not seen for months. In fact, it brought them out of the canyons of the Santa Monica Mountains and the low sea flats off Playa Del Rey, both points being quite a few miles from our theatre.

The picture proved to be a self-advertiser after the first day, as business picked up and held to the capacity notch for the full five days' engagement.

We never had an adverse criticism, but hundreds took the trouble to come and praise the picture.

“OVER THE HILL” is a direct source of revenue to the United States Post Office Department, as I know of many letters and post cards sent to those back home after seeing the show.

As a friend to the box office “OVER THE HILL” is 101%. In conclusion would say the patrons of the Rosemary and myself thank you, Mr. Fox, for “OVER THE HILL.”

Yours truly,

[Signature]

From the beloved
“Farm Ballads”
of Will Carleton

Directed by Harry Millarde
Delighted
Audiences at the
Park and
Capitol Theatres
in New York

William Fox
presents

A
VIRGIN PARADISE

Story of the Jungle
and Civilized Hypocrisy

[By Hiram Percy Maxim
Directed by J. Searle Dawley]
Producer-Exhibitor Combination

By ADOLPH ZUKOR

This article by Mr. Zukor First Appeared in Variety, October 25, 1918, and Also in Progress-Advance, November 7, 1918

After careful deliberation, I have decided to comply with Variety's request for a frank expression of opinion on the vital issue that has been developed in the industry by those factors in the trade which are playing the double role of producer and exhibitor. I have been asked repeatedly by exhibitors throughout the country to express my opinion on this important matter, but have always withheld from facing that task because of the belief that my present position and that of the Famous Players-Lasky Corporation might be misconstrued through such a declaration.

Variety's specific recognition of the situation, however, and its request for a definite statement of fact and opinion cannot now be ignored without the same possibility of misconception of motive. I therefore feel it my duty, not only to my own company, but to the industry at large, to paint the true picture of a situation which, if permitted to continue, will soon be beyond the control of any one factor, or all the factors in the industry.

The evil of producing and exhibiting coalitions is one of the gravest perils that has ever confronted the motion picture industry. For some time past this condition has been developing and now threatens to halt the industry's progress, if, indeed, it does not set it back beyond the point at which it first took its place among the organized industries of the day. It has been permitted to develop thus far because no one individual, either producer or exhibitor, has dared face the facts himself, and compel other producers and exhibitors to face them with him.

Why Minimize Results?

Let us suppose that we are facing each other and have just decided that we wish to remain in the business in which we are engaged. Do you believe you can produce, distribute, and exhibit motion pictures, all at the same time, with equal ability in all of those three distinct fields? Frankly, I am sure you don't. Then why do a thing if it is not the thing you can do best—or why do other things in addition to the thing you can do best, thereby taking away from the maximum results you could accomplish by concentration upon that one thing? The day of butcher and baker and candle-stick maker embodied in one personage has passed—forever. In the modern industrial and commercial world, under the fusion of keen competition and the application of highly scientific processes, it is the specialist—the expert in an individual field of thought or activity—who alone survives. Young as the motion picture industry is, it has progressed so rapidly and so far within a short space of time as to develop unique talents and create a new variety of specialists. No less true than the physical law that a body cannot occupy two places at the same time is the psychological law that a mind cannot do two separate things equally well.

Able Men Attracted

The tremendous opportunities along new avenues of activity which the motion picture opened up attracted to the industry men with keen and agile minds, men with an inclination toward original thought. These men, obeying the natural law of mind and will, sought that stratum of the trade into which their native talents and tendencies best fitted them. So D. W. Griffith, Cecil B. DeMille, Thomas H. Ince and Maurice Tourneur mingled their dramatic genius with the newborn screen art, and emerged as the foremost creators of the photoplay; so S. L. Rothafel, Moe Mark, Harold Edel, Eugene H. Roth, Sid Grauman, John H. Kunsky, and many other great exemplars of the art of exhibition—for it is an art in the same degree as that of production—found themselves attracted to the theatre end of the business, to the temples that they knew would be reared in which the people might worship the new amusement god; so Jesse L. Lasky, William A. Brady and Max Karger contributed their combined artistic and artistic experience and became the great producing executives of the industry; so Hiram Abrams and Walter E. Greene, W. W. Irwin and Richard A. Rowland applied their sound business sense to the new commercial problems which the industry presented for solution, and developed into the foremost distributors of the photoplay. These men all specialized, and in the fields in which they concentrated their efforts have attained their greatest success and prestige.

Specialization Is Insurance

After years of constant thought for the betterment of the industry, for the progress of the organization with which I am associated, and for my personal advancement to the highest point of efficiency which I can possibly reach, I am convinced that the most important question I can ask myself, or any member of my organization, is: "ARE YOU SPECIALIZING?" If you are, you are insuring your business or the branch of it in which you are engaged. If you are not, your business is disintegrating, whether it is paying you dividends today or not; for the man who is specializing while you are not will control your business before you have become aware of his interest in it.

But even a more important protection for your business than the fact that your are specializing in your branch of it is the security that comes of the knowledge that others are also specializing in their branches of the industry; for unless there continue to be producing specialists, scenario specialists, financial specialists, the greatest and most elaborate theatres will no have attractions for their screens the best equipped studios will not have materials for production, the best managed exchanges will no have sufficient film with which to maintain themselves, and the industry will retrograde first and disintegrate finally, because of the lack of specialization. Translate the thought into everyday terms of your own business. The only way a retailer can assure himself of

[Advertisement by Famous Players-Lasky Corp.]
Threatens Peril To Industry

consistent quantity and quality of any product is to encourage the manufacturers of that product to produce it at a profit to themselves. The only way a manufacturer can assure himself of a consistent revenue is to make that product as well as he possibly can and then sell it to the retailer at a price so low, in proportion to the quality, that the latter can sell it again at a profit to himself. But the quality of the goods must be high enough to sell itself over again. That is the big problem in every industry today, and in the motion picture business as well.—TO MAKE THE VERY HIGHEST POSSIBLE QUALITY AT THE LOWEST POSSIBLE SELLING PRICE.

Exhibitors Have Advantages

We should all realize that the most effective way to develop the industry to its largest capacity is to maintain a broad open field of endeavor in its every branch. The exhibitors now enjoy the advantage of having the choice of several well-established feature programs from which they can select any range of subjects suitable to their individual requirements. Also because these producing firms are well established they are in a position to produce pictures far ahead of release date, living the exhibitor an added advantage in being able to arrange his bookings far in advance, and therefore avail himself of a careful selection of subjects. The producers, in feeling that they have all be exhibitors in the country as prospective customers, are encouraged to make greater efforts and extend bigger sums for their productions and equipment. On the other hand, the exhibitors, in keeping all their lines open, have the choice of all the productions on the market. In this manner the business opportunities of both factors are unrestricted and permissible of any possible expansion. The moment the exhibitors limit the market of producers, or the producers limit the buying opportunities of the exhibitor, the business is retarded and growth is stunted. The retailer of every other business examines all the samples of the product in which he is dealing, and selects the best. The exhibitor is the retailer of the picture industry, and should follow the same merchandising principle of examining all the samples and selecting the best for his requirements.

Why build barriers about your own business—why limit your own field—why create your own competition?

There are psychological influences which impair the efficiency of the exhibitor who produces or the producer who exhibits. The exhibitor judges human nature in the aggregate by the comparatively small number of people who visit his theatre. Very often there are sectional differences of opinion. We see the manifestation of this principle in politics, and with plays and novels. The exhibitor-producer is apt to read the nation's amusement desires by the box-office receipts in one type of theatre—for the small exhibitor can have no interest in a producing company.

A Difficult Art

It seems amazing to me that while the producer has always appreciated the intricate groups of knowledge necessary to an exhibitor for the successful carrying on of his business—comprising a mastery of architectural values, the importance of light effects and other mechanical matters, not to mention a knowledge of exploitation and the public at large—the exhibitor has always underestimated the importance of the units and the specialized knowledge and experience that go into the making of a successful producing concern.

Producing motion pictures is a specific and difficult art. It calls for organization and development along many new avenues of thought: it requires a capable scenario department for the selection of material and for the preparation of it, when it is secured, to the needs of the stars and in accordance with the desires of the public; for a staff of directors that can take that material and transfuse life and reality into it, for a list of players, all of whom repaint dramatic ability, but each of whom possesses a certain individuality to invest the whole scheme of their work with variety (one of the most essential factors in continuously pleasing the public). All this means organization and constant improvement. It means years of experience. I can safely say that it required six years of constant effort and unending labor to bring the organization of the Famous Players-Lasky Corporation to the stage of efficiency it has now reached, and it will take twice as long to duplicate this record, for the reason that the raw materials, both physical and personal, were at our disposal with which to fashion this machine in a greater degree than they could now be available to any other unit in the industry, existent or future.

Specialization Essential

Have all the producers and distributors adhered to the important principle of specialization in their chosen fields? If they had, the following could never have been possible.

A certain star attains great eminence and a powerful public following. She is worth a hundred times the salary of an equally famous stage star, because of the peculiar mechanism of the photoplay which permits her to crowd a hundred theatres simultaneously instead of only one. She has a contract, which eventually expires. The producer with whom she has been identified for years, who has proudly and gladly watched her progress and has assisted that progress as much as possible, wishes to renew that contract, with a substantial addition as a tribute to her increased popularity and ability—gained under the excellent producing conditions with which she has surrounded her. A group of exhibitors joined on a co-operative basis offers her a bigger sum. The producer cannot ignore his investment in that star, his efforts of years, his associates and their interests—he is compelled to offer still more for the contract which he could have obtained without the counter-offer for far less.

Who Pays? The Exhibitor!

The producer wishes to pay this star, as he does every other star, in accordance with her box-office value. He wishes her to have all the money that can be derived from the theatre she provided there remains a profit for the exhibitors. He knows that as a basic principle of human nature, the more money she receives for her services, the greater incentive she will have for more devoted effort. But he does (Continued on next page)
Adolph Zukor's Statement

(Continued from preceding page)

not wish to pay her a sum based upon inflated box-office values, even inflated by their effects on pictures that were being produced, the exhibitor, the producer and the even the star in question.

This situation, in which retailers deliberately and systematically arrange to pay more money than they would normally have to, has no parallel in the annals of business, and is the chief reason why the motion picture industry is the only industry in the world. The exhibitors are not only creating their own competition by contesting the plans and policies of established producing enterprises but they are also paying the entire cost of this competition in the form of higher rentals. And the worst of it is that fact and content to accept a less quality for less money, he may and can have his desire fulfilled almost immediately, and he may even make more money temporarily by so doing. There is no end to this process. We have given even this far in order to frankly face his view; but will he retain his present public and command the future if he does not show better and better pictures all the time? This statement is not unsupported by actual fact. Take the highest earning picture of the past year, the producing concerns who started out with a very promising producing program, with ambitions to produce an excellent quality of pictures, and many of whom indeed actually produced excellent pictures in the early stages of their existence. The exhibitors began cutting their rentals, and the quality of the pictures began to drop just as quickly and as surely. The high salaried technical experts were pinked and discharged; men of less ability replaced them—and trade marks that bade fair to challenge the leading name was reduced to the status of a high quality product, deteriorated and in many cases have become a joke in the trade and to the public.

Poorer Goods for Less Money

It is not necessary for me to mention names to establish that fact. Every exhibitor in the country will think immediately of the many cases that have cut the business under very auspicious conditions and with a high quality product to his trade. The exhibitors who have driven down the rentals to the minor positions they occupy to-day, only because they recognized their power to obtain that product for less money. They paid less and they got less. Not only did they lose in that respect, but they deprived themselves of a much bigger benefit by destroying a producing competition that would have exerted a much larger influence upon their business activities than any such quality that only serious competition can make certain.

Cheaper pictures are more easily made than good pictures because they do not require the same amount of heart-breaking thought and energy, aside from the different quality. They have both series of cheaper pictures to-day in the majority of theatres throughout the country that would kill the industry. A producer who has been killed five years ago but for the advent of better pictures, for the reason that the public is no more discriminating now than it was then, and would therefore, tire of the cheap product far more quickly and permanently.

Upon what does the future of the motion picture industry depend? Upon the man-power and woman-power engaged in it. Do you think a producer's strategy said when he was queried as to which is he would rather lose—his organization or his plants? He replied that he would rather lose the organization of his plants, for without the latter the plants would be idle, but with it he could produce a few pictures a year.

Organization Meets Test

DRAWING a little analogy, when the Famous Players studio burned down on September 11, 1914, the company could not have had a more auspicious opportunity. They did not have the loyalty of a splendid organization with special abilities. Such an organization has the power of specialization. Every man knew the part he was to play in any emergency and was equipped to perform it with speed and accuracy. And the organization was equipped so perfectly and manned so well made it possible for us to keep on the supply of pictures to exhibitors without a moment's interruption, thereby protecting him from loss or even inconvenience. This was a direct manifestation of the power of the exhibitor himself in supporting fully the plans and policies of reputable producing companies. Every producer, however, who opened up concentrated efforts. Upon the men, the women and the boys and girls, in the studios, theatres, exchanges and executive offices of the producing companies depend whatever greater glory are yet to crown the motion picture art.

Do Not Scatter Energies

LET them grow and develop in one sphere of activity. Better to be a specialist, a producer, a specialist. Do not let them scatter their energies and distribute their talents over so wide a field as to have no weight in any one. This appeal extends to the leaders as well as the followers, to the chiefs as well as the subordinates, engaged in whatever branch of the industry. Let us all co-ordinate our work, producing, distributing, exhibiting, to the best of our ability. If all the better elements of the trade are now trying to do—but let us avoid such a close unification that the exhibitor becomes wholly dependent upon the producer slightly or extensively an exhibitor.

For then it will be nobody's business!

Another aspect of the present relations between exhibitors and producers emanates from a tendency on the part of exhibitors in certain cities throughout the country to get the large proportion of circuit business of circuits in smaller surrounding communities, creating for themselves an artificial power over these smaller exhibitors, and in this manner limiting their choice of subjects. Already there have been evidences of dictation to the smaller exhibitors as to which pictures they should or should not be permitted to procure. I have always been un- der the impression that it was a good policy because it is bound to limit the natural growth and independence of the smaller ex- hibitors and thus the strength of the entire industry. The exhibitors alone can cure this evil by a resolute refusal to be drawn into any allied booking scheme, even if it were but temporary benefit to themselves. It is only the man who looks ahead who will be in the position to fight. If such tempor- ary profits should be measured by what his status in the trade will be months after that profit has been made and spent.

SEE it to-day as clearly as I saw the need for better pictures in 1912 that if the producer and exhibitor do not co-ordinate their interests and permit full and unlimited activity in their own spheres, the industry will drift into the same chaotic condition in which it emerged only in recent years.

If exhibitors establish or rent studios for the production of pictures they will have to build theatres, not in order to rebuke the exhibitors, but for the simple reason that they would be open to them to protect their producing in- vestments. Such a condition would result in ruinous competition in both branches of the industry, but the theatre producer would have the advantage because he would have the goods to sell, and the ability and the experience to make the better pictures.

No Room for Disorders

HOPE the situation never develops to such a point. So does everyone else has been analyzed in the most forward to a brighter future for it. Every branch of the motion picture industry is so vital to America, that we do not have the advantage because he would already have the good's sold, and the ability and the experience to make the better pictures.

Adolph Zukor
"All for one, one for all!"

NEVER HAS A PICTURE BEEN AWAITED WITH GREATER ANTICIPATION; NEVER HAS ANTICIPATION BEEN SO SPLENDIDLY REALIZED!

DOUGLAS FAIRBANKS presents

"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL BY ALEXANDRE DUMAS

Adaption, Costuming:
Research under
EDWARD KNOBLOCH
Direction under
FRED NIBLO
Photography under
ARTHUR EDESON

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
$4,225,726.20

This amazing total, more than double the amount earned by any other picture last year; is the enormous record set by

D.W. GRIFFITH'S

Greatest Production

'Way Down East'

You can book this tremendous box-office attraction for your theatre now through

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
A Splendid Success at its New York Premiere

"Fresh from a view of 'Disraeli,' George Arliss seems to us the screen's greatest artist... Henry Kolker has done a great piece of work in the direction, and the star, Mr. Arliss, possesses more magnetism than most of the handsome heroes of the screen combined... Of all the plays which have been transferred to the screen, it seems that none have been more successfully done than this one of Louis N. Parker's... The titles, evidently taken from the play, leave nothing to be desired, and the photography, settings and costumes make 'Disraeli' at least 90-44-100 perfect."

N. Y. Tribune.

"'Disraeli' is distinctly a motion picture event. The distinguished acting of George Arliss is even more effective in the screen version than in the stage success of the same name. Here is a motion picture that is signaliy intelligent. No one interested in the development of screen art can afford to miss it."

N. Y. Commercial.

"It is extraordinarily well cast, beautifully photographed and endowed with a certain artistic quality that gets you. The final picture of all—the reception of the successful Disraeli by Queen Victoria—is one of the handsomest tableaux I can recall."

N. Y. Americau.

"'Disraeli' proves a delightful thing... dignified, glowing, dramatic and tender... The film has many remarkable features. First, its star; second, its truthfulness to its origin; third, its tremendous charm of background and direction; fourth, its excellent supporting cast and so on and so on!"

N. Y. Evening Journal.

"When the final count is in 'Disraeli,' George Arliss' new film, will rank with the notable screen achievements of 1921."

N. Y. Evening Mail.

"Mr. Arliss is a motion picture actor as naturally as he is a stage actor... The picture is highly worth seeing for the sake of his uncommonly fine acting."

N. Y. World.

"Mr. Arliss is an exceptional screen player... As a screen figure, considered by itself in its motion picture context, Mr. Arliss' 'Disraeli' is vivid and verisimilar and an impersonation that gives the photoplay distinction and puts it well above the average production in interest."

N. Y. Times.

"It is a stimulating and a refreshing oasis in a wilderness of senseless 'photoplay' creations."

N. Y. Evening Globe.

"George Arliss plays with suavity and with all his best saturnine glitter that sardonic role that is probably his most famous on the speaking stage, and for once in a way the screen seems able to convey a good deal of the tang of a personality."

N. Y. Herald.

"Mr. Arliss' skill in making the great Prime Minister of Victoria come to life on the screen is really uncanny. None of the vivid drama... has been lost in the play's transference to the screen."

N. Y. Evening Telegram.

"The picture setting forth his adventures in the role of Prime Minister of England has that elusive and much to be desired quality known in easy spoken circles as class."

N. Y. Daily News.

"A Distinctive Production"

UNITED ARTISTS CORPORATION
MARY DICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
Hiram Abrams, President
Eight years ago, when huge grosses were unheard of, this picture earned $2,000,000. It will be one of the sensations of the present year.

Newly edited and titled, with beautiful new lithographs and accessories. You will find a new movie generation waiting to welcome

GEORGE KLEINE'S
1921 Screen Revival of

QUO VADIS
["Whither Goest Thou?"]
By Henry Sienkiewicz

Edited by - - DOTY HOBART
Art Titles by - WARREN NEWCOMBE

The persecution of the Christians at the dawn of an era.
The battle of the Gladiators in the arena.
Ursus' rescue of Lygia from the back of a maddened bull.
A court's intrigues for the favor of mighty Caesar.
The jealousy of Caesar's wife, the Empress Poppea.
The burning of Rome to provide a theme for Nero's poem.
The Christian captives devoured by scores of lions.
Lois Weber
producer of
"HYPOCRITES" "SHOES"
"TOO WISE WIVES"
"WHERE ARE MY CHILDREN"? etc.
presents
THE
BLOT

What the Critics Say About "The Blot"

Leeds in "Variety": This Lois Weber picture should clean up a tidy sum of money. It touches the heart. It is sensible, intelligent and on a live topic — A good market bet.

Taylor in "Motion Picture News": The fertile mind of Lois Weber has turned from marital and sex problems and "The Blot" is a splendid example of her powers. There is a real depth to her theme.

Weitzel in "Moving Picture World": Bear down hard on the theme of this story. The underpaid white collar professions are always good for a strong appeal to the public. Lois Weber has provided a strong human theme in "The Blot."

Wid's Daily: There is a splendid human interest in "The Blot," and a great deal of heart interest besides.

Weekly Film Review, Atlanta: Real, deep and vital. Had Miss Weber sought the world over it is doubtful if she could have found a subject of more human interest and sincere appeal.


New York Telegraph: By reason of its earnestness it is truly dramatic. It is a thoroughly intelligent picture with a purpose.
R-C Pictures

R-C Pictures Corporation is pleased to announce to discriminating exhibitors a series of six master comedy-drama productions in which Doris May will star.

These Doris May-Hunt Stromberg productions are guaranteed to cure Box-Office Blues. Their appearance under the R-C trademark insures the highest quality and the utmost care in every detail.

Doris May needs no introduction to motion picture fans. She has a personality that is different—and unique.

Her spontaneous mirth and humor in a long series of splendid productions have made her the queen of comedy-drama and comedy.

Unusual advertising and publicity will be given Doris May during the year. Exhibitors who book the Doris May series will reap their reward in box office results.
**CORPORATION**

Presents

"Don't Turn Around — You'll Lose A Laugh"

The first Doris May feature to be released as an R-C Picture will be "The Foolish Age."

So human, so full of suspense, so fast and so funny, that if attention is distracted, and someone turns around—he'll lose a laugh.

A mile-a-minute story of a maiden fair who sets out upon the world to spread cheer and happiness.

Directing Miss May will be Wm. A. Seiter—who is both well known and successful, with many box office successes to his credit.

"The Foolish Age" will bring to the screen all the clean and sparkling humor which Miss May displayed with instant success in "23½ Hours Leave."

Remember that the R-C trademark stands for quality and service. Don't fail to book this picture.

Prepare for National Joy Week beginning October 16.

Directed by WILLIAM A. SEITER. Scenario by VIOLET CLARK. Photographed by Bert Cann.
Mr. Samuel Goldwyn,
Goldwyn Pictures Corp.,
Culver City, Cal.

Dear Mr. Goldwyn:

Last night Mr. Sennett and I saw THE OLD NEST and I want you to know that this production represents to me the best story of human life ever depicted on the screen.

I believe you have yourself underestimated the humanness and the exquisite tenderness of this story.

THE OLD NEST will be understood in every language and country and stands apart from other screen successes like radium from other minerals.

Exhibitors throughout the country should book this production at any price.

If it belonged to me I would put a million dollar exhibition value on it and then feel I was not doing the picture justice.

Congratulations to the Goldwyn Company for producing this masterpiece.

Rupert Hughes by writing this story advances himself to a pinnacle that I doubt any other author can reach.

Best wishes.

Yours very truly,

MARSHALL NEILAN

Sept. 11th is the date for Rupert Hughes’ The Old Nest. Oct. 2nd is the date for Dangerous Curve Ahead. These great Goldwyn Productions are backed by national advertising to 27 million readers of 30 magazines.
A Declaration of Independence

In a country founded on Independence and maintained by a determination to fight for Independence it is fitting that a great industry should follow the political and spiritual leadership that has made us a great nation.

This organization is pledged to find for the independent producer, the backbone of the industry, a market for his product. This organization looks to the independent exhibitor to provide that market.

Confident of the determination and the ability of the exhibitor to carry to a successful conclusion this month of September set aside for independent productions in every independent theatre we are offering for release three productions of the highest box-office value.

HOME-KEEPING HEARTS
THE FAMILY CLOSET
DISCONTENTED WIVES

We are allied for pictures with the most able and sincere independent producers.

We are allied for distribution with the greatest independent exchange, The Pathe Exchange, Inc.

PLAYGOERS PICTURES
35 West 45th Street New York City
Cameo Classics

presents

HOME-KEEPING HEARTS

From the story by Charles W. Barrell.
Directed by Carlyle Ellis

A powerful picture of a man's regeneration set in an atmosphere that will recall the stage triumphs of "Shore Acres," "Way Down East," and other great rural successes." It is a good old-fashioned country melodrama that will captivate any audience.
Ore-Col Film Corporation

presents

THE FAMILY CLOSET

Here is the last word in a society drama. It was adapted from The Saturday Evening Post story "Black Sheep" by Will J. Payne, and was personally directed by John B. O'Brien.

It is the story of the family skeleton rattled by blackmailers after a silence of twenty years. It strips bare the weakness of fair weather friends and reveals in a succession of punches a picture approaching dramatic perfection.
Playgoers Pictures

presents

J. P. McGOWAN in

DISCONTENTED WIVES

A HERALD PRODUCTION

Here is a title that will jam them into your theatre and a production that will fascinate them when they see it. It is one of the genuinely big women pictures of the year.

The appeal of the young and beautiful, but discontented woman, is tremendous. Her love of clothes, of finery, of riches is intense. Her womanhood, and the ways of woman, are the big secrets that you and your patrons will like.
ELAINE HAMMERSTEIN
The Star Without a Failure
—has achieved success more rapidly than any other artist known to motion pictures. Her biggest season is just ahead.

As the First of MISS HAMMERSTEIN'S 1921-22 Star Series
LEWIS J. SELZNICK Presents
"HANDCUFFS OR KISSES"
From THOMAS EDGELOW'S Unusual Story
Permission Young's Magazine
Directed by George Archainbaud
Coming-

Produced and directed by George B. Seitz
CHARLES HUTCHISON
THE THRILL-A-MINUTE STUNT KING
IN
HURRICANE HUTCH
THE SERIAL SENSATION OF SENSATIONS

It's A Pathéserial
You Independent Exhibitors can say this to the producer-exhibitor with just as much cock-sureness and defiance as Major Whittlesey showed to the Hun officer when he flung out that now famous retort at the command to surrender his Lost Battalion, because you've got the battle won for Independence or my eyes, in looking over the entire line-up of all the companies for the new season, lie to me outrageously.

Every Independent exhibitor, whether he has a motion picture palace with thousands of seats or a small-town theatre of three hundred seats, can look the monopolists straight in the eye and shout:

"GO TO HELL!"

Now is the time to do it. Think for just a minute. Read the advertising pages of this or any other trade journal. Get your pencil and a piece of scratch paper. Go over these pages one by one. Put down the names of the real independent productions and the stars who appear in them.

Do this! Then make a list of the producer-exhibitor pictures. The contrast will make you dizzy if you are unfortunate enough to be responsible for a producer-exhibitor theatre. If you are an Independent, the contrast will make you crack the producer-exhibitor salesmen's arguments about the necessity for their product and what will happen if you do not book it, with a shout to:

"GO TO HELL!"

Look at the line-up of big Independent stars; and I mean box office stars, not trade paper stars: Mary Pickford, Norma and Constance Talmadge, Douglas Fairbanks, Charles Ray, Charlie Chaplin, Mabel Normand, Richard Barthelmess, Katherine MacDonald, Anita Stewart, Buster Keaton, Harold Lloyd, Louise Glaum. Look at the big independent directors and producers: Marshall Neilan, D. W. Griffith, Thos. H. Ince, Mack Sennett, Lois Weber, John M. Stahl, Rupert Hughes, Raoul Walsh, Hobart Bosworth, Allan Holubar. Count them! Twenty-two independent production units. I have mentioned only the very biggest of these who have made announcements of fall releases and whose announcements guarantee sure fire box office winners.

Look at the releases!

MARY PICKFORD as "Little Lord Fauntleroy," the biggest thing she has ever attempted.

NORMA TALMADGE in "The Sign On the Door," from the sensational Channing Pollock mystery story and the greatest of all Norma's dramatic accomplishments, and I'm told she is now working on "Smiling Through," another knockout that was a sensation on the legitimate stage.

"GO TO HELL!"

DOUGLAS FAIRBANKS in "The Three Musketeers." What a combination! The mimicking athlete, actor, and comedian as the swash-buckling hero in one of the greatest of all literary classics, and this to be followed by Doug as "The Virginian."

CHARLES RAY in the "Midnight Bell," the first of his new season's pictures. The third reel alone could be sold as a special feature and satisfy any audience at top prices. It's the best work he has ever done.

CHARLIE CHAPLIN's newest stroke of genius—"The Idle Class." He plays a double role, gentleman and tramp—another winner before it starts.

MABEL NORMAND. What a combination we have—Mabel Normand with Mack Sennett as her director in "Molly-O." There's no need to worry about what the opposition books day and date.

RICHARD BARTHELMESS in his first independent starring production, "To-Able David." "Dick" knew it was his big chance and he played it to win. He's no longer a comer; he's here and an Independent.

KATHERINE MACDONALD in "Stranger Than Fiction." This, I am told, is a novelty sensation with the Screen's most beautiful actress and Independent star. Again you can't lose.

(Advertisement)
ANITA STEWART in "Playthings of Destiny." Another "In Old Kentucky" record is going to be made with a different story but just as big.

BUSTER KEATON himself could not keep a straight face when he saw his productions, "The Playhouse" and "The Village Blacksmith," his first two for the new season. They are Independent. When you see them you will think that before now he has only been loaing.

HAROLD LLOYD'S latest winner is called "I DO." You know he's a clean-up. I do.

LOUISE GLAUM in "Greater Than Love" repeats and outdoes her wonderful work in "Sahara" and "The Leopard Woman," as J. Parker Read's initial independent offering of the new season for Independent exhibitors.

MARSHALL NEILAN'S "Bits of Life" is four stories, each a special feature boiled down to the quickest kind of action and biggest kind of punches into one super-special about six reels short. You have got a clean-up here and it's an Independent release. He's following it with Wesley Barry in "Penrod." Oh, boy!

D. W. GRIFFITH'S "Way Down East" is one of the greatest of the Independent pictures for the new season and it's for independent exhibitors. After that, "The Two Orphans." Wow!

THOMAS H. INCE offers "Mother O' Mine" and the public even now by hundreds of thousands is accepting the offer. It's big. It's real. It's independent.

"GO TO HELL!"

MACK SENNETT deserves a second mention for "Molly-O." Don't forget "Micky" when you figure his ability before seeing "Molly-O."

LOIS WEBER starts her new season with "The Blot." She's another Independent producer making real money-getters.


RUPERT HUGHES made "Scratch My Back." He still itched to do something better, and did it. Book "The Old Nest" and get a real line on one of the biggest of the future Independent producers.

RAOUL WALSH offers "Serenade" with George Walsh and Miriam Cooper. Raoul tried something big and he succeeded. This one will bring the crowds.

HOBART BOSWORTH offers "The Sea Lion." Convincing, and sounds like the "Sea Wolf." None of us will ever forget that one and here's one as big or better for the Independent exhibitors.

If any producer-exhibitor wants to take your theatre away from you or threatens you or tries to brow-beat you into line and tie up your house or any part of it, stick this list in his face, point him toward the door and say: "Go to Hell," and start him with your right foot.

On the level, any Independent exhibitor with such wonderful, unprecedented support as he is getting this coming season from the Independent stars and producers does not deserve an ounce of sympathy or a moment's thought if he permits anyone to tell him he's in danger. The public can't stay away from entertainment such as they are going to get this fall and winter on screens and from Independent studios. Those that do are dead or dying. Talk about business revival! We are set for it, and no exhibitor who is Independent and who will support these Independent stars and producers can dodge it to save his life. You have a series of big clean-ups ahead. and don't forget it for a moment.

Every Independent exhibitor in the country owes a personal letter of thanks to every star and producer I have named, because they have worked their individual heads off the last six months trying to elevate the entertainment standards of our business to a point they have never reached before. They have done it.

Respectfully submitted.

AN ADMIRER OF THE INDEPENDENTS.

(Advertisement)
ARROW PICTURES
offer a splendid opportunity for the independent exchange

ARROW PICTURES
give the exhibitor a wide choice of high-class subjects—all proved money makers.

Every Arrow Picture Is An Independent Picture—and a Money-Maker

ARROW announces

52 side splitting COMEDIES

One Every Week

To be sold on franchise basis. Sole distribution arrangements can be made at once for the entire series—ACT NOW!

ARROW—MIRTH-QUAKE COMEDIES

14 Sparkling fun-films produced by Morris R. Schlank, featuring the rip-roaring comedian, Bobby Dunn. He's a riot.
September 10, 1921

EXHIBITORS HERALD

You Can Bank on Every Picture That Bears the Arrow Brand

W. C. Hallenberger

ARROW BROADWAY COMEDIES

14 special laugh builders starring the former Christie trio, Eddie Barry, Harry Gribbon, and Helen Darling. Need we say more? Produced by Morris Schlank.

ARROW "CRUELLY WEDS"

12 rollicking home, sweet home subjects. A roar from start to finish— with Paul Weigel and Lilie Leslie—directed and produced by S. M. Herzig.

ARROW SPEED COMEDIES


Here's a record breaking comedy program.

MAKE YOUR ARRANGEMENTS!

ARROW FILM CORPORATION, 220-224 West 42nd St., New York City
Distributors for United Kingdom, Inter-Ocean Photoplays, Ltd., 162 Wardour St., London
"When in the course of human events it becomes necessary"—you all know the famous United States, in convention assembled, equally constrained by necessity, made their DECLARATION has been designated "INDEPENDENCE MONTH," and the years 1921-1922 are going to be "INDEPI

Our company has been organized for the purpose of assisting the revolting exhibitors, in a practical way, to BOOKING BASIS—they to operate their theatres in the manner they may consider best—we to operate

**ATTRACTIONS FOR**

A Service of 26 Unusual Photoplay Features Produced from Splendid Stories and with well-known Stars. We are able to announce for near-future release 12 subjects, as follows:

4 Super-Attractions from stories written by

**JAMES OLIVER CURWOOD**

4 Adventure Comedy-Dramas co-starring

**NEVA GERBER and JAMES MORRISON**

4 Wonderful Dramas of Emotion with

**GRACE DAVISON**

12 Productions of Magnificent Merit, carefully chosen for the Highest Class Houses.

**PROGRESS**

"THE GOLDEN"

808 South Wabash Avenue
NEW INDEPENDENCE

document written and signed in 1776. This summer, at Minneapolis, the exhibitors of these INDEPENDENCE and determined to fight to the death the conditions which were throttling them. September 15 YEARS.

their theatres with the very HIGHEST CLASS ATTRACTIONS on the market, on an INDEPENDENT dinges for their BEST SERVICE.

THE YEARS 1921-1922

In addition, to give the Progressive Up-to-Date Showman a wide choice of Short Reel Subjects to round out his programs, we offer him a selection from

52 2-REEL FEATURE COMEDIES
comprising—
14 Broadway Comedies with Helen Darling
12 Reggie Morris Comedies
14 Bobbie Dunn Comedies
12 Cruely-Wed Comedies

18 1-REEL SPOTLIGHT COMEDIES
with Billy Fletcher and Violet Joy and
14 Grantland Rice "Sports Pictorial"

3 ACTIONFUL SERIALS
The first of which is "THE BLUE FOX"
a Ben Wilson Production, starring ANN LITTLE

PICTURES CO.

RULE SERVICE"

CHICAGO, ILLINOIS
"WHY THEY LOVE CAVEMEN"

The Third Release of
TONY SARG'S ALMANAC
Is playing its eleventh (11th) consecutive
week at the
Criterion Theatre, New York
This Tells the Story

It Is Proof of the
Remarkable Drawing Power of This Novel
and Exclusive Reel

Celebrated Players Film Corporation
Eight Hundred and Ten South Wabash Ave.
CHICAGO
MEMBER

THE BIGGEST INDEPENDENT EXCHANGE IN AMERICA
LEADERS IN FILMDOm'S PROGRESS
5 IN 2
IRVING CUMMINGS
in a series of
NORTHWEST MOUNTED POLICE STORIES
Five-Reel Features Crowded Into Two

Release Date
September 15th

Every Inch—Action
Every Action—A Thrill
Every Thrill—A Humdinger

Celebrated Players Film Corporation

THE BIGGEST INDEPENDENT EXCHANGE IN AMERICA
Eight Hundred and Ten South Wabash Ave.
CHICAGO
MEMBER

LEADERS IN FILMDOM'S PROGRESS

Federated Film Exchanges of America, Inc.
52 Weeks of Sustained Interest

EXHIBITORS HERALD recognizes the fact that its subscribers need the genuine service it offers each issue during the entire year.

It is the one motion picture trade paper which never permits its pages to lose their appeal to readers.

There is continued every week the same alertness in its search for news—the same careful weighing of its departments—the same thorough editing.

It is because of this constant appreciation of its obligations to its readers that EXHIBITORS HERALD'S circulation continues to increase steadily.

Unless a magazine commands continued interest in its text pages, it cannot command continued interest in its advertising pages.

EXHIBITORS HERALD is read the year around, and it is read thoroughly from cover to cover.
Campbell Comedies

A NEW SERIES

Campbell Comedies Are Among
EDUCATIONAL'S NATIONALLY
ADVERTISED SHORT SUBJECTS

Contract for this
New Series Today

“The Stork’s Mistake”

WILLIAM S. CAMPBELL, foremost motion picture
director of children and animals, needs no introduction to
the public—or to Exhibitors.

THE STORK'S MISTAKE
is the first of Mr. Campbell's
new series of two-reel comedies,
to be released one a month
by EDUCATIONAL. All
will be produced under his
personal supervision.

The story of THE STORK'S
MISTAKE is new. The Baby
Factory in Heaven, showing a
score of babies, is beautifully
done. Baby John Henry, Jr., is
featured, supported by other
lovable children. In the cast
are the great White Horse, in
his thrilling dive off a cliff, and
many other animals: dogs, large
and small, the monkey and—
even a trained turtle.

CAMPBELL COMEDIES
mark a new era in comedy
production. They contain a
strong appeal for old and
young alike.

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President
Put a Self- Starter on Your Tl

People have been going everywhere but to the movies during the summer.

Quite naturally—it's vacation time. But it has been unusually hot and exhibitors have felt the results more than usual.

Pola Negri
the wild desert dancer in
"ONE ARABIAN NIGHT"

Thousands of people—a wonder city recreated—the master work of Ernst Lubitsch, director of "Passion"

A romance of the Harem with the true spirit of The Arabian Nights, we believe it will far exceed the record of "Passion" as a box-office attraction. Although Pola Negri did exceptional work in "Passion" and "Gypsy Blood," it is conceded by everyone who has seen this picture that she surpasses anything she has done before.

R. A. Walsh
presents
"Serenade"

with Miriam Cooper and George Walsh

A romance of Old Spain—its flashing-eyed senoritas, its bold, fighting cavaliers. A story of an unusual love and of thrilling adventure—an ideal combination of real action with strong heart interest. A picture with an exceptionally attractive atmospheric background and just the kind that makes a strong audience appeal.

Charles Chaplin
in
"The Idle Class"

Little need be said about any Chaplin picture. This is the great comedian's next picture for First National, and reports from the Coast say it is full of new laugh-producing stunts and is 100 per cent in entertainment value. You can be assured that Mr. Chaplin has spared neither time nor expense to maintain the same high standard of production and laughable situations as "The Kid."

Norma Talmadge
in
"The Sign on the Door"

This is without doubt one of the best, if not the very best, Norma Talmadge picture ever produced. The box office of the New York Strand demonstrated this by playing to exceptional business during one of the hottest weeks of the summer. It was adapted from Channing Pollock's stage success, and personally produced and directed by Herbert Brenon. Presented by Joseph M. Schenck.

First National Attractions

We've Got a Line-up of Other Pictures, al
September 10, 1921

EXHIBITORS HERALD

But vacations are about over.
Cooler weather has set in.
Now is the time to get them back into your house.
It's hard work—plain slavery—to get them away from summer amusements with poor pictures.
Good pictures will win them back.

Constance Talmadge
in
"Woman's Place"

Here you have the winsome comedienne in one of the most sprightly of the John Emerson-Anita Loos pictures. You can't go wrong when you have this trio working together. It is particularly suitable for early fall release, but you will find it never too hot nor too cold for this picture to set your patrons into gales of laughter. A Joseph M. Schenck presentation, directed by Victor Fleming.

Charles Ray
in
"A Midnight Bell"

This is one of Charles Ray's strongest productions both from a box office and an entertainment angle. It is packed with homey love interest and carries a real thrill—just the kind of a picture that the fans love to see Charles Ray in. It is his own production and directed by himself; adapted by Richard Andres from Charles Hoyt's famous stage play. Presented by Arthur S. Kane.

Anita Stewart
the inimitable star in
"Playthings of Destiny"

A picture that will take your patrons from the snow wastes of the far North, through the South Seas, into the luxuriant Tropics. A love story with a strange and unique angle—full of thrills and dramatic incidents. By Jane Murfin and Larry Trimble; directed by Edwin Carewe; scenario by Anthony Paul Kelly; a Louis B. Mayer presentation; made by the Anita Stewart Productions, Inc.

First National Attractions
C. A. Smith, Queen Theatre, Chillicothe, Ohio.

I consider the Franchise the best asset to our theatres in film service. All First National releases are top notchers. THAT'S

ANOTHER REASON WHY

'There'll be a Franchise everywhere

“Wedding Bells Will Ring Like a Cash Register at Your Box Office”

—Motion Picture News

IT'S A GOOD BET

“A good bet as an audience attraction. The type of story in which Miss Talmadge excels. Laughing incidents and amusing situations are abundant. Add to the popular star and the amusing story the support of a capable cast, and you have a combination which should make ‘Wedding Bells’ ring like a cash register at the box office.” —Motion Picture News.

STAR IRRESISTIBLE

“A fluffy, powder-puffy comedy that snaps its fingers at conventions and permits Constance Talmadge to be irresistibly demure. The action is brisk and the situations amusing, good comedy.” —Moving Picture World.

ANOTHER WINNER

“Another winner for Miss Talmadge. It met with a success as a stage play, and as a screen comedy undoubtedly will be acclaimed as one of Miss Talmadge’s brightest, wittiest plays. It is the best thing she has done in some time. Its exploitation possibilities are limitless and it will bring in big returns.” —Exhibitors Herald.

SPARKLING—FASCINATING

“Constance Talmadge as chic and sparkling as ever—fascinating, vivacious, plays with dash and energy. Clean, wholesome fun—pleasing entertainment.” —Exhibitor’s Trade Review.

SURE TO SATISFY

“Ideal role for Miss Talmadge. She is just as vivacious and pleasing as ever. Sure to satisfy in this role.” —Wide.

CONSTANCE TALMADGE

Presented by Joseph M. Schenck in

“Wedding Bells”

Adapted by Zelda Crosby from Salisbury Field’s rollicking stage success; a Chet Withey production; photographed by Oliver T. Marsh; Tech. Director, Willard M. Reineck
A Question

Is it possible that there are not to be found in this industry, representatives of the various branches who are competent and dependable, who possess the confidence of their immediate associates and the business at large, who can and will meet to form a committee to represent unitedly the whole industry in order that this business may no longer remain a prey to every assault, unable to raise an effective hand for the protection of its most vital interests?

This question strikes to the very root of the problem of the hour.

The industry has been going on in a haphazard sort of way, looking at one time for relief to the association of producers and distributors and at another time to the exhibitors' organization. Again, it has found itself relying upon individuals who at the crucial test have been compelled to admit that in reality they represented only themselves.

The industry has not been misrepresented; it has not been represented at all. Representation means a definite policy, based on a single purpose of serving a specific cause.

Instead of this we have had repeatedly registered before the public the petty interbranch quarrels of the business and these made universally obnoxious through the interjection of personal bickerings and jealousies.

We have had, in its most exquisite form, the grand old game of buck passing. If we listen to a producer we are likely to be told that if the exhibitors had not set out diabolically to play the other branches of the industry into the hands of the enemy, victory would have been within reach. If an exhibitor is speaking we are likely to be impelled to blush if we number a producer among our personal acquaintances. And so it has gone on . . . .

Meanwhile the industry is being beaten at every turn. In New York, the commercial capital of the business, censorship has been written upon the statute books. At Washington, with millions being pruned from the tax budget, the industry is without relief, despite the fact that it is burdened beyond all reason with taxes. Developments in the tariff situation are far from encouraging and here again—unless some unforeseen turn of good fortune occurs—the industry will be beaten. At a score of points throughout America the industry is being assailed with everything from hostile legislation to the ravings of dyspeptic reformers—yet nothing, absolutely nothing, is being done.

The reason—disorganization; a great industry bereft of the faculty of common purpose and united action; a great commercial giant without a voice that can make itself heard above the murmurings of recriminations, petty jealousies and ignoble pleas for individual glory and reward.

The question which we propose above—which certainly must be answered in the affirmative—points the way out of this morass of helplessness and lost motion. Unless the incredible thing is true, that this great industry does not afford in its various branches representatives of ability who possess the common confidence and who can meet in a workable committee to represent the industry as whole, there is no reason why the problem of the hour cannot be solved.

To the end of bringing such a committee into action—at the earliest possible moment—we commend the attention of the industry.

—MARTIN J. QUIGLEY.
Mr. Claud Saunders, who makes the exploitation of motion pictures a profession of importance in the industry, directs attention to the accomplishment of an important work by the trade papers; namely, the introduction of the idea of exploitation into the daily operation of the smaller theatres throughout the country. Among the many abstract accomplishments of the trade press—which have obtained only limited recognition from those whom it has served best—this is an outstanding one.

Many million dollars of the industry's revenue is traceable directly to the work accomplished by the trade press in first convincing the exhibitor of the need and value of exploitation, and, secondly, showing him how to do it. In recognizing what the trade press has done in bringing better exploitation to the door of the exhibitor, Mr. Saunders has served the truth and has emphasized a fact which should be more widely understood.

Massachusetts will offer a concrete example of what can be accomplished by a proper application of the power of the screen. The question of censorship will come before the people in a referendum. Provided only that there is a proper application of the power of the screen there is no doubt of the outcome. The situation in Massachusetts is both an opportunity and a danger—the danger being that lack of united leadership may rob the screen and the motion picture interests of their real power to send home the facts to the public.

There are some things that cannot be done safely even to fill empty seats in the summertime. "Some Wild Oats" eventually will wither out of the J. L. & S. houses but its fragrance will remain for many a day.

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First National Executives Meet With A. P. Officials

No Statement Issued on Purposes of Important Conference in Chicago—Rumor Big Deal Pending Between Companies

An important conference of executives of the Associated First National Pictures, Inc., and the Associated Producers, Inc., was held in Chicago last week.

Among the prominent executives in attendance at the conference were the following:


Oscar A. Price and Al Lichtman of the Associated Producers.

Thomas H. Ince and Mack Sennett.

After several days conference during which time it became widely understood that the proposition of the distribution of Associated Producers product through First National channels was under discussion it was stated by the various principals concerned that no official statement of any action taken in the conference would be made for several days.

Confer Behind Closed Doors

The members of the conference assembled quietly in Chicago last week and immediately commenced a series of meetings behind closed doors at the Hotel Congress. Although the rumor has been current for several days that there appeared to be a likelihood of a change in distribution arrangements with respect to the Associated Producers product neither Mr. Price, the president nor Mr. Lichtman, the general manager, would acknowledge that any possible negotiations had reached a stage where public announcement could be made.

Mr. Ince and Mr. Sennett journeyed from California to be present at the conference. Contrary to reports published elsewhere these producers did not go to New York but stopped off on the continental trip in Chicago and immediately upon their arrival went into conference with the executives of their company who had already reached the city.

Expect Statement in Few Days

Following this meeting the leading producers of the Associated Producers together with the executives of distribution met with the heads of First National. It is understood that all parties concerned gave favorable consideration to a proposition which is concerned with the distribution of certain Associated Producers product through First National.

It is believed that an official statement indicating the outcome of the negotiations will be made within a few days.

Others who were in Chicago for the conference are the following: H. O. Davis, general manager, Mack Sennett Studies; E. M. Asher, personal representative of Mack Sennett; J. Parker Read, jr. and attorneys for the various interests concerned.

"Herald" Editorials on Tariff Hit Bull's Eye

Says ALBERT KAUFMAN

Famous Players-Lasky Representative in Europe Declares That Foreign Counties are Wrought Up Over Possibility of Film Tax

A

Mr. Martin J. Quigley, publisher and editor of the HERALD, from Albert A. Kaufman, formerly associated with large production projects in this country and now in charge of production activities in Europe for Famous Players-Lasky Corporation.

Mr. Kaufman's intimate knowledge of the picture demands of the American public and his familiarity with the product of foreign manufacturers serves to strengthen his opinions on the tariff situation. His letter follows:

Berlin, Germany.

August 6, 1921.

Mr. Martin J. Quigley,
Publisher,
Exhibitors Herald:

I have been reading with great interest your various editorials in the Exhibitors Herald on the tariff question. Your article in the July 30 issue hits the bull's eye perfectly. Being on this side of the water as I am, and being familiar with producing conditions in England, France and Germany, I am in a good position to pass judgment on your expressions regarding the tariff question.

During the past four months I have been in daily contact with producers and exhibitors in the above mentioned countries, and they naturally feel that America is acting very small as regards the possibility of levying any tax on foreign product. England seems especially wrought up as they have been showing 35 percent American product all these years, and now that they are getting into their stride as producers, their product will be practically barred. I have viewed perhaps 100 German made productions which represent practically the entire amount they have made during the past five years. Were I in a position to purchase my selection of these productions, with a view of marketing them in America, I would not have selected more than six. I would include in my selection of six, "Passion," "Deception" and the "Golem," which have already proved successes in America.

To my mind, it is a certainty that all productions now being made in England, France, Italy and Germany, not more than fifteen a year will be shown in the American theatres. Only the unusual ones will go to America. Unusual pictures made on this side as a rule are great spectacles. To make such spectacles on this side it requires a great deal of money, contrary to the articles I read in America stating that spectacles can be made on this side for a nickel. Sincerely yours,

Albert A. Kaufman.

Mr. Kaufman has been in Europe several months. In that time he has had the opportunity to become thoroughly acquainted with actual conditions. His expressions in the foregoing letter are based upon these conditions.

Affiliated Picture Interests Planning For Mutual Understanding

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 30.—Prominent clergymen, business and professional men will be invited to foregather with leaders from every department of the motion picture industry at a series of dinners planned for a better mutual understanding, through a move made by the board of directors of the Affiliated Picture Interests at the Los Angeles Athletic Club.

Arrangements for the first of the dinners were placed in the hands of a committee headed by Ed Roberts, of which Glenn Henry and Ted Taylor are members. It will be held in about three weeks. Further details will be announced soon.

N.A.M.P.I. Wants Lower Railroad Rates

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., Aug. 30.—Jack S. Connolly, Washington representative of the National Association of the Motion Picture Industry, has appeared before the Interstate commerce commission in an appeal for lower railroad rates.

Mr. Connolly laid stress upon the fact that unless railroads cooperate with the general business interests by reducing their rates, the resumption of normal conditions will be delayed indefinitely.

Reed Gains Control

(Special to Exhibitors Herald)

ST. BERNARD, I. N., Aug. 29.—Floyd W. Reed has purchased S. A. Youngman's interest in the Orpheum theatre here. New lighting and ventilating systems and a new front and lobby will be among the improvements to be made on the house.

Trade Press Has Sold Exploitation

After a tour of the Middle West, Claud Saunders, Paramount exploitation chief, finds that the trade papers have practically sold exploitation to the industry. "And many of the smaller exhibitors in the still smaller towns have found exploitation the salvation of their business," he says. "Current results and the present attitude of the average theatre manager is a great tribute to the influence of the trade papers. Where the exhibitor is not altogether sold on exploitation, he is at least receptive to any exploitation proposition.

"The trade papers cannot give up their educational work now. With a little redoubled effort, the industry can be taught to look upon exploitation as a necessity. The exploitation sections of these papers must be conducted as they have in the past, for they are the matter that the exhibitors are expected to read." Mr. Saunders found business conditions indicative of a prosperous fall and winter. He viewed Paramount exchanges as far west as Denver.
Connick Resigns as Chairman of Finance

For Famous Players

(Special to Exhibitors Herald)

NEW YORK, Aug. 30.—H. D. H. Connick has resigned as chairman of the finance committee of Famous Players-Lasky Corporation.

It is expected that Lee Counselman, also a representative of the financial interests in Famous Players, will retire from the organization.

Pickford, Fairbanks,
Chaplin Present at
Premiere of Picture

(Special to Exhibitors Herald)

NEW YORK, Aug. 30.—Douglas Fairbanks, Mary Pickford and Charlie Chaplin attended the premiere on Sunday of Fairbanks' latest United Artists production, "The Three Musketeers." The picture is playing at the Lyric theatre.

The three stars were given a great ovation by the audience. They claim the picture as Fairbanks' greatest.

Fifth-Year Goldwyns
Obtain Wide Booking

(Special to Exhibitors Herald)

NEW YORK, Aug. 30.—Bookings for "The Old Wives and the "Dangerous Curve Ahead." Goldwyn's fifth first-year Rupert Hughes productions, number 236 and 234 theatres respectively. Most of these, it is said, are for week runs, and additional bookings are being received daily.

Rialto Books Dog Comedy

"Brownie's Little Venus," Century comedy featuring Brownie, the dog, has been booked by the Rialto theatre, New York City, in an earlier issue, was shown for one week at the Ri-

Investigation of Industry's "Political Activity" Planned

Resolution is Introduced in U. S. Senate Probing
Probe—Recommendations for Remedial Action
and Legislation May Be Made

WASHINGTON, D. C., Aug. 30.—An investigation of the "political activities" of the motion picture industry by the senate investigative committee, with the assistance of the departments of justice and commerce, is proposed in a resolution introduced in the Senate just prior to adjournment for the recess on August 24, by Senator Myers of Montana.

The resolution provides that the committee and the two departments shall conduct "an investigation into the political activities of the motion picture industry, in all its branches throughout the United States, together with such other of its activities as might involve violation of the anti-trust or other laws or improper relations with state boards of censorship."

Resolution Gives Committee Broad Powers

The judiciary committee would be empowered to subpoena witnesses for the investigation and to compel the production of books and papers. Following the investigation, the committee would make recommendations for such remedial action and legislation as it may deem wise for the federal government to undertake.

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Resolution Gives Committee Broad Powers

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EDNA FERBER'S widely read novel, "Fanny Herself," telling the plain, matter-of-fact story of a small-town girl who sacrificed everything a young girl holds dear to enable her brother to attain success is simply and superbly told in this Universal production, titled "No Woman Knows."

Human interest is the foundation of every successful photodrama. "No Woman Knows" is a page from the book of life. Its appeal is certain. It will live and be remembered long after many other and more spectacular pictures have been forgotten.

In adapting the story the director, Tod Browning, used rare discretion. He has preserved the original tale to a nicety and he was careful in drawing his characters not to overstep the mark. It is a fine achievement.

It was no easy task to take a story as commonplace as "Fanny Herself," lacking in highly dramatic situations and physical encounters, and build therefrom so excellent a screen play.

Director Browning gathered together a cast of unusual excellence, which distinguishes itself to an unusual extent. Mabel Julienne Scott, who portrays the leading role, that of Fanny, gives one of the best performances of her long career. She is Fanny, the self-sacrificing, the patient, the lovable, of the Faber novel. Others of the cast deserving of special mention are Grace Marvin, who gives a finished performance as the mother; Max Davidson, as old man Braun; Snitz Edwards, as his friend; Herr Bauer; Joseph Swickard, as Schabelitz, a famous violinist; Earl Schenk, as Fanny's boyhood lover, and Stuart Holmes, the suave, urbane manager of a Chicago mail order house.

The elements of this touching story are preserved to the last degree. The story revolves around the privations of a devoted mother and her dutiful daughter, who skim and save to enable the baby of the family to study the violin both at home and abroad, because they believe he has in him the making of a genius. It doesn't sound like the plot of an ordinary motion picture and it isn't, but Tod Browning has made a gripping, soul stirring drama of this unlovely material. There is a deep note of tragedy in the helplessness of the returned violinist, who, when he had success within his reach, turns back to join the wife he had married in his student days.

The Brandeis family lives in Winnebago, Wis., where they conduct a little dry goods store. In the thought that some day her boy will return famous and rescue her from drudgery. By and by "papa" dies, Fanny, grown to womanhood, denies herself every pleasure, even a new dress now and then, to keep her. Theodore, the son, and Aloysius, an adopted Irish youth. Theodore shows marked talent as a violinist and under Herr Bauer he practices for hours every day. Schabelits, a famous violinist, on concert tour, after hearing Theodore play, informs the Brandeis that their son should be sent abroad to study and become a great artist. Times are poor, but Molly, with the assistance of Rabbi Thalmann, persuades "papa" Brandeis it should be done.

Molly waits on trade, does the housework and looks after the children and is happy in the thought that some day her boy will return famous and rescue her from drudgery. By and by "papa" dies, Fanny, grown to womanhood, denies herself every pleasure, even a new dress now and then, to keep Theodore at Dresden. She does not know that her brother's frequent requests for money are to keep himself and his wife, whom he married during his first year abroad, from starvation. Then grim tragedy enters the home, when, upon returning from a skating party, the only pleasure she has had for years, she finds her mother dead. It is then she breaks down, and unburdens herself of her pent-up feelings.

Left to her own resources she goes to Chicago, where she gains employment in a large mail order house. The brother, having been deserted by his wife, returns and brings his baby with him. They take up their abode with Fanny and soon she becomes deeply attached to the youngster. She arranges through the influence of her employer to have Theodore give a concert and looks forward to the event as a personal triumph. On the evening of the event, however, Theodore receives a message from his wife, asking him to return to her. He leaves there is no hope for Fanny plans to the telegram, stating what he has done.

A fine picture, done in a big way, and one that deserves the attention of every picture patron who seeks the best in cinema entertainment.—J. R. M.
"Three Musketeers" Is a Big Hit!

THE CAST

D'Artagnan... Douglas Fairbanks
Athos, Musketeer... Leon Barby
Porthos, Musketeer... George Siegmann
Aramis, Musketeer... Eugene Palette
DeTreville, Capt. of Musketeers... Nigel de Brulier
Cardinal... Wills Roberts
King Louis XIII of France... Adolphe Menjou
Duke of Buckingham... Thomas Holding
D'Artagnan... Roy Atkinson
Benedicte... Sydney Franklin
Planchet... Charles Stevens
Father Joseph... Lon Poff
The Queen, Anne of Austria... Mary MacLaren
Constance, D'Artagnan's sweetheart... Marguerite de la Motte
Milady Winter... Barbara La Marr
Bernajoux... Charles Belcher
Ladies in Waiting—Jean Atherton, Catherine Murphy, Grace Malone and Anna Paul

O N Sunday morning, August 26, a few hours before a parallel event took place in New York City, Douglas Fairbanks' "The Three Musketeers," twelve reels in length, untouched by censorial scissors and unsupported by auxiliary entertainment of any kind, save organ music, was put in exhibition at the Randolph theatre, Chicago.

At noon the 1,900 seats of the Randolph were occupied. At 3 o'clock the two lobbies of the theatre, facing intersecting streets, were impassable and long lines extended from both box offices. From the enthusiastic faces and comments of departing patrons those in line drew courage for their vigil.

The picture had "gone over with a bang." Within the theatre, as the play progressed, a large sector of the audience good-naturedly divided attention between the screen transcription of Alexander Dumas' famous book and the ecstatic comments of two elegantly spatted and waxed gentlemen, obviously of French origin, who broke the comparative quiet at intervals with "Superbe!" "Magnificent!" occasionally echoing D'Artagnan's subtitle "Marvellous!"

Representatives of other nationalities, other generations and other walks of life, the majority familiar with the story, shared the Frenchman's approval.

When D'Artagnan's saffron steed appeared, hand-colored a brilliant yellow, there were gales of laughter. When Paris was reached by the gallant youth and the mount traded for a chapeau, the Merriment was of the type that indicates great expectations well fulfilled.

And when, with the swashbuckling musketeers, "behind the Luxembourg at 1 o'clock," flashing rapier and gleaming stiletto dealt swiftly and surely with the flower of the Cardinal's Guards, the interior of the theatre seemed to tremble with unrepressed emotion. D'Artagnan's brilliant route of the "Cardinal's best swordsman," a moment later, clinched the success of the production.

So the picture progressed.

From high point to high point, over minor incidents deftly executed, interest remained taut. Settings which in themselves must have won the respect of the multitudes registered the more forcibly because mainly as background. Photographic bits which an artist must have acclaimed wonderful won little attention for themselves, so effectively were they made a part of the whole.

The nefarious Cardinal, excellently portrayed by Nigel De Brulier, was cordially hated from the moment of his introduction. Athos, Porthos and Aramis, "the three musketeers," given screen life by Leon Barby, George Siegmann and Eugene Palette, were idols from the beginning.


(Concluded on page 66)
Censors Approve “Foolish Wives”

Censors of the country, who were taken to Universal City with a view of threshing out the censorship question and to pass judgment on “Foolish Wives,” have seen Universal’s million-dollar production and have placed their stamp of approval upon it. According to Universal but few suggestions for eliminations were made following the screening.

Action Taken in Two States to Repeal Censor Laws

Public Behind Movement in Massachusetts. Freedom of Screen Committee Organized in New York

DEVELOPMENTS during the past week show a growing tendency on the part of the industry to carry its fight for a free screen direct to the public.

In Massachusetts where the last legislature enacted a censorship law 25,000 voters have signed a petition requesting a referendum on the question. The petition has been filed with the secretary of state.

In New York, which is now laboring under legal regulation, a freedom of the screen committee has been organized to conduct an educational movement in the state with a view of seeking repeal of the present censorship law.

The Massachusetts action is said to be the first time in history in which the public has been given an opportunity to pass upon the question of censorship. The petition was gathered under the direction of Judge J. Albert Brackett of Boston, representing the National Association of the Motion Picture Industry, the film exchange managers and the Allied Theatres.

The freedom of the screen committee, which has behind it the Associated Motion Picture Advertisers, will be non-partisan and under the control of no one body.

Gabriel Hess, chairman of the censorship committee of the N. A. M. P. I., has endorsed the movement on behalf of his organization. Although the proposition has been placed before the Motion Picture Theatre Owners of New York State and the Motion Picture Theatre Owners of America no direct action has been taken by either association.

Although the committee aims to wage its fight first in New York State, it is understood that its scope will become nation-wide at a later date.

On the committee are: J. W. O’Mahoney, Educational chairman; Samuel Palmer, Famous Players-Lasky, secretary; Thomas Wiley, Photo Repro. Company, financial secretary; Horace Judge, Associated First National; P. A. Parsons, Pathe; Arthur Brillant, Associated Producers; Arthur James, Moving Picture World; Thomas Hamlin, Motion Picture Journal; Joseph Duvivier, Wally’s; C. L. Varela, Associated First National; G. McI. Baynes, Kinograms; Paul Galieck, Universal; Victor Shapiro, Pathe; W. A. Johnston, Motion Picture News; Martin J. Quigley, Exhibitors Herald; Charles Burell, Associated Motion Picture Advertisers; Paul Lazarus, United Artists; Nat Granlund, Marcus Loew, Inc.; Vivian Moses, Fox.

In waging the campaign slides, publicity, cartoons, four minute speakers and other means will be utilized.

Advertising Effective In Marketing Produce Berman Tells A. M. P. A. That Business Shows Steady Improvement

The effectiveness of advertising in helping a company to properly market its product and to realize fully on the value of its pictures was told by Harry M. Berman, general manager of Universal, in a talk before the Associated Motion Picture Advertisers at a recent luncheon.

Mr. Berman referred especially to Universal’s plans for marketing its million dollar production, “Foolish Wives.” During his talk Mr. Berman made this comment on the present business conditions:

**Slump Is State of Mind**

“The so-called business depression has been largely created by the men of the industry.

“The business slump owes its existence in large degree to the mental state of mind.

“We have reached the lowest ebb and from now on I look for a slow but steady and consistent improvement.

“There will be more theatres opening and operating in August than the most optimistic reports have led us to believe.

**Gives Secret of Success**

“Concentration is the secret of successful selling and advertising alike. Many good campaigns have been spoiled by a divergence to unessential details.

“I am a firm believer in the policy of two sales units, one handling the big productions and the other for serials and short subjects.”

Another guest at the luncheon was John Jasper of the Jasper studios, Los Angeles.

Special Presentation Is To Accompany Run of “No Woman Knows”

(Special to Exhibitors Herald)

NEW YORK, Aug. 30.—The Universal-Jewel production, “No Woman Knows,” an adaptation of Edna Ferber’s “Fanny Herself,” will open at the Central theatre on September 4. The picture was directed by Tod Browning. “No Woman Knows” will continue its Broadway run until “Foolish Wives” is ready for presentation.

Every Universal picture to play the Central will be given special presentation which can be adapted by exhibitors all over the country. Although there will be orchestral and organ music, no effort will be made to feature this phase of the program.

**“The Orderly,” French Film, Pathe Publication**

A French production of Guy de Maupassant’s, “The Orderly,” has been obtained by Pathe Exchange, Inc., for publication in this country. The interpretation of the three or four leading characters is said to be especially fine and effective, the actors having established their reputations at the best theatres in the French capital.
Churches Hold 30,000,000 Potential Theatre Patrons
Brotherhood Leader Tells Los Angeles Association That Proper Advertising Methods Will Win People to Motion Pictures

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 30.—That the churches of the country hold approximately 30,000,000 potential motion picture theatre patrons is the frank opinion expressed by H. J. Middaugh, president of the Emmanuel Church Brotherhood, in an address before the members of the Western Motion Picture Advertisers.

Leads Movement To Bring Closer Harmony

Mr. Middaugh, who is leading a movement to bring the church and the industry into closer harmony, told the publicity men that they could be of great assistance in bringing about this condition through the right kind of publicity and advertising. He further stated that the motion picture industry could look to this vast army of people for patronage at the theatres but that these people could only be induced to become regular patrons through proper productions and advertising.

"If these 30,000,000 people would be considered when advertising copy for attraction is written," he said, "new business would be experienced at the box office every week." He also urged the importance of telling the truth in advertising and telling it in such a way that it would not offend the average churchgoer.

Goldwyn Official Talks

A. Lehr, vice-president of Goldwyn, then spoke on the matter of censorship, giving a forceful argument against the present system. "I believe in censorship from within the industry rather than censorship by persons outside of the business," said Mr. Lehr. "After all, it is the producer who has everything at stake and he cannot afford to make pictures that he feels might be cut by the censors."

W. T. Willis, chairman of the Chicago board of censors and who remaindered over in Los Angeles two days in order to address the publicity men, brought out the fact that conditions as regards the censors especially in the territory under his charge, might be very serious to the producers. He stated that they were constantly combating the ultra-reformists who attack him and his organization every time an uncovered calf is shown on the screen.

"Censorship," said Mr. Willis, "is not static. Either it will grow or it will gradually be eliminated. If conditions are allowed to continue it will grow to an extent where these ultra-reformists will gain control and then God help the motion picture business."

Middaugh Against Censor

Mr. Willis stated that censorship was not brought about by a group of reformists, at least not in his territory. He stated it resulted from public opinion and that the jobs were there for people to fill rather than vice versa.

Mr. Middaugh said that he did not believe it was fair for a body of people to eliminate and change pictures after the money and effort had been spent in their completion. He was of the belief that some sort of censorship before the films were made and finished at the studio would be fairer to the producers.

A resolution urging the Producers’ Association to investigate a four minute men campaign against censorship in the theatres along the lines the speakers used during the war and offering the services of the W. M. P. A. membership was unanimously adopted.

Public Pays $800,000,000 Yearly for Its Amusement

(Special to Exhibitors Herald)

WASHINGTON, D. C., Aug. 30.—More than $800,000,000 was spent by the people of the United States during the fiscal year 1921 on theatres, motion pictures and other amusements to which admissions are charged, according to figures just been made public by the commissioner of internal revenue, giving details of the taxes collected during the fiscal year when ended on June 30, last.

The estimate is based upon the $89,725,805 collected in admission, which was an increase of approximately $13,000,000 over the fiscal year 1920, when $76,720,555 was reported. In addition to the admission taxes the government collected $6,008,108 from the tax on films and $1,810,800 on the seating tax, as compared with $4,381,276 and $1,941,804, respectively, in 1920.

A total of $4,559,000,760 was collected from all sources during the fiscal year, at a cost of approximately $40,230,000, or 88 cents for each $100 collected, as compared with 55 cents on $100 for the fiscal year 1920.
BARBARA BEDFORD AND JACK GILBERT in a scene from William Fox's "Gleam o' Dawn." Miss Bedford has been given stellar honors by Fox and will be seen in the future in Twentieth Century pictures.

Holley Will Direct Vocational Work of Exhibitors

Announce Plan at Tri-State Convention of Motion Picture Theatre Owners at Atlantic City

THE plan of the Motion Picture Theatre Owners of America to aid in the vocational work of the country has taken concrete form and will be under the direction of Dr. Francis Holley, head of the bureau of commercial economics at Washington, D.C.

This announcement was made by Sydney S. Cohen, president of the M. P. T. O. A., at the convention in Atlantic City of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware.

John S. Evans, president of the tri-state organization, Mr. Cohen's attack on Mr. Brady was based on the statement of Mr. Brady before the Ways and Means committee at Washington that the film rental tax was paid by the producer and that the admission tax was passed on to the public.

Mr. Cohen stated that a meeting had been arranged between several distributors to be held in New York shortly for the purpose of adopting a uniform contract.

National Association in Protest Against Passage of Tariff Bill

(Special to Exhibitors Herald)

NEW YORK, Aug. 30.—The National Association of the Motion Picture Industry has adopted a resolution protesting vigorously against the Fordney Tariff bill as passed by the house of representatives "insofar as it provides for a 30 per cent ad valorem tariff on foreign motion picture films."

The resolution states emphatically that the association was not the instigator of the tariff provisions and declares that such a tariff on foreign films is not needed as a protective measure.

Representatives of the association will appear before the senate finance committee in protest against passage of the measure by the upper house and to advocate that no change be made in the present tariff.

Neilan Making Three Big Films This Year

"Penrod" With Wesley Barry Will Be First to Go into Production

Marshall Neilan is planning the busiest six months of his career as an independent producer, starting on September 1. Stories and advance preparations for three big productions are being completed.

The first on which actual shooting will be started within the next ten days is "Penrod," Booth Tarkington's famous story and play. Wesley Barry will play the title role. The young star has now reached a point where he is fully capable of handling this part, which in itself is a big responsibility, in so far as this story is concerned.

Predict Box Office Success

It is believed that the film adaptation of "Penrod," with Wesley Barry directed personally by Marshall Neilan, whose best work has been this particular type of story, will offer one of the most powerful box office attractions of the coming season. A national exploitation campaign is now being prepared for this picture.

Upon completion of "Penrod," Mr. Neilan will start work on two episodic productions along the lines of "Bits of Life," in accordance with the reception accorded the plans recently announced by this producer concerning the four-story picture. Communications from exhibitors in all parts of the country received by Mr. Neilan, clearly indicate that his desire to get away from the usual type of motion picture production has the enthusiastic support of the men who show motion pictures to the public.

Go Through First National

"Bits of Life" will be published the early part of next month. That it will create unusual interest in and out of the trade is freely predicted by various motion picture men on the West Coast and in New York who have privately viewed the picture. All the five pictures of this series will be distributed by Associated First National Exhibitors under a special distributing arrangement in which every theatre in the country, regardless of affiliation or policy, may bid for these productions.

Warner Bros. Film Given Preview for Trade in New York

NEW YORK, August 30.—A special trade showing of the screen version of "Why Girls Leave Home," featuring Anna Q. Nilsson, was given by Warner Brothers at Keith's Palace Theatre, New York, today at 10:30 a.m. Invitations to the showing were mailed to the trade from the Warner offices.

The production was made under the direct supervision of Harry Rapf, and directed by William Nigh.

This trade showing is the forerunner of the opening engagement at B. S. Moss Broadway Theatre, New York, for an indefinite run beginning September 11th. Mr. Moss, of the United Booking Office, handles the production start throughout his entire chain of houses in Greater New York, and it will be shown for week runs at the Keith theatres in Albany, Schenectady, Utica, Troy and Amsterdam.
Eastman Buys Laboratories
To "Protect U. S. Industry"

Warning Issued by Allied Laboratories Association
Following Statement of Purchase—Kodak
Company Says Action Imperative

Eastman Kodak Company has purchased the G. M., Sen-Jacq and Paragon laboratories and will engage actively in the printing, developing and finishing of motion picture film.

Rumors of this action by the Eastman company were current nearly a year ago and at that time the company issued a statement that no such action was contemplated and could result only from a contingency "at present unforeseen."

Allied Laboratories Association Protest Action

Immediately following the announcement of the purchase the Allied Laboratories Association, Inc., issued this warning: "Be cautious. Don't do anything that will aid the Eastman Kodak Company to build a monopoly in this industry and when it is built, regret your part and point back to this very day when we advised caution.

"Watch the bait that will be offered you in form of temporary low prices, low terms, and special promises that will never be kept, to entrap the industry independent. Let the Eastman Kodak Company again learn that they cannot tru- tify the motion picture industry, and that there is an element in the industry far greater than the Eastman Kodak Company.

Step is Necessary

In a statement issued by the Eastman company it is declared that the time has now arrived when it is necessary that it should go into the laboratories and developing of motion picture films for the trade because of the rapidly increasing importation of foreign films and the necessity of doing everything possible to protect the American industry by insti- tuting every economy.

"The entire motion picture trade will be interested in the statement which fol- lows," the statement of the company reads, because it means a real service to the producer and through the pro- ducer, to the public.

"Economy in Operation"

"The Eastman Kodak Company ha- not merely purchased well equipped lab- oratories. The technicians will be backed by a photographic experience of more than forty years and a technical staff that is unequalled in the photo- graphic world. It means economy in operation—but it means even more than that. Obviously the further develop- ment of the motion picture industry de- pends upon good pictures, not merely from the producer's standpoint but like- wise from the technical standpoint.

Hodkinson Denies Break With Pathe

W. W. Hodkinson has denied emphatically a statement carried in an Eastern theatrical paper to the effect that he has halted Hodkinson pic- tures would be withdrawn from the Pathe organization and distributed on the state right market.

"We have entertained no thought of abandoning our own organiza- tion," says Mr. Hodkinson, "and therefore have made no plans for releasing our product on the state right plan."

"Every resource of the Eastman Ko- dam Company will be employed there- fore in the production of perfect prints—prints that are superior. We have the raw stock upon which they are made. The linking up of the manufacture of the film itself and the actual production of the prints cannot fail to result in higher technical standards that are bound to benefit the entire industry.

To Advance Business

"In pursuance of the policy fore- shadowed a year ago the Eastman Ko- dam Company has decided that the time has now arrived when, in order to pro- tect its own interests, it is absolutely necessary that it should go into the printing and de- developing of motion picture films for the trade generally. The result of its de- cision will be for the general good of the motion picture industry because of the following facts: The Kodak company proposes to give this new undertaking the advantages of its great technical fa- cilities, including its research laboratory, to the end that this part of the business will be brought up to the same high standard of uniformity and excellence as its manufacture of the raw film. It is the purpose of the company to give to the trade all the important savings which will be effected by the close connection of the manufacture of the raw film with its finishing.

Protect American Industry

"The rapidly increasing importation of foreign film and the necessity of doing everything possible to protect the Ameri- can industry by instituting every eco- nomy possible, renders this action at this time imperative.

"In view of the foregoing the Eastman Kodak Company has purchased the G. M., Sen-Jacq and Paragon Labora- tories, and will continue the operation of the G. M. and Paragon laboratories, and will put the Sen-Jacq laboratories into operation as quickly as possible."

"By this action the Eastman Kodak Company proposes to give to the motion picture industry the benefit of its su- perior facilities and technical skill and all the economies to be obtained by uniting two heretofore separate businesses, one the manufacture, the other the printing, developing and finishing of motion pic- ture film."

"In carrying on this business it should be distinctly understood that the Kodak Company does not contemplate any use of its raw film to its own laborator- ies, but will continue, as heretofore, to fill all demands from whatever source."
Organizations Protest Showing of Hamon Production

Both the Exhibitors League and the National Association Wire Los Angeles Theatre Owner

(Special to Exhibitors Herald)

NEW YORK, Aug. 30.—Further action to prohibit exhibition throughout the country of the Clara Smith Hamon picture, “Fate,” which is supposed to depict her life with Jake Hamon, has been taken by the Motion Picture Theatre Owners of America and the National Association of the Motion Picture Industry.

On learning that Claude E. Halsell had contemplated running the picture in the Garrick theatre, Los Angeles, the week of September 4, both associations wired the theatre manager protesting exhibition.

FOLLOWING is the wire sent by the M. P. T. O. A.:

“Are we advised you are about to exhibit film featuring Clara Hamon. While you are not a member of Motion Picture Theatre Owners of America, we feel it our duty to ask you not to exhibit this film, as departure from the current mental effect on entire industry. No member of our organization would fall back this week in a style of photoplay national convention not to exhibit this film or film of similar nature depending upon morbid notoriety.

“The Theatre Owners’ Association of Southern California is doing everything possible to prevent the showing of this picture, according to word received at the headquarters here of the M. P. T. O. A.

Form Company to Distribute Film

(Special to Exhibitors Herald)

FORT WORTH, Tt.X., Aug. 30.—It is understood that a stock company has been organized by local brokers to finance the distribution of the Clara Smith Hamon picture, “Fate.” The company has been capitalized at $100,000, it is reported.

“Clay Dollars” O’Brien

Publication for October

The new Eugene O’Brien production, set for distribution in October, will mark a decided departure from the usual O’Brien offering, “Is Life Worth Living?” and will, it is said, present the well-known actor in a style of photoplay entirely different from any in which he has heretofore appeared. “Clay Dollars” is a rural comedy drama, written by Lewis Allen Brown and directed by George Archainbaud.

Riesenfeld Signs for Post Nature Pictures

Hugo Riesenfeld, managing director of the Criterion, Rivoli and Rialto theatres, New York, has just contracted with F. B. Warren Corporation for “run” engagements on the entire 1921-22 series of the Post Nature Pictures at any one of his houses and for day and date presentations at any two of the three houses. This announcement of the publication dates and titles of seventeen of these popular tabloid productions is made as follows:


Pre-releases will be played on the series in more than 200 of the country’s big theatres.

Pacific Film Company Not Affected by Labor Troubles

Labor troubles have in no manner interrupted operations at the Pacific Film Company plant. While strikes at some studios tied up production, the Pacific is said to have gone on steadily making pictures, at the same time building a $30,000 addition. Five-reel features are contemplated, in addition to the regular George Ovey and Vernon Dent comedies.

Passing Through

RALPH PROCTOR, in charge of special sales for Fox, made the Chicago exchange his headquarters for a few days during the past week.

MARY PICKFORD and DOUGLAS FAIRBANKS were greeted by many admirers when they arrived in Chicago last week on route to New York.

SEYMOUR HODKINSON spent several days last week with Phil Dunas, Chicago manager for W. W. Hodkinson Corporation.

SAMUEL SAX, new sales manager for R-C Pictures Corporation, stopped over in Chicago last week on his tour of exchanges.

HOBART HENLEY, now directing for Universal, visited the HERALD offices the forepart of last week. He was on route to the Coast to begin work for Universal.

MARIE PREVOST, in a scene from “Moonlight Follies,” with Clyde Fillingmore, the male lead of the Universal production.

REVIEW OF FAIRBANKS

“THREE MUSKETEERS”

(Continued from page 41)

himself from the screen for long sequences, effacing his own personality that the D’Artagnan book lovers know might live in film for posterity, visualizing for picture lovers the book hero that has been his own since boyhood, proves himself a scholar, an actor and a business man. In his “The Three Musketeers,” Fairbanks set a mark for stars to shoot at.

The Chicago opening, world premiere by a few hours, demonstrated several facts of importance to the trade at large:

The picture has great box office power. The “costume play” bugaboo is on its last legs.

The “continuous” theatre can handle the long features.

Fairbanks, interviewed in Chicago, said, “If they accept this there is no limit to what we can do with motion pictures. They ‘accepted’ it with spontaneous applause at the Rondelph.

Jones, Linick & Schaefer, operating many theatres, many years, refused to eliminate a single scene from the twelve reels, although with only 1,000 seats and an admission price of 55 cents, that footage does not produce to big totals.

A preview of the picture gave them that confidence. Every exhibitor who contemplates booking the attraction should see it first and gain like confidence. Present plans are for the indefinite exhibition of the play. Belief is expressed that ‘it will carry beyond the first of the year.’ This in a theatre where ‘The Kid,” shown, because of its shorter length, 17 times daily, ran for seven weeks. The first day of the present run indicates the expected belief well founded.

In the final analysis, the most important line that may be written for exhibitors is:

See the picture.—W. R. W.
You're Next, Mr. Editor, And You'll Fight

The PUBLIC RIGHTS LEAGUE has received a clipping from the "Portland (Ore.) Oregonion" in which an editorial writer asks under the heading of "Fighting Windmills:"

"Is it not about time that the theatres were informed in a friendly way that their constant and repetitious propaganda against Sunday blue laws is becoming an insufferable bore? We think so."

That is about one-tenth of it, but it is all alike.

Ignorance is lamentable, but not excusable. It is likewise dangerous. In this case a writer enjoying the freedom of the press imperils the screen in Portland, attacks Portland showmen fighting in a just cause and encourages blue law advocates. Light should be let into such dark corners—with a flaming torch. The man should be told that, if screen freedom is stifled the press is next on the list.

This is copy for slide No. 19. Each week there will be printed in this space a brief message of information and argument aimed to inform the public correctly concerning the issues involved in the campaign for the freedom of the motion picture.

One duty of PUBLIC RIGHTS LEAGUE members is to protect against enemies. Another is to protect against supposed friends. A Portland member should tell the gentleman in question that he is next in line of conquest.

When he finds that out, which all hope he will not, he'll fight.

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THE PUBLIC RIGHTS LEAGUE

"For the Freedom of Motion Pictures"

Sponsored by EXHIBITORS HERALD in the interest of the INDUSTRY and the PUBLIC

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws.

Knowing that immediate action must be taken to maintain the freedom of the screen, I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE, my only obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

Clip Out! Sign! And Become a Member of League
 Exhibitor Conferences Continue  
With Adolph Zukor

Cohen States That Biggest Problem Before Theatre Men is Checking of Black and Lynch Activities

(Special to Exhibitors Herald)

NEW YORK, Aug. 29.—Conferences between the sub-committee of the committee of five of the Motion Picture Theatre Owners of America and Adolph Zukor, president of Famous Players-Lasky Corporation, continue with a meeting of conferences scheduled for today.

Although one of the purposes of these meetings is to obtain reparation for past grievances, President O'Daysey S. Cohen of the M. P. T. O. A. states that the bigger problem confronting the exhibitors is the checking of the Alfred S. Black activities in New England and the S. A. Lynch activities in the South.

At the recent meeting of the parties concerned the case of Senator Hartford of Pawtucket, R. I., was considered. During the discussion it became known that Hartford is a sub-franchise holder in First National. Knowledge of this aroused Mr. Zukor, who replied:

"I was under the impression I was dealing with the Independent Theatre Owners of America and yet a First National franchise holder comes to me with a complaint against Paramount. Senator Hartford is not independent. Suppose that First National makes enough pictures next year to fill all your needs. Will you come to me for product? You have no contractual relations with Famous Players. Why shouldn't Famous Players turn to other customers if it desires?"

The outcome of the discussion was the agreement of Mr. Zukor to President Cohen's suggestion that Black attend the next session.

**In the Black-Hartford affair it is claimed that Hartford had been a customer of Paramount's for six or eight years. That Black and Spitz came to Pawtucket and erected another theatre, thus depriving Hartford of Paramount service. Just how much more time will be consumed in these conferences is not known. It is planned to thrash out both the Black and Lynch cases, which will probably take several weeks.**

**Wilkerson, Manager of Warren's N. Y. Branch**

W. R. Wilkerson has been transferred from Minneapolis to assume charge of the New York exchange of F. B. Warren Corporation. He replaces Max S. Nathan, who goes to Cincinnati in the same capacity. The latter replaces Irving Hanover.

**Segal Issues Folder On "My Declaration Of Film-Dependence"**

(Special to Exhibitors Herald)

BOSTON, MASS., Aug. 30.—As an attractive means of publicizing Independence Month, Harry Segal, president of Pioneer Film Corporation of New England, has issued a pamphlet called "My Declaration of Film-Dependence." In the folder Mr. Segal writes: "I acquired Pioneer, which means I can contribute twenty-six pictures the coming season to the Film-dependence of the exhibitor who doesn't want to be gobbling up by the combine. I know that every good production I make available is a nail in the coffin of monopoly."

The back page of the folder lists the current and forthcoming pictures of his company.

**Educational Claims**

**Kinograms Scoop on Caruso Funeral Film**

(Special to Exhibitors Herald)

NEW YORK, Aug. 30.—A scoop in preventing news reel pictures of the Caruso funeral to the American public is claimed by Educational's Kinograms. According to Educational officials prints for the Kinograms reel reached New York on the President Wilson twelve hours ahead of any other service.

**Sterns En Route Home**

(Special to Exhibitors Herald)

NEW YORK, Aug. 30.—Abe Stern, treasurer of Universal, and his brother, Julius, president of Century Comedies, have sailed from England on the Olympic for America. They have been abroad three months.
Lines That Linger

"A beauty-picture that carries straight to the heart."
"Sacred And Profane Love."
PALACE THEATRE, Wichita, Kans.

"The story of a man who would—and did."
"The Road of Ambition."
RIVOLI, Toledo, O.

"As alluring as a bride. As funny as a new husband."
"So Long Letty."
MOON, Omaha, Neb.

"As breezy and as swift as the name."
"The March Hare."
CLUNES BROADWAY, Los Angeles.

"The romance of a horse, as told by himself."
"Black Beauty."
CASINO, Halifax, N. S.

"In line with all civic movements."
"Too Much Speed."
ECKEL-ROMPS, Syracuse, N. Y.

"The rubaiyat of the screen."
"The Four Horsemen of the Apocalypse."
MISSION, Los Angeles.

"The monarch of mirth."
"Among Those Present."
MARK-STRAND, Brooklyn, N. Y.

"Daddy of all thrillers."
"A Runaway Train."
REGENT, Toronto, Ont.

"A little gleam of life between two eternities."
"Life."
GRAUMAN'S, Los Angeles.

"Kipling wrote the scenario."
"Without Benefit of Clergy."
BARBEES, Chicago.

When you read—
"They satisfy—"
"No metal can touch you—"
"From contented cows—"
"The Independent Film Trade Paper."

—you don’t need to look for—
"Chesterfield—"
"Paris—"
"Carnation—"
"EXHIBITORS HERALD."

—to find out “what it is all about.”

These are lines that linger.

People reading the lines quoted frequently over a long period know that they indicate the vital reasons for the continued prominence of the names with which they are associated.

Your advertising needs lines like that—lines that linger.

The natural question is, what makes such a line? The answer:

Euphony—the quality which makes the line ripple off of the tongue. Compactness—a maximum of expression with a minimum of words and letters. Harmony—character of outline which makes the line easy to look at, easy to read.

The sum total of the three is musicality. You remember the melody of an old song after the words are forgotten. In a good advertising line the words make the melody.

In writing such a line, consider first the eye. Make it easy to read.

Consider second, the ear. The eye repeats the line to the ear. If the ear is pleased the line is recommended for a permanent place in memory. Unpleasant things are forgotten. That is an absolute rule, important in advertising, which will withstand any test you may care to make of it.

Lines presented herewith, selected at random from the mass of exhibitor advertising that comes to this desk weekly, possess in greater or lesser degree the qualities desirable in theatre advertising. They constitute a brief but sufficient reference chart for use in testing lines intended for newspaper or other copy.

It is obviously true that every theatre advertisement should contain one such line. Whatever time or effort is required to produce it should be given, as handsome compensation is certain to be found in the box office cash drawer.
Suggestions in the Stills

**UNIQUE** of setting and characters, and easily approximated in stage reproduction, the still from Universal's "No Woman Knows" is excellent presentation material. The play is from Edna Ferber's book, "Fanny Herself."

**THE** very title of 'Room and Board' furnishes many ideas for attracting attention. For instance, an ad in the classified section of newspapers will compel attention if set in bold face type for contrast: 'Room and Board For One Week. Twenty cents a day. Inquire Strand theatre.' Or sign cards with appropriate wording might be posted in merchants' windows, as 'Demand Quaker Oats with your Room and Board.' The stills suggest pleasing and inexpensive costumes for girl ushers, street stunts using overalls and cap and a girl riding a donkey.—Realart suggestion.

"SPANISH atmosphere and Spanish music make up the underlying motif for presenting a prologue to 'Serenade,' Raoul Walsh's special production with Miriam Cooper, from the Spanish drama, 'Maria del Carmen.' The stills give the costume plot and suggest the kind of sets and drops to be used by the exhibitor. A serenade by a male singer to one of the opposite sex across a courtyard (she standing upon a lighted balcony) is especially appropriate, since this is the opening scene of the picture. The musical serenade could be made to fade into the picture, the same music being used by the conductor for the theme of the orchestration as is sung by the singers."—First National suggestion.

"STREET exploitation of promise may be based upon the above scene from "Pilgrims of the Night" a J. L. Prothrowingham production for Associated Producers, Inc.

"ROSCOE ARBUCKLE'S costume as Dr. Hupp, the criminologist in 'Crazy to Marry,' ought to fit in well with street exploitation. A fat man could be engaged, dressed to resemble Arbuckle and walk the streets. The white gown alone ought to rivet attention."—Paramount suggestion.
"In 'Woman's Place,' the rollicking Connie runs as candidate for mayor of the town, and one of her bids for votes is the diamond anklet that she wears, engaging the attention of her own sex by billing it as 'the latest thing from Paris.' Offering free admission to any woman in town who would wear one continuously during the run of the picture, or a pair of seats to the woman who would wear an exact duplicate of Connie's ankle-bracelet, are two exploitation possibilities for the enterprising exhibitor. Jewelry and department stores should be glad to cooperate on window displays in connection with it."—First National suggestion.

Scenes from "Molly O," Mack Sennett product on featuring Mabel Normand to be distributed by Associated Producers, suggest street exploitation stunts of various kinds and general advertising in which the silhouette predominates. The silhouette idea has been ably capitalized by the distributing company in sticker form, an idea adaptable to theatre requirements. It may be possible, also, to engage professional paper artists for lobby or stage appearance in connection with the exhibition.

There are two ways of exploiting 'Her Social Value,' Katherine MacDonald's next. One is to play the society and dress angle, as exemplified in the second and third stills. The other is to play the "little gray home" angle, as illustrated by the first and fourth stills. Appropriate songs with themes of home or love could be found for either presentation. A quartette may be used in the home scene, a duo in the 'gilded palace' scene."—First National suggestion.
Spectacular stunts, adaptable in essentials if not readily so in details, have characterized the exploitation campaign conducted by Fred V. Greene, Jr., Paramount exploitation representative at the New York exchange, for "The Golem," Paramount attraction, in its extended run at the Criterion theatre. Mr. Greene, responsible for much of the excellent work credited to the organization which he represents, has not previously shown more marked enterprise or originality.

Accompanying illustrations show details of the two outstanding stunts employed for the enrichment of the Criterion box office.

Manhattan Beach, Long Island, was the scene of the umbrella enterprise. Here the umbrella concession was taken over by Mr. Greene, who painted the tops as shown in the illustration and rented them at the usual rate to bathers. Hugo Riesenfeld, managing director of the Criterion, Rialto and Rivoli theatres, is said to have purchased a great number of the shades and accomplished their widespread placement.

It is stated that approximately 50,000 people visit the beach daily during the bathing season.

The clay figure shown below was used to stimulate interest throughout New York's East Side, where the percentage of Jewish population is high. The figure was built by the Brunton studios from a model by Louis Gardy, of the Riesenfeld staff, and measures 18 feet in height, corresponding accurately with the original used in the picture.

The cost of the figure, together with incidental expenses, amounted to $50. Report is to the effect that the box office plainly indicated increased business far in excess of that amount. And the figure will be used in other cities in connection with the showing of the picture.

Two good stunts to Mr. Greene's credit. And two good examples for exhibitors generally to follow.
Pictures Pictorialized At Butterfield-Strand

"Know the pictures before you buy the tickets."

That might be, but isn't, a sign in the lobby of the Butterfield-Strand theatre, Lansing, Mich., efficiently managed by Roy Tillson.

The Tillson lobby displays amount to practical pictorializations of the attractions advertised. They are considerably above the level of the average. They have distinctive qualities in which many may observe points of great value.

Not only the titles of current attractions are advertised by Mr. Till-

-son, but the story content, the very essentials of the pictures, as well.

Consider the illustrations presented herewith, made from photographs of the Butterfield-Strand lobby during the engagements of three First National attractions.

For "Twin Beds" the display made was an almost exact reproduction of a scene from the picture. Wax figures were used, and the placement was such as to give the impression of a humorous situation. A corresponding situation occurs in the picture.

For "Peck's Bad Boy" a grocery store was produced which served several purposes. Wax figures were dressed to represent the grocer and the boy who work together in many scenes of the picture.

The ice cream cone party given worked in well with this setting, as did likewise the "Peck's Bad Boy" contest held in cooperation with a Lansing newspaper.

Exterior work done included nine window displays, four on ice cream cones, three on books and two on the song published in connection with the picture.

"The Woman In His House" was made the subject of a display designed especially interest women. Arrange-
ments were made with a furniture dealer for the use of the required props, two free admission tickets proving adequate consideration. Wax figures were loaned by a dry goods store. The illustration shows the composite result.

The three displays are individually and collectively interesting. They were produced, according to report, at very little expense.

Mr. Tillson's fellow business men, merchants in all lines, have a proper respect for his judgment and his ability, as well as his theatre. They are liberal with their stock when he requests permission to use it for decorative purposes. They profit through their liberality.

In Mr. Tillson's general policy, as well as in the individual specimens of his work presented, exhibitors everywhere will find much of merit. Where the indicated respect is not enjoyed it may be obtained through emulation of his work. Where lobby displays are not so capably handled his examples may be followed in detail.

Patrons who come to the Strand theatre know a great deal about the picture in engagement before they see it. That means that they are pretty sure to be satisfied.
Exploitation Snapshots

LEON BAMBERGER, Paramount exploitation man, conducted a treasure hunt for the exploitation of "Buried Treasure" during its exhibition at the Sun theatre, Faribault, Minn. The illustration shows one of the windows donated by a merchant who also contributed to the miscellaneous "treasure" buried in the spacious surrounding territory.

MR. Bamberger also utilized the shoe tie-up that has been widely used by Paramount exploitation men. The illustration shows the window devoted by the Walk-Over shoe store to the display of an "exact duplicate" of the shoes worn by the star in the picture. Where it has not been used that stunt is always dependable.

A huge globe representing the world, such as used in various cities for exploitation of the same attraction, all but choked the entrance to the Strand theatre, Easton, Pa., when Goldwyn's "Earthbound" was in engagement. The huge, disc-lettered sign across the front of the theatre, reproduced in a previous issue, brought attention to focus upon the globe.

Genuine diving exhibitions by a professional diver were given at intervals in the lobby of the Strand theatre, Seattle, Wash., during the run of Goldwyn's "Wet Gold," in which Ralph Ince is starred. The illustration is adequate description of the lobby appearance gained.

A LOBBY novelty of exceptional neatness was produced by the management of the Queen theatre, Hendersonville, N. C., during the run of First National's "Wedding Bells," in which Constance Talmadge is featured. The illustration shows the miniature wedding scene in detail. The stunt can be adapted to practically any feature of romantic character.

JOSEPH E. BROWN and Harry Spangler, handling exploitation for the Electric theatre, Brooklyn, N. Y., produced the display shown above for "Beach of Dreams," R-C production, at a total cost of $2.40. The lighthouse was illuminated, heightening the appeal of the display during evening hours, and the sand, rock, etc., required for the remainder of the setting was obtained in exchange for free tickets. The window abuts the foyer of the theatre and faces on Broadway. In view of its exceptional exhibition value, remodeling plans under consideration include arrangements for its material enlargement.

ONE of the biggest laundries in the city gave valuable assistance in the exploitation campaign, as suggested prior to the publication of the picture in the "Suggestions in the Stills" page of this department. In addition to this, a washing machine company contributed to the lobby display. Free tickets practically defrayed exploitation costs.
Pictures of Progress

ROMANCE, obviously the proper key-note for lobby display advertising a title like "Lessons In Love," First National attraction, was admirably produced by A. Bamberger, manager of the Empress theatre, Owensboro, Ky., as shown in the accompanying illustration. Little expense was incurred, as heart shaped tie-cards, dominated by two huge cutouts were all save stock material used.

Mr. Bamberger does not confine his exploitation activity to the Empress lobby. The window obtained for the advertising of "The Old Swimmin' Hole," another First National attraction, is an excellent example of his work in this field. His gift at miniature landscape building is apparent.

Mr. Amis' ability is further attested by his exhibit for "Dinty," Marshall Neilan's First National attraction. The front of the theatre was decorated as shown, and a special matinee was given for newsboys. A freckle contest was another angle capitalized, front page publicity being obtained in generous measure.

Suitable prizes, with the usual provisions for equal awards in case of tie, were offered by the Standard theatre, Cleveland, O., for identification of Universal stars. The illustration shows the board announcement. "Short Skirts" was the feature in exhibition. Adaptation possibilities are apparent.

Wheels revolved and motor purred in the lobby of Lester's Rivoli theatre, Columbia, S. C., where the set automobile shown in the illustration held central position during the run of First National's "The Girl in the Taxi." A concealed motor gave the necessary motion to the wheels and created the illusion.

A high note of attractiveness is struck by the posters for 'A Wife's Awakening,' from the story by Jack Cunningham, directed by Gasnier, who directed Otis Skinner in 'Kismet.' This is one of the early fall productions, the first of a series of Directors' Productions to be issued by this corporation. "Photographic reproduction herewith gives only a partial idea of the richness and luxury of the posters themselves. They do, however, show the results of the careful selection of material and of the artistic manner in which the subject matter was handled."—R-C Pictures Corp.

THE SON OF WALLINGFORD
An effective setting, two singers and "The Love Nest," a musical number widely popular, served adequately for the presentation of First National's "The Woman In His House," at Saxe's Strand theatre, Milwaukee, Wis. E. J. Weisfeldt, director of many excellent presentation productions, staged the feature. It has been approximated in many cities by exhibitors using the same attraction. Economy with unusual effectivity is the unusual combination of qualities responsible for its wide popularity.

Three effective displays are seldom observed. The word-of-mouth advertising value of such a display is apparent. There should be more of like nature.
"KAZAN." Export and Import Film Company attraction was given the advance display shown above prior to its engagement at the W. S. Butterfield Strand theatre, Lansing, Mich. Frank Hall, theatre staff artist, painted, built and arranged the display.

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HARRY L. ROYSTER, Paramount exploitation man, obtained cooperation from merchants and the U. S. Navy in advertising "Idols of Clay" and "Something to Think About" simultaneously in Olean, N. Y. A single campaign represented the two attractions.

PHOTOGRAPHS reproduced herewith show the scope of the campaign conducted by R. P. Whitfield, manager of the Lyric and Liberty theatres, San Angelo, Tex., for "The White Horseman," Universal serial featuring Art Acord, and for the general welfare of the theatres represented. Mr. Whitfield's letter accompanying the photographs is a showman's description of a showman's accomplishment. It follows:

"I am enclosing herewith some press matter and photos covering some recent exploitation and advertising stunts which went over very well here.

"The Free Kiddie Matinee gave our serial a good start and the parade down the main street with horns, tin pans, etc., in the hands of these children attracted a lot of attention. Besides, I made many friends among the younger patrons of the Lyric.

"Another stunt which proved very successful from a box office point of view was an ice cream cone matinee. A local manufacturer made up tickets good for one cone next door at the Magnolia Confectionery, and each kid was presented with a cone ticket when he purchased his ticket for the matinee. I ran a slide announcing the day and advertising the cream, and also an ad in the paper. The total cost to me was $3 and our matinee was three times the usual amount.

"Being a member of the Kiwanis Club, I arranged to have the regular Tuesday luncheon in the theatre, and a special program was arranged for the occasion. Each member paid for his own lunch and I had my Wednesday and Thursday program shipped a day early so as to give an advance showing and in that way received some advance advertising. We had a big time, every member was on hand and brought several guests; all were enthusiastic over the entertainment and I made them all closer and better friends. We had about sixteen prizes, all donated by Kiwanian merchants, so the cost of the theatre amounted only to light and power used, as all employees donated their services. The luncheon was given as usual at noon.

"R. P. WHITFIELD."
"THE THREE MUSKETEERS" (United Artists), is the greatest work of Douglas Fairbanks' career. In twelve reels that seem like six or less in exhibition, the production is an artistic triumph. Its world premiere, at the Randolph theatre, Chicago, gave every promise that its box-office qualifications are in keeping. One of the big pictures of a big picture season. (Review on page 41.)

"NO WOMAN KNOWS" (Universal), Tod Browning's adaptation of Edna Ferber's popular novel, "Fanny Herself," is a skillfully conceived and superbly presented story of the life of a young Jewish girl in a small Wisconsin town. In it Mabel Julienne Scott does some of the best work of her career, and she is ably assisted by an excellent cast. A picture that will appeal strongly to every lover of good pictures. (Review on page 40.)

"DISRAELI" (United Artists) brings George Arliss to the screen in his second photoplay, and an adaptation of his famous stage play. It is a picture that will delight the most skeptical picture devotee. It is clean, wholesome, artistic and under the careful direction of Henry Kolker the many skillful touches which the finished acting of Arliss supplies makes for a completely satisfying production. Properly exploited, "Disraeli" should draw patrons to the theatre by the scores.

"A WIFE'S AWAKENING" (R-C. Pictures), a Louis J. Gasnier production, based on the familiar triangle plot. It is an original story by Jack Cunningham, and is well handled from a directorial standpoint. Fritz Brunette, Sam DeGrasse, Edythe Chapman, William P. Carleton and Beverly Travers are in the cast.

"QUO VADIS" (F. B. Warren) is a re-edited edition of the famous Cines production, which George Kleine exploited several years ago. In its new form the picture loses none of its appeal and stands as a masterful director's work after years of progress in the cinema art. Adapted from Sienkiewicz's famous novel, it offers a splendid picture for showing to scholars and teachers.

"A GIRL'S DECISION" (Rainbow Film), presents a story with plenty of action, pretty scenery and a well-known cast of players, headed by Helen Gibson, Edward Coxen and Leo Maloney. It was written by L. V. Jefferson.

"CAPPY RICKS" (Paramount) is a highly entertaining feature, with the popular Thomas Meighan in the stellar role, assisted by Agnes Ayres, Charles Albro, Hugh Cameron and John Sainpells. The story was written by Peter B. Kyne and besides gaining popularity as a novel, was successful as a stage play as well. It should prove a big box office drawing card.

"MAX AND WOMAN" (Jans) is a well-produced story of English society folks and a band of derelicts thrown together on a lonely island. It is well acted, and carefully directed by Charles A. Logue, who also wrote the story. Splendid characterizations are contributed by Diana Allen, Joe King, J. L. Thine and Gordon and Herbert Standing. Altogether a pleasing and well-made production.

"THERE ARE NO VILLAINS" (Metro) presents Viola Dana in a bright and unusual comedy, telling the story of a girl detective who succumbs to love when she is about to capture a supposed criminal. It was adapted from a story by Frank R. Adams and directed by Bayard Veiller. A picture full of contrasts and one that will rank high in present day comedy-dramas.

"BIG GAME" (Metro) seriously disappointed the Chicago audience before which it was observed. Good settings, photography, cast and characterization give great promise in the early footage which is not fulfilled in the big scene or afterward. Scenario and story are illogical and fail to give semblance of realism to important situations. May Allison probably never has had a less satisfying vehicle.

"THE SECRET OF THE HILLS" (Vitagraph) deals with buried treasure, book ciphers, secret passageways and similar impedimenta of the mystery play. London and Scotland contribute picturesque backgrounds for the action. Antonio Moreno is aided by Lillian Hall, feminine lead, and several players of fair ability. A mystery play which should be well accepted by followers of the star.

"STEELHEART" (Vitagraph) contains more action than many serials. William Duncan and Edith Johnsson have the leading roles, and the story is by the former. There are fights in abundance, narrow escapes, thrills and melodramatic situations in plenty. A six-reel feature of the red blooded type infrequently found in modern production.

"TO A FINISH" (Fox) presents Buck Jones in another wild and woolly Western tale, concerning the attempts of a town bully to discredit an honest ranch hand. There are fights galore and several stunts that will send a thrill up the spine of the most blase fan fan. It was directed by Frank Good and he made a good job of it, putting plenty of action into every scene.

"THE ROWDY" (Universal) is weak of plot and rather mechanical in construction. It presents the blonde Gladys Walton in a typical Walton role, that of a waif (not much rowdy about her), who is believed to be the heir of a wealthy woman. It is found to be a mistake later and she returns to the fishing village from whence she came.

"THE HEART OF THE NORTH" (States Rights) is a Northwest mounted police story featuring Roy Stewart and Louise Lovely. It was directed by Harry Revier and is embelished with many thrilling and spectacular scenes.

"STRANGER THAN FICTION" (First National) presents Katherine MacDonald in a pleasing though not very substantial little society play directed by J. A. Barry.
QUO VADIS
(F. B. WARREN CORP.)
George Kleine's big Cines production loses none of its drawing power with the passing of years. Famous film re-edited and retitled is issued in six compact, blood-stirring reels. It ranks with the biggest productions of today and outstrips many so-called spectacles, in its simplicity and veracity of presentation.

George Kleine's importation of the Italian motion picture production of "Quo Vadis" ("Whither Goest Thou?") an adaptation of the famous novel by Henryk Sienkiewicz, has been re-edited by Dotty Hobart with art title effects made by Warren A. Newcombe. The picture is now being issued by the F. B. Warren Corporation.

Here is a production that will never fail to interest the crowd, because it contains that which is bound to interest some of the people some of the time. A good educational tie-up with the schools is possible, with a picture that so faithfully espouses the work of Sienkiewicz, whose classic has probably been read at some time by classes in every school throughout the country.

The cast, too, is good. Lygia, the heroine, we would have preferred to see slimmer, and a bit more on the order of our American heroines. But aside from this the cast is well selected.

With the passing of the years—for it has been several years since this picture was shown at the Astor theatre, New York, at one dollar top price—the burning of Rome, which is one of the high spots, as pictured in "Quo Vadis" loses none of its realism. Where the passing of the years does not dim, then indeed has a director exercised vision. He has done so in this special.

The story is too well known to be expounded here. It is laid in the last years of Nero's diabolical reign in Rome and pictures the torture of the Christians by the last of the Caesar's. Of course there is a romance, but it is not an obvious one, and always it plays second to the story itself, which, is, perhaps, another reason why "Quo Vadis" rerears up in all its strength after lying for several years in Mr. Kleine's vault.

GEORGE ARLISS IN
DISRAELI
(UNITED ARTISTS)
A picture to delight the heart of everyone. Clean, wholesome, artistic—in short, a masterpiece.

George Arliss is the artist to his finger tips and a slight gesture, a radiant smile expresses more than lengthy footage of film would from a mere actor. In addition to the name of Arliss and the excellency of the production, the fact that "Disraeli" is one of the stage's most pronounced successes, as portrayed by Arliss, will bring theatre-goers to the picture theatres in scores.

George Arliss completes his second motion picture in "Disraeli," a picturization of Louis N. Parker's play. It is the production of an artist. Mr. Arliss is always convincing, always sincere. He plays Disraeli. His suavity of manner, his infinitesimal grace, his facile expression, his perfected movements—the beautiful synchronization of all elevates "Disraeli" to the rank of a masterpiece.

Director Henry Kolker has done his share to make "Disraeli" what it is, but throughout, one can distinguish the touches that are all Arliss' own.

The cast is splendid, including in addition to Mr. Arliss, Mrs Arliss in the role she created on the stage, Lady Beaconsfield; Louise Huff as Clarissa, Reginald Denny as Charles, Noel Tarrle as Foljambe, Grace Griswold as the Duchess of Glastonbury, Frank Losee as Hugh Meyers, and Edward J. Ratcliffe as Prothero.

The details of the production, the exteriors and the interiors, are excellent. The story deals with Disraeli's purchase of the Suez Canal and with the labyrinth of complications that beset the path of Queen Victoria's prime minister in accomplishing this task. Through-out the picture runs the beautiful love of Disraeli and his devoted wife, Lady Beaconsfield, and also Arliss of Clarissa and Charles. But it is in the seeing, not the telling.

A review of "THE THREE MUSKeteers," Douglas Fairbanks' latest United Artists production, will be found on page 41 of this issue of the HERALD.

Also a review of "NO WOMAN KNOWS," the Universal-Jewel production, adapted from the Edna Ferber story "Fanny Herself," on page 40.

MAY ALLISON IN
BIG GAME
(METRO)
Good settings, photography and cast wasted on a story that misses fire. Good acting and directing sacrificed to a continuity that breaks abruptly into an unexpected and unconvincing climax. A quick finish that disappoints.

The early reels of "Big Game" are interesting. They set forth the basis for an interesting story. Good production, art photography and settings prevail.

The promise is not fulfilled.

May Allison, as a red-blooded girl, married to a blue-blooded son of wealth and determined to awaken in him the fighting spirit which she believes he does not possess, has gone with him to a storm-bound cabin in the North. To this cabin has come a "bad man" whom she has employed the love to her as a test of her husband's courage.

Humorous situations develop and are well carried out until the bad man becomes serious, a change in no way commensurate with his earlier performance, when the weakening husband suddenly becomes a tower of strength and whips the villain. An abrupt return to civilization and an altogether unnecessary and illogical finish follows.

There is no semblance of realism where it is most needed, in the big scene, and a representative neighborhood theatre audience in Chicago signified mystification at the turn of events by a buzz of conversation. Some believed that she had been omitted. The majority were less charitably inclined.

The picture disappointed generally.

Victor Fleming Signed
To Direct Agnes Ayres

Victor Fleming, one of the best-known and most successful directors in the industry, has signed a contract with Paramount and has been assigned to direct Agnes Ayres in her first starring picture. The picture in which Miss Ayres will make her debut as a Paramount star and Mr. Fleming as a Paramount director is "The Lane That Has No Turning," by Sir George Bernard Shaw. Working in collaboration with Eugene Mullen, has adapted it for the screen.
BUCK JONES IN
TO A FINISH
(FOX)
Wild and woolly entertainment, with a slight love interest, ending in a most spectacular fight. Jones puts plenty of pep into his work and for those who crave excitement in pictures this fills the bill. Directed by Frank Good.

Centering around the attempts of a villainous store proprietor to discredit an honest young man in the eyes of the townspeople, "To A Finish" offers five reels of action of the wildest Western type. Buck Jones in the role of Jim Blake, a rancher's son on whose property have been planted several calves by Bill Terry, is just the sort of actor to interpret the part. He is wiry and agile and as the story calls for several luscious encounters with the heroines, these are made most realistic by the work of Jones.

Helen Ferguson appears to advantage in the role of the Sheriff's daughter, G. Raymond Yxe, another Fox player of excellence, has the role of Bill Terry. Norman Selby, otherwise known as Kid McCoy the prize fighter, is Wolf Gary, one of Terry's henchmen. Herschell Gordon Lewis is Joe Blake. The photography, aside from a few dark scenes of the fight atop Terry's cabin, was very good. The night scenes are especially pleasing.

Bill Terry was getting something on Joe Blake and his son Jim, "plants" a number of calves on the Circle G ranch and has the Sheriff greet Blake Sr. Terry further humiliates the Blakes by refusing to sell them any goods from his store. Terry who is engaged to Doris Lane, the Sheriff's daughter, tells her Jim Blake is a cattle rustler. She, however, overhears Terry and his gang plotting to kill Blake. She notifies Jim and breaks with Terry. In a terrific hand to hand encounter, Jim endeavors to get even with Terry, but is routed by his followers. Terry kidnaps Doris and takes her to a cabin in the mountains, when he discovers she has concealed Jim in her father's home. Jim follows and arrives at the cabin before Terry can force Doris to marry him. In a tense and thrilling chase Terry and Jim come off victor by throwing Terry down a deep ravine along with Wolf Gary, his henchman. He takes the girl home, to her father and surrender, but is at once set free to make love to Doris.

SPECIAL CAST IN
MAN AND WOMAN
(JANS PRODUCTIONS)
Splendid locations, excellent acting, careful direction lend a note of realism to this story of human derelicts who, disappointed in life through misfortune, seek solace on a South Sea island. Produced by and directed by Charles A. Logue.

If we overlook the long arm of coincidence in Mr. Logue's story, the picture "Man and Woman" presents an entertaining group and their peregrinations will surely welcome. The drama is reminiscent in parts of Robert Louis Stevenson's novel, "Treasure Island." A novel which deals with the adventures of beachcombers on the South Sea Islands, you can always get good material for a screen offering out of a chance collection of human derelicts anywhere, and practiced hand that he is, Mr. Logue has taken full advantage of the opportunity.

The "down and outs" were once reputable members of London society. An enterprising entrepreneur arrives to reclaim them and the head of the party is the former employer of the derelict chief, and the different episodes of the story unfold naturally. The Cases' daughter undertakes to dress a derelict in good clothes and pass him off for a gentleman. The transformed Joe Powers is, of course, or rather was, a gentleman before he fell from grace, and the incident of the reclothing of Powers is the prelude to a series of striking love adventures between Joe and Diana, which of course ends happily. There is a Beast, half Kanaka and half white, who supplies the foil of villainy, and a fallen lady from Mayfair is prominent.

There are several clever pieces of acting and characterization in the picture by Diana Allen, Joe King and John L. Thaine, and the South Sea Island effects appear to have the necessary realism. The direction, too, is all that could be expected, and the drama holds in interest throughout and does credit to Mr. Logue in his dual capacity.

Gordon and Herbert Standing are in the cast, and the scenes of swagery and abandonment in beachcombing life are well done. One pities the thoughtless bet-making society flapper in the affliction of near conversion into a beachcomber, but the actress does not flinch in the work and so there are shoulders aplenty. Altogether, an excellent picture.

Picture Has Long Run

"The Four Horsemen of the Apocalypse," the big Metro special production, entered upon its third week on Monday night of this week at the LaSalle Opera House, Chicago, thus surpassing the run of any picture ever shown in the city in any theatre. Ned Holmes, who has managed the LaSalle and looked after the exploitation of the feature, has conducted a disgust campaign throughout the summer which has netted continued and brisk patronage.

THOMAS MEIGHAN IN
CAPPY RICKS
(PARAMOUNT)
A well-handled, highly entertaining production breathing the freedom of the seas and picturing the fight of a strong man for his own. Thomas Meighan is splendid as the virile, rugged sea captain and Agnes Ayres gives a sincere performance as leading lady. Under the skilful direction of Tom Forman, human interest touches and keen slices of humor round out a picture that is bound to be a box office knockout.

Basing the screen production of "Cappy Ricks" on Peter B. Kyne's well-known novel of that name, Director Tom Forman and Thomas Meighan picture that will add considerably to his own and the star's credit.

There is plenty of action and keen touches of human bits and humorous subtitles. This picture is not an animated illustration of the well-known "Cappy Ricks" novel; it is the picturization of it, which is notable enough to recount.

Included in a splendid cast are: Thomas Meighan, Agnes Ayres, Charles Abbe, Hugh Cameron, Ivan Linow, John Sainopolis, and others.

The story is too good to give away in detail. Suffice it to say that Matt Peasley (Tom Meighan) gets his chance to captain a ship when the captain is killed by natives. When Cappy Ricks (Charles Abbe) refuses to permit a man with no experience in Pacific waters—though, to be sure, he had been ten in Atlantic waters—to take charge of his ship, Peasley cables back he'll throw his successor overboard.

How Peasley surmounts every obstacle and how he rescues Cappy Ricks and his daughter from the rocks makes a thrilling end, shotted by beautiful photography. Of course, Peasley and Florrie Ricks come together, which is precisely what is wanted by everyone concerned.
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September 10, 1921

VIOLA DANA IN THEREMOIN VILLAINS (METRO)

Metro's vivacious comedienne in a bright and pleasing screen comedy. Story of girl detective who succumbs to love is interestingly told. Adapted from Frank R. Adams' story. Directed by Bayard Veiller.

Frank R. Adams' story of a group of secret service people looking each other in an oil painting; a amusing plot is a good working plot for this picture. The surprises are cleverly managed. Viola Dana plays the part of a girl detective who complicates her professional duties by falling in love with the cripple who is suspected of being the confederate of George Sala, the opium smuggler. Rose Moreland's chiefs find out that she is in love and so they take away her badge. But she sticks to her poor cripple and agrees to marry him. The ceremony is performed after many difficulties and then it is discovered that John Keaton, the cripple, isn't a cripple at all, but also a secret service agent, like Rosa herself. The opium smuggler is arrested and probably the young people live happily ever afterwards.

Miss Dana has a congenial role and the two detectives, Flint and Dugall, have robust parts, with W. J. Jennings and Fred V. Detele. The detective drama, for such it is, is full of incident and surprise. One scene, where an investigation through a window, the clergyman being in the street, is humorous to a degree and can hardly fail to make audiences roar with merriment.

This is a Bayard Veiller production and one seems to see the practiced hand of the experienced dramatist in the various situations. There are touches of pathos and sentiment here and there, the sacrifice of a cripple for his fellow cripple, and the fate of a cripple and his girl detective to a penniless cripple being an effective piece of drama. But then the cripple had apparently saved the girl's life.

The picture is full of well-balanced contrasts and must rank as a high-class production of which Metro may be proud. When you start looking at "There Are No Villains" conclusions, unless you have read the basic story, is not obvious. This present reviewer has no acquaintance with Frank R. Adams' story and therefore the plot presented all the aspects of freshness and novelty. Audience, therefore, it may be supposed, will be similarly gratified at the offering's elements of suspense and mystery.

"There Are No Villains" is a clever piece of screencraft.

GLADYS WALTON IN THE ROWDY (UNIVERSAL)

Conventional story of little sea waif, who is thrust into wealthy home through mistaken identity and eventually returns to fishing village. The waif is adequate and is given good support, though plot is weak.

Aside from the blonde beauty of Gladys Walton and the superb support of Jack Mower, "The Rowdy" has little to recommend it as a film above the average. One scene which is repeated an unnecessary number of times, showing a lighthouse with a sail boat in the foreground, was obviously staged in a bathtub and tank and is in marked contrast to the beautiful scenes of fishing smacks on the ocean and in a harbor — scenes which have much more beauty and are real.

Gladys Walton is cast as the daughter of foster parents. A villainous suitor attempts to take advantage of her while she is spending her summer vacation on her father's vessel and is saved by the prompt arrival of John Mower who senses her danger. Through a quirk of fate, she became to be the daughter of a wealthy woman and is taken to a beautiful home where she is given every care and attention until the arrival of the woman. The latter states she never had a daughter, that the locket belonged to a maid, hence the foster parents and eventually marries Jack, her father's assistant.

The story gives the little star opportunity to appear in a number of pretty gowns and she acts with the customary sweetness in an ingenue role. It is a mechanical plot, mechanically staged and acted.

SPECIAL CAST IN A WIFE'S AWAKENING (R-C PICTURES)

A picture destined to please the cynic by reason of the wife's awakening to the perjury of the husband. By careful exploitation, and it lends itself to it, it should go over big.

Louis J. Gasnier has made a picture from an original story by Jack Cunningham that is based on the familiar theme of a girl who loves two men and, choosing between them, chooses the wrong one. He carries on an affair with another woman, suspects his wife of being as perjurious as himself, causes a scene, and leaves the room with a hangdog look. This is added to the suggestion that the girl will eventually marry the man she realizes she truly loves.

The production is handled well as to detail and the photography is good. The cast, too, is adequate, including such popular figures as Ham Johnson, Leo Maloney, Edythe Chapman and Beverly Travers. But Director Gasnier has his hands full endeavoring to overcome a plot worn to a frazzle by time.

Fritzi Brunette as Florence Otis, the wife, bears the brunt of the burden and she succeeds in inspiring life in the celluloid character.

The story, as already related, has for its plot the familiar triangular situation.

A GIRL'S DECISION (RAINBOW FILM CORP.)

Plenty of action and pretty scenery in this picture. A western story that will appeal to a certain type audience and excite the children to shouts and cheers.

Here is a good states right picture, as pictures go. It is directed by Wayne Mack for the Rainbow Film Corporation to be published as a states right production. The story is an original, from the pen of L. V. Jefferson.

Two favorite players are included in a cast that proves adequate: Helen Gibbons and Edward Coxen. Leo Maloney as the heavy and Aggie Herring as the town gossip do good work.

Briefly, the story is that of Cherie DuBois (Helen Gibbons), a dance hall girl who, despite her profession, is not the usual type dance girl. Cherie is a lover of children, of the home, and of quiet, but she fails to find any of this in her capacity of "queen" in the dance hall.

Fred Cullum (Leo Maloney) runs away with Bruce McLeod's wife and child, and Bruce (Edward Coxen), who has gone to look for gold and has retraced wealthy only to learn of what has befallen him, goes to look for Cullum. How he finds Cullum and Cherie and how he comes to love this girl brings the story to a bungup end.

WILLIAM DUNCAN IN STEELHEART (VITAGRAPH)

Six compact reels of swift action, bristling with fistic, gun, knife and other encounters through which William Duncan moves victoriously. Red blooded drama of the type infrequently found in latter-day production. A Western story containing a familiar phases. The star's own story.

Plots, counterplots, fights and deaths in numbers not frequently found in modern features distinguishes William Duncan's "Steelheart," a story of the West, which departs from tradition and maintains live interest throughout its six reels. Exceptional realism and frequent unexpected twists add strength to one of the most active performances in recent screen history.

Edith Johnson handles the feminine lead capably. Other members of the large cast were selected for their types, and the picture gains by their presence. Duncan is featured as an avowed woman hater who is an upstanding figure in the lawless West. Edith Johnson, as a girl from the East, comes in search of her dead husband's grave.

Dorgan, leader of a band of ruffians, covets the girl and a gold claim held by her protector (Leo Domm). A fistic, gun and knife battles ensue, interspersed with narrow escapes for the hero and heroine.

The star's fight with an infuriated bear is an outstanding incident. There are others of similar novelty.

Where action is demanded "Steelheart" should give exceptional satisfaction. Representative of an unfamiliar picture type, it should win much comment from any audience.

THE SON OF WALLINGFORD
ANTONIO MORENO IN
SECRET OF THE HILLS
(VITAGRAPH)
A mystery story with scenes laid in London and Scotland. The star, in dress clothes for the most part, in a capable performance. Lillian Hall satisfactory as feminine lead. The work of the two give weight to made-to-order situations. A picture of program average.

Antonio Moreno's personality is the tie that binds the mechanically produced situations of "The Secret of the Hills" together in a play that should satisfy his followers. There is a trace of serial flavor in the production, which is, doubtless, as those who know the star best would have it.

Early scenes depict London in traditional fog with exceptional realism. Introductions and basic situations important to the progress of the story are well managed here.

A little later the action shifts to the Scottish hill country, where suitable settings and characters add value to incidents centering about a search for buried treasure. (An exploit angle there.)

There is considerable action, beginning with a murder and ending with the death of the murderer and the capture of his gang. In the interim the star deals as is his custom with sundry rough characters who interfere with his search for the treasure. The ending is conventional but logical.

Prepare New Warner Sets
Tllford Cinema Studios is preparing the sets for the third Warner Brothers production at the Biograph plant. The picture will be titled "The Daughter-in-Law" and will be produced by Harry Rapf. Vera Gordon will star under the direction of William Nigh.

KATHERINE MACDONALD IN
STRANGER THAN FICTION
(FIRST NATIONAL)
Just a picture, with the beautiful and talented Katherine MacDonald in the role of a society maiden with a penchant for making motion pictures. Directed by J. A. Barry.

A shortage of good stories seems to have struck the Katherine MacDonald plant. In "Stranger Than Fiction," for instance, the producers have padded a four-reel idea out to six reels and in the end it leaves one puzzled somewhat as to what it is all about.

Numerous close-ups of Miss MacDonald are injected from time to time, and with most followers of this popular star these will satisfy and make up for the story's shortcomings. Beautiful sets abound, excellent photography is shown throughout, but in story it is a riot of sub-titles, some cleverly composed, and each striving to be funny.

David Winter, who has come to be Miss MacDonald's regular leading man, again appears opposite her, this time as her husband of many years' standing. Wesley Barry, loaned by Marshall Neilan, plays a typical "West" Barry role. Wada Boteler, Jean Dumont, Harry O'Connor, Evelyn Burns, and Tom McGuire complete the cast.

It is a picture within a picture showing Diana Drexel, a bored member of society, affected with "cinemania," presenting a motion picture version of "Carmen," enacted by her society friends. At its conclusion she shows them another production of "Stranger Than Fiction"—all about a gang of jewel thieves who are wanted by the police. There is a sensational raid, an airplane flight and rescue by parachute which gives the picture the necessary punch, and the final love fade-out. In the end the operator is seen holding his nose while the society proper applauds the picture.

There is plenty of action in the scenes in the den of the thieves and some unique touches of directorship.

ROY STEWART IN
THE HEART OF THE NORTH
(BRANDT-DAVIS)
Another Northwest mounted police tale, with Stewart in a dual role. Louise Lovely appears opposite him. Offered by Joe Brandt and George H. Davis, it presents a good states right feature. Plenty of action, excellent scenic backgrounds and interesting story. Directed by Harry Revier.

The plot of "The Heart of the North" pivots on two orphans, twins, who are taken from beside their dead mother in a logger's hut and are eventually adopted by two different men. One grows to manhood to become leader of a French-Canadian bandit gang, the other a member of the Northwest mounted police. They are unknown to each other. The hero, induced in the form, commits a robbery and his brother is accused of the crime. The policeman is suspected by his companion, although the two have a French liaison throughout the entire evening. In the end, the two brothers meet in the forest, in the midst of a terrific storm. One of them has a loaded gun, the other is empty. Just as the bandit is about to kill the other, lightning shatters a tree above his head and he is killed.

Out of this material, Director Revier has made an interesting and colorful tale. It is enriched with several thrilling incidents, such as a forest fire, a realistic fight, and should satisfy those seeking the spectacular in pictures.

Louise Lovely appears to advantage opposite Roy Stewart and other types are well chosen.

Native Atmosphere Sought
For Famous Players Film

In the preparations for Donald Crisp's forthcoming production of "Beside the Bonnie Brier Bush," Famous Players-Lasky British Producers, Ltd., asserts that every care has been taken to procure a "native atmosphere" for this charming Highland story, to the end that the success achieved by John S. Robertson in filming "Sentimental Tommy" from the Scott stories of Sir James Barrie on this side of the Atlantic may be duplicated, if not surpassed.

The book itself is Scotch and was written by a Scotsman, the Rev. John Watson. The adaptation for the screen is by Margaret Turnbull, who, though an American citizen, was born at Glasgow. Donald Crisp, who is directing the picture, is a typical brawny son of the romantic North. He is also cast for the role of Lachlan Campbell, the mountain sheepherd, Claude H. Mitchell, who is assisting Mr. Crisp, hails from Aberdeen. Mary Glynn and David Powell will have leading roles.

Manages Ambassador
(Special to Exhibitors Herald)

LOS ANGELES, Aug. 30.—Arthur L. Bernstein, formerly manager of the "Katharine MacDonnell and Marion Davies" Enterprise, has been appointed manager of the Ambassador theatre by Gore, Ramish & Lesser.
Gives Preview
Sept. 1, For "No Woman Knows"

Invitations have been sent out by the Chicago office of Universal Film Manufacturing Company announcing a trade showing of "No Woman Knows," Tod Browning production, at 11 o'clock, September 1, at Aryan Grotto, Wabash avenue at Eighth street, Chicago.

Clune Has First Run On Warren Pictures
"Girl From God's Country"
Will Open at Broadway on September 3

F. B. Warren Corporation announces that William H. Clune, owner of the Broadway theatre, Los Angeles, and the latter's general manager, Theodore Newman, have signed a contract for the exclusive first run for extended engagements on all of the productions to be published during the coming season by the Warren company.

Shipman Picture Is First
Nell Shipman in "The Girl" from God's Country" will be the first picture to be presented at the Broadway under the new contract. It will be given its world premiere there on September 3. Miss Shipman is the author, star and director of the picture. Bert Van Tuyle assisted in the direction.

The Clune contract was closed by William H. Jenner, Pacific Coast vice-president of the Warren company. The agreement gives the Broadway all of the Reginald Barker, Lois Weber, Graf Productions made by Lambert Hillyer and another well-known director, the Victor Schertzinger productions, the International Big Four productions, the Post Natural Picture and many others.

Given World Premiere
Lois Weber's picture, "The Blot," was given its world premiere at Barbee's Loop theatre in Chicago last week. On September 4 the picture will have simultaneous showings over the Lubin & Trinz circuit, the Ascher Brothers circuit, the Andrew Karsas circuit and the Schoenstadt circuit, all in Chicago.

Paramount Week Is Breaking Records in Sydney, Australia

Cable reports received from Sydney, Australia, by E. E. Shauer, manager of the foreign department of the Famous Players-Lasky Corporation, are said to indicate that all records for film bookings have been eclipsed in the sales campaign for the first annual Paramount Week in Australia and New Zealand, which is being observed the week of September 3th, in conjunction with the American drive for better pictures.

Managing Director John W. Hicks, jr., of Feature Films, Ltd., Paramount distributors in Australia, reports that exhibitors throughout the two countries have co-operated heartily in making the initial Paramount Week a smashing success.

Hodkinson Obtains Another Connor Film

So greatly impressed were the officials of W. W. Hodkinson Corporation with the splendid possibilities of "The Foreigner," retitled "God's Crucible," the distribution rights for which they had recently acquired from Ernest Shipman, that they immediately entered into negotiations for "Cameron of the Royal Mounted," another Ralph Connor story also picturized under the direction of Henry McCrae, who wielded the megaphone for the first named production.

"Cameron of the Royal Mounted" is listed for publication by Hodkinson on December 28, and P. N. Brinch, general sales manager of the Hodkinson corporation, has declared that he confidently expects it to prove a "clean-up."

"Cameron of the Royal Mounted," said Mr. Brinch, "is a picture which contains everything that the theatre-going public asks for in the way of entertainment. The cast is a truly splendid one, featuring, as it does, Gaston Glass, Irving Cummings and Vivienne Osborne, and the direction—Mr. McCrae's—is remarkable for its insight into human nature and its technical perfection. One cannot overlook the utter perfection of the scenic effects contained in this splendid production. And what is still more important is this: 'Cameron of the Royal Mounted' is a clean picture from beginning to end."

Sell Foreign Territory
For Two French Pictures

The Soc. Franc. des Film Artistique, who control a number of French productions, state that a special film called "Hidden Faces," featuring Emmy Lynn, has been sold both for England and Italy, as also another production called "The Red Destiny."

Marguerite De La Motte has signed a long term contract with J. L. Frothingham, whose pictures are distributed by Associated Producers. She is now working on "The Daughter of Brahman" for Frothingham. Miss De La Motte attracted wide attention as leading woman for Douglas Fairbanks in his three last pictures.

First Series of Guinan Westerns are Disposed
Of on Eastern Market

The executive offices of Texas Guinan Productions announces the sale of the territory of southern New Jersey and eastern Pennsylvania, western Pennsylvania, West Virginia, Ohio and Kentucky on the first series of twelve two-reel Western and Northwestern productions, the first of which will be published on October 1.

From the large number of inquiries which continue to come in, officials of the company state that it will be a matter of but a brief time before the distribution of the series for the entire United States will be completed.

Nellan Letter Praises Goldwyn's "Old Nest"

Marshall Nellan, producer of "Dinty," "Go And Get It," and other pictures which have won wide attention, recently referred to Goldwyn's Rupert Hughes production, "The Old Nest," as "the best story of human life ever depicted on the screen," and stated that "it stands apart from other screen successes like radium from other minerals," in a letter to Samuel Goldwyn, president of Goldwyn Pictures Corp.

Vera Gordon Starred in "Her Daughter-in-Law"

First scenes for "Her Daughter-in-Law," a production starring Vera Gordon, have been filmed at the Biograph studios under the direct supervision of Harry Rapf. William Nigh, who directed "Why Girls Leave Home," featuring Anna Q. Nilsson, and "School Days," starring Wesley Barry, is handling the megaphone. Warner Brothers will distribute the feature when completed.
Mabel Normand in "Molly O"

Mack Sennett, the producer, and six scenes from his new Associated Producers, Inc., production
Mack Sennett Attains An Ideal

Producer Spends More Than Ten Months In Transferring His Ideal to Screen—Thinks "Molly O" Greater Than "Mickey"

MACK SENNETT'S "Molly O" is scheduled for October publication by Associated Producers, Inc. Generally a stock announcement, but in this instance it holds a significance for back of it is the story of how one of the best known producers of motion pictures has attained an ideal. Mack Sennett, who has made the world laugh, always has refused to accept the theory that there is any difference between the genius of good drama and good comedy. "Molly O," it is said, is a striking proof of his belief. Laugh producers are far more scarce in the motion picture industry than are the men capable of producing tensely dramatic stories, so Mack Sennett has been kept busy at the work that the public demanded of him. Despite the fact that it takes the same sincere, earnest application to provoke a laugh as it does to cause a tear, there has risen a belief that comedy and pathos are far separated in their fundamentals.

Mr. Sennett always has felt that the true comedian is a more finished actor than a tragedian. The comedian must not only know how to express every emotion but he must know how to exaggerate these emotions to the point where they become comic, in the opinion of Sennett.

Once he strayed out of the field of straight comedy. He took an actress who had worked under his direction with the old Keystone company. He put her in a story which had pathos and comedy about equally mixed and gave it to the public.

Those in the industry did not take kindly to it. Mack Sennett should stick to straight comedy was the opinion, but services of Miss Normand for the leading role. He brought F. Richard Jones, director of "Mickey," back to the Sennett lot, and then started the production on the scale of magnitude demanded by the fulfillment of a life-long ambition.

That is the story in back of the announcement that "Molly O" has been scheduled for publication. Mr. Sennett spent more than ten months in transferring his ideal to the screen. He expended more money on it, it is claimed, than has gone into many a widely advertised "high cost" production. In doing so it is the opinion of everyone who has seen the laboratory print that the genius that made "Mickey" has attained a production far greater than that.

Seldom has a star been surrounded by a more congenial cast than that engaged to support Miss Normand, in Mr. Sennett's opinion. In casting the picture the producer's one idea was to get talent and ability so as to assure the smoothness of the production.

Through a process of elimination Mr. Sennett believes that he was able to select the best cast possible for his ideal picture. Jack Mulhall was chosen to play opposite the star. Lowell Sherman was given the heavy role. Jacqueline Logan appears in the role of an entirely new type of vampire.

The part of a subtle, gentlemanly crook was entrusted to Ben Deely. For Molly O's brother Albert Hackett was selected and to portray her father and mother Mr. Sennett selected George Nichols and Mrs. Anna Hernandez. One of the clever characterizations was entrusted to Eddie Gribbon. As master of ceremonies at the grand ball appears Frank Bond.
Despite the Huge Cost There Is Said to Be Nothing Extravagant About Feature

Because "Molly O" represented an ideal Mack Sennett is said to have expended more in its production than he has spent on any other of his many pictures.

Although the producer has made no announcement of the actual expenditure, it is said that the cost has been huge but not extravagant. The bigness of the production as planned by Mr. Sennett for an expenditure four or five times as great, it is claimed, as the actual outlay on advertised "lavish" productions.

In the first place virtually ten months were spent in filming the picture. Almost every scene was done twice and in many instances they were done over and over. When each scene was shot it was developed and personally inspected by the producer.

Another great expenditure was represented in the selection of Mabel Normand as star of the feature and F. Richard Jones as the director.

Mabel Normand

Mabel Normand has attained every triumph of her motion picture career, it is said, under the direction of Sennett.

There are four outstanding features in her screen career. The first was the abandonment of her decision never to enter a studio again after her first experience; the second her appearance in the old Keystone comedies; the third her part in "Mickey" and the fourth her selection for the leading feminine role in "Molly O."

Mack Sennett was the cause of all four of them. Miss Normand, a former model for illustrators, acted upon the advice of a friend and sought a part in one of the productions directed by D. W. Griffith. One day convinced her that there were easier ways of earning $5 than appearing before a camera. So she stayed away.

Then she met Mr. Sennett. He informed her that she had violated all the ethics of the picture profession by not returning to the studio to finish the production and advised her to try it again. She did with the result that she stayed in pictures.

Then Sennett started the production of the Keystone comedies. Miss Normand was engaged by Sennett for the Keystone two-reelers and became a leading comedienne.

Then Mr. Sennett engaged her for the title role in "Mickey," and again Mr. Sennett has given her the leading role in a production which is confidently expected to exceed the record established by "Mickey" as a box office attraction.

Cut Davis Picture

H.O. Davis has advised Al Lichtman, general manager of Associated Producers, of the completion of the filming of "The Silent Call," which A. P. will distribute.

The film is now being cut and titled. This process is expected to take about a month. Associated with Mr. Davis in the production of this picture are Laurence Trimble, well known director, and Jane Murfin, scenarioist.

Mr. Trimble is one of the veteran writers and directors of the screen world. His most recent work was the direction of the last two Olive Thomas productions.

Miss Murfin is best known for her work as a speaking dramatist, although she has written a number of successful photoplays.

Mr. Davis, in addition to being the producer of the Laurence Trimble, Jane Murfin productions, is general manager for Mr. Sennett.

Booked by Hearst

Five productions distributed by Associated Producers, Inc., have been booked for one of the most unusual motion picture theatres in the country, according to word received from the Los Angeles exchange by General Manager Al Lichtman of the distributing company.

The production will be shown in the private theatre maintained by William Randolph Hearst on his ranch at San Simeon, Cal. The theatre is maintained chiefly for the purpose of exhibiting to friends of Mr. Hearst productions made by his own companies. A booking at the theatre is regarded on the West Coast as being a tribute of special merit to any production selected from the schedules of other companies.


Booked by Hearst

Effectiveness of intimate exploitation in this territory was the reason for the decoration of the Asso-
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Expect Selznick to Set
Publication Dates Soon
When Sam E. Morris, vice president and general manager of distribution for the Selznick products, returns from his present trip across the continent, it is likely he will announce the publication date of the Ralph Ince production, “A Man’s Home,” first of the “Selznick Supreme Six,” due to arrive on the screen during the ensuing year.

These special are an important detail of the “Forty from Selznick” that have been heralded during the past month.

Pathe Finds Demand
For Old Publications
New Prints of Past Year’s Pictures are Sent to
Exchanges
Pathe Exchange, Inc. reports an unusual demand for pictures published during the last year or two. So active is this demand, it is said, that new prints of these older productions have been prepared for the company’s branches.

Retrenchment in production is the cause assigned by Pathe for the present demand for past productions.

One of an active list of thirty Pathe products which are few which do not share in this new business impetus. Not only are there pictures of proven drawing power, according to Pathe, but it seems from Pathe branch exchange reports that exhibitors are doubtless about relying too confidently on the season’s output of new feature productions. Last year these numbered about 900. This year the list of new features is reduced to approximately 500, it is said.

The following pictures are available at Pathe branches:


Reelcraft Announcement
Indicates Big Bookings
For Independence Month
R. C. Cropper’s declaration that Reelcraft Pictures Corporation, of which he is president, would be well represented on the screens of the country during “Independence Month,” is borne out this week on the record number of bookings in which the company is said to have obtained since the announcement of its intensive sales drive for bookings.

The company’s thirty-two exchanges have been conducting the sales drive which was begun under Mr. Cropper’s personal supervision three weeks ago.

Semon and Company Aid
In Fighting Forest Fire
Larry Semon, Vitagraph comedian, and his company broke onto the first pages of Coast newspapers recently when they assisted in fighting a fire in the Sequoia National Forest. Under an eight column streamer the Los Angeles Evening Herald called attention to the exploit of Semon and his company. The story read in part:

“Headed by Larry Semon, Vitagraph company star, and his director, Herman Taurog, a company of seventy-five Los Angeles motion picture men and women abandoned their work and joined a contingent of 590 men to combat the worst fire in the history of the Sequoia National forest today after the first force of fire fighters had been driven back two miles by the fierce heat of the burning timber.”

Prepares Scenario

W. M. V. MONG, who has gained such an enviable reputation as a character actor that his writing ability has almost been forgotten, has been selected by J. L. Frothingham to prepare the scenario and continuity of “The Daughter of Braham,” which he has selected for his third production to be published by Associated Producers.

Will Publish Farnum Picture September 1
Smith Believes “White Masks” Offers Different Type of Production
W. M. Smith, president of the W. M. Smith Productions, Inc., announces that everything is in readiness for the publication on September 1 of “The White Masks,” a picture starring Franklyn Farnum, with Virginia Lee, “Shorty” Hamilton and Al Hart in support.

Mr. Smith expresses confidence that he has produced a picture of a different type, and one that will prove a great box office attraction.

This is the first of nine productions to be made by Smith at his studio in Tulsa, Okla. Farnum will be featured in each. The second probably will be “It Happened Out West,” to be followed by “So This Is Arizona,” “Goldgrubbers,” “Crossroads,” “The Traitor’s Hour” and others.

“The White Masks” is described as a tale of Western America, adapted from a story by E. H. Corr, Marion C. Hatch wrote the scenario. While the story does not deal with the Ku Klux Klan, the advertising value of the title is especially appealing at this time.

“My Boy” Selected Title
Of Jackie Coogan Feature
Jackie Coogan’s forthcoming five-reel photoplay has been given a title, “My Boy.” The name is that which will be carried when the production is ready for exhibition. Sid Grauman is responsible for the title.

“My Boy” is an original story. Jack Coogan, Sr., and Victor Heerman, Jackie’s director, are given credit for same.

Get in On This—
It Means Money!
“A far better product than the book itself, and it is probable that Anna Sewell would say as much. Must be considered as one of the fine pieces of motion picture work of the season.”—New York World.
Arrow's New Comedies and Their Stars

Top—Neely Edwards, Jack Duffy and Charlotte Merriam, in a scene from an Arrow-Speed Comedy. Right—Eddie Barry, star of Broadway Comedies, one of Arrow's units on its Fifty-two comedy program.

Second Row—Bobby Dunn in Bobby Dunn Comedies. Right—Helen Darling, appearing in Arrow-Broadway comedies.

Bottom Row—S. M. Herzig, producer and director of Cruelywed comedies, released on Arrow's comedy program. Right—Paul Weigel and Lilie Leslie, who are Mr. and Mrs. Cruelywed in these comedies.
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**Arrow Enlarging Headquarters To Handle Increasing Business**

W. E. SHALLENBERGER Reports Record Sales

**ACTIVITIES** around the New York office of Arrow Film Corporation presage a boom in the independent field this fall. To handle its increasing business the company is now enlarging its offices at 229 West Forty-second Street.

During the past few weeks, a flood of buyers from over the country have made the Arrow offices their headquarters during their sojourn in New York. President W. E. Shallenberger's announcement of two big contracts is indication that exchanges are actually buying product on the basis of renewed business activity.


The other is a big Canadian purchase through George W. Graham of Graham Productions, Ltd., of Winnipeg, Canada. This deal includes such features as "The Golden Trail," the Hank Mann comedies and the series of Spur Productions which will be distributed in western Canada by Graham Productions.

Among the state rights buyers visiting Arrow during the past week were Tony Luchese of De Luxe Film Company of Philadelphia, who closed one of the biggest comedy deals ever made in the East; Joe Fox of Phoenix Film Corporation, Kansas City; Herman Riklin of Boston; E. C. Garner of the Reliance exchange, Washington, D. C.; Bob Lynch of the Metro exchange, Philadelphia; M. E. Luchese of Lecheaters, Philadelphia, and A. J. Sherman of the Square Deal exchange, Philadelphia.

The alterations now being made at the Arrow offices will serve to enlarge the quarters of the advertising and publicity department and the accounting and executive offices.

J. S. Jossey, special sales representative for Arrow, left during the early part of the week for Kansas City.

Thomas A. Curran, another of Arrow's sales representatives, has arrived back in New York after spending the past eleven weeks in charge of Jack Hoxie during that star's personal tour of the country. Curran was accompanied back to New York by J. C. Davis, who handled the exploitation and publicity for the Hoxie trio.

Arrow, following close on the announcement last week of its plans for a fifty-two-comedy program for the independent market, names the first four publications for September as follows: "His Hansom Butler," the first of the fourteen Broadway comedies featuring Eddie Barry, Harry Gribbon and Helen Darling; "The Trouble Doctor," opening the series of Arrow Speed comedies, featuring Neil E. Edmonds; "Unnecessary," the first of the Cruelty comedies, and "Idle Workers" of the Arrow-Mirth-Quake comedies, featuring Bobby Dunn.

**Hoxie Completing Personal Tour**

Jack Hoxie, Arrow's cowboy star, after spending eleven weeks on a top-producing tour of the country, is on the last fortnight of his personal appearances. At last reports he was heading for Seattle, Wash., where he will be the guest of the Arrow Photo Plays Company.

After finishing in Seattle and a few other spots in the Northwest, he will head back home to Los Angeles where he will begin work immediately on his next Western feature.

**Buster Keaton Finishes Second Comedy Feature In First National Series**

Buster Keaton has completed work upon "The Village Blacksmith," second production in his comedy series for distribution by Association First National Pictures, Inc. "The Playhouse," first unit in the series, was recently completed, and now Keaton is engaged in the making of the third.

"The Village Blacksmith" was written by Buster Keaton and Mal St. Clair, who alternates with Eddie Cline in directing the star. Virginia Fox has the feminine lead.

Comments attendant upon a preview of the first comedy in the series are said to have been such as to mark it "another button-buster."

**Reports Large Comedy Purchase**

De Luxe Film Company of Philadelphia, announces, together with the news that it has added a short reel department to its exchange, what is probably one of the biggest independent comedy purchases in their territory.

Tony Luchese, manager of De Luxe, while in New York, closed with Arrow Film Corporation for the new fifty-two comedy program franchise that Arrow is announcing. This gives De Luxe the exclusive distribution rights for this new and formidable lineup of two reel comedies in Eastern Pennsylvania, Southern New Jersey and Delaware. Besides this, Mr. Luchese closed negotiations for feature features a year from Arrow, the first to be issued being "Love, Hate and a Woman" starring Grace Davison.

Mr. Luchese also announces that Oscar Neufeld, for years treasurer of the Metro Exchange of Philadelphia, has become associated with him.

**Merit Obtains Sport Pictorials**

The countrywide popularity and success of the one reel novelty subject known as Sport Pictorial produced by Town and Country Films and distributed exclusively in the independent field by Arrow, is shown by the announcement of contracts closed for the second series of 14.

For New York and Northern New Jersey they have been purchased by Merit Film Corporation of New York City; for New England by Lightning Photoplays Company of Boston; for Southern New Jersey and Eastern Pennsylvania by New Film Exchange of Philadelphia; for Michigan by the Strand Features, Inc. of Detroit; for the six Southeastern states by the Special Feature Exchange of Knoxville; for Northern Illinois and Indiana by Progress Pictures of Chicago and for Eastern Missouri and Southern Illinois by the Independent Film Company of St. Louis.

**Century Comedies Plan Six Producing Companies in West**

Plans for six producing units to manufacture fifty-two comedies a year for Universal are now under consideration by the coast executives responsible for Century Comedies. However, although the plans are about completed, nothing will be done toward this end until Messrs. Abe and Julius Stern return from London some time this week. At this time definite arrangements will be made whereby six directors will be assigned their individual producing units.

At present there are three companies at work: Alf Goulding, Fred Fishback, and Tom Buckingham. Although Buckingham is mentioned, he is at present absent from the studio due to illness, but will return some time in October. Goulding and Fishback therefore are alternating and between them are directing Harry Sweet, Brownie, the wonder dog, and Charles Dorety. During the past month Century has been busy with "The brilliant Dane," and have been giving the question of Baby Peggy as a star some thought.
"Jungle Adventures" is the title of Martin Johnson's first Exceptional Pictures production. Left—Mrs. Johnson is seen sitting on the head of a mammoth elephant. Right—Martin Johnson on the banks of a stream where he killed the crocodile at his feet. The pictures will have their premiere at the Capitol theatre, New York, week of September 14.

**Beyfuss Announces Corporation Policy**

"It Shall Be Our Business to Produce," Says Official of Exceptional

Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corporation, in a statement given out this week, goes on record with the definite policy of this new organization.

"It shall be our business to produce—that is the beginning and the end of Exceptional Pictures policy," Beyfuss stated. "Not a difficult policy to remember and not very far removed from that of many other organizations in the field today except that it is not our intention to make glowing promises of the product we expect to build.

**Policy Somewhat Different**

"There our policy may differ somewhat, for we shall first go quietly to work with every source we have to command, and in so far as humanly possible, we shall make exceptional productions such as we feel are in demand by the exhibitors of the country.

"Our initial steps have followed out this policy; two productions were completed and ready for the market before a statement of any nature was made. Furthermore, the first Exceptional Picture, Martin Johnson's 'Jungle Adventures,' without even the aid of a distribution affiliation, was booked into the world's largest theatre, the Capitol, New York, where we prefer that it first demonstrate its value before distributing arrangements are made.

**Second Is Complete**

"Charles (Chic) Sale in 'His Nibs' is the second Exceptional Picture. Arrangements will be made shortly whereby this feature will have an opportunity to demonstrate its worth before it is offered to the exhibitors of the country."

"And so it is Exceptional's intention to continue building satisfying, worthwhile box office attractions, and giving them a value through the medium of a demonstrated audience-appeal, in addition to the production values our resources and the experience of our organization will permit us to offer with every one of them."

"We will not enter the distribution field, because Exceptional realizes that there are at present a sufficient number of capable distributing organizations to handle all the product which is necessary for the exhibitors of the United States."

**Censor Praises Neilan Feature**

Marshall Neilan, who will produce a PUBLIC RIGHTS LEAGUE picture, has received this communication from Carrie H. Simpson, new head of the Kansas state board of censors:

"After six years' review work with the Kansas state board of review I think the 'Birth of a Nation' and 'Bob Hampton of Placer' are two of the greatest pictures ever given to the screen.

"Bob Hampton of Placer" is a Neilan feature.

**Goldwyn Distribution Arranged in France**

Thirty-Six Pictures to Be Shown There Within 15 Months

Goldwyn Distributing Corporation announces that it has closed a proposition covering the distribution of Goldwyn pictures in France. The deal was engineered by Arthur Zehm, Goldwyn's general representative for continental Europe.

The French contract calls for a minimum of thirty-six pictures to be shown within a period of fifteen months from the time of signing the contract.

**Virginia Valli in Cast**

In Goldwyn's production announcements it is stated that Virginia Valli has been selected to play the leading feminine role in "His Back Against the Wall," in which Raymond Hatton has the lead. Rowland V. Lee is directing.

Prints on two new pictures have been received at the home office. These are "The Man from Lost River," a Frank Lloyd production, and Will Rogers new vehicle, "A Poor Relation."

**Completes Camera Work**

Camera work on "The Sin Flood," directed by Frank Lloyd, has been completed. Helene Chadwick and Richard Dix are in the cast, Miss Chadwick being the only woman in the picture.

Max Linder is preparing to begin production on a new comedy which will go through Goldwyn, as will the one just completed, "He My Wife."

**No Let-Up in Work At Selznick Studio**

Completed Productions Will Keep Schedule Running for Some Time

Having declared that "Forty from Selznick" shall mean nothing less than a complete fulfillment of a promise to exhibitors, Lewis J. Selznick is making advance preparation for the completion, in ample time, of all productions he has recently catalogued in his trade paper announcements.

While Myron Selznick, vice-president in charge of production, is away on a transcontinental trip with Sam E. Morris, vice-president and general manager in charge of distribution, there is no cessation of studio activities in Fort Lee, N. J.

**Several Pictures Finished**

There are now productions finished and largely cut and edited in numbers sufficient to keep the Selznick schedule running until well into the next year.

Owen Moore soon begins on his Henry A. Lehrman comedy; Elaine Hammerstein is taking a fortnight's vacation, while Conway Tearle and Eugene O'Brien are busy with actual production. At least two companies are always busy.

**Tearle on Production**

"On August 20 Conway Tearle finished "A Wide Open Town." "The Reference," based on a story recently concluded in the Red Book Magazine, is the new Tearle picture which Ralph Ince is directing. Eugene O'Brien, under direction of Robert Ellis, finished the production of "Chivalrous Charley" on Tuesday, August 25, and at once began, under direction of Alan Crosland, the screening of "A Prophet's Paradise." Elaine Hammerstein has her next work cut out for her in "Why Announce Your Marriage," production to begin as soon as Alan Crosland finishes the O'Brien picture and is at liberty to direct Miss Hammerstein.

**Rosenzweig Becomes Manager of "Big U"**

Universal has promoted Charles Rosenzweig to the managerial post of its "Big U" exchange in New York City. The new manager formerly was sales manager for Jewels and features.
Sales Policy of Progress Pictures
Announced by President Zambreno
Exchangeman Approves "Herald" Editorial—Explains
New Slogan, "The Golden Rule Service"
and Quality Productions

When Frank Zambreno, well known
independent exchangeman and organizer
of Progress Pictures Company, was
asked to express his opinion of the edi-
torial which appeared in the Herald
last week, captioned "Let's Look at the
Facts," he replied:

"So far as I know the editorial con-
tained nothing but facts. Up to the
present the exhibitors have had every
reason to distrust independent exchanges,
unless they personally knew the man be-
hind the guns. Furthermore the quality
of independent features has not been,
with some few notable exceptions, suf-
ficiently high to establish confidence on
the part of high class exhibitors. And
that is just the reason I organized Prog-
ress Pictures Company.

Gives Satisfactory Service
"For a number of years I have been
doing an increasingly flourishing business
with Unity, but I'll confess that a ma-
jority of the features I was able to buy
were not up to the mark I had set for
myself. However, I have always been
very careful to give a 'satisfaction serv-
ice' as my customers will be glad to
testify. I have never 'absorbed a de-
pot' since I have been in the business.

"But that wasn't what I started out
to say. Here comes this agitation for
Independence Month' and coincidently
comes Arrow Film Corporation
with a line of feature photoplays and
comedies with a calibre and class suffi-
ciently high to be worthy of a play in
the very finest theatres. I believed I
saw my opportunity to achieve my long
cherished ambition and in order to start
with a clean slate I organized Progress
Pictures Company, spent a quarter of a
million dollars in buying all Arrow's new
output and am going to get right into
the game and handle this superior prod-
uct in a most liberal and progressive
way.

Cites "Herald" Statement
"I knew the increasing bitterness at
the 'trust' methods of the big distribu-
tors, but I also knew that many of the
better showmen had been buying the
nationally distributed features because,
as the Herald states, 'they must have
definitely assured quantity of product.'

Now we've got it for them—twenty-six
weeks of a complete program and
every single thing of a quality he'll be
pride to show in his $500,000 theatre.

The Golden Rule Service? There's nothing
starling about that. It's just the
ways been trying to give that service,
but I'm a little better equipped than
ever before. It simply means that we'll
try to see the other man's side as well
as our own; that we'll never permit our
salesmen to misrepresent a picture; that
we'll use every effort to keep our cus-
tomers from having a dark house on our
account; that we won't ask them to do
anything we wouldn't want to do our-
sews; that in cases of misunderstanding
we'll adjust the grievances personally
and promptly to the number's satisfac-
tion. Progress Pictures means what it
says and Frank Zambreno's long estab-
lished reputation is behind that promise.

Sales Manual Issued
By Famous Players
Booklet Contains Descriptions
Of All Productions in
Group 4

Paramount has just published a sales-
man's manual which promises to be of
considerable interest and assistance to
exhibitors. The volume, 400 copies
of which have been printed for distribution
among the Paramount salesmen, is en-
titled "Jewels of the Silent Stage," and
was compiled by A. M. Botsford, ad-
vertising manager. It contains complete
descriptive matter on all the Paramount
feature publications in Group 4, which
includes all the pictures of the season
of 1920-21.

Describes All Productions
A page is devoted to each production
and each is described as to its type, cast,
purticular points, exploitation ideas and
available accessories. The exact footage
of each picture is given. The index is
complete, each picture being indexed by
title, star, director, author and principal
players.

Additional pages are being prepared
covering the feature publications of the
season 1919-20; also all the short sub-
jects issued by the company from 1917
to date.

Is Aid to Salesmen
Paramount salesmen thus will be en-
abled to give promptly complete infor-
mation desired by exhibitors on any
production, the volume being small and
compact enough to be easily carried in
the coat pocket.

Newspaper Critics in
Praise of "Disraeli"

"Disraeli," the first George Arliss pro-
duction to be distributed by United Art-
ists Corporation, has been received en-
thusiastically by the critics of the New
York newspapers, who were lavish in
their reviews with words of praise for the
production.

For September

Fox Film Corporation offers the
following pictures for publication in
September:

"A Virgin Paradise," with Pearl
White. It is one of the twelve spe-
cials.

"A Connecticut Yankee in
Arthur's Court," the Mark Twain
comedy classic. Another of the
specials.

"The Night Horseman," starring
Tom Mix.

"The Primal Law," with Dustin
Farnum.

"What Love Will Do," with
Edna Murphy and Johnnie Walker.

"Little Miss Hawkshaw," an
Eileen Percy vehicle.

"The Toreador," a Clyde Cook
comedy.

"Small Town Stuff," starring Al
St. John.

Four Mutt and Jeff cartoons.

A sweet, appealing story,
one of the most dramatic
ever filmed by this young
star, whom every trade
tab and fan magazine
reviewer has called one of
the most NATURAL
artists now appearing on the
screen.
LETTERS
From Readers
Communications on topics of current interest. Writers are requested to confine themselves to 500 words. Unsigned letters will not be considered.

A Definition of Independence

ABELINE, TEX.—To the Editor: I have just read the article written by J. C. Jenkins of Neligh, Neb., and he has voiced my sentiments exactly. I have noticed for the last few weeks that all the trade papers are full of dope on independent week, and independent month, and almost every exchange is trying to get on the independent list and asking for the support of all the independent exhibitors.

Now what is it all about, and what does it all amount to?

No one has ever accused any exchange of not being independent for they all sell films whenever and wherever they can. They sell wherever they can get the most money. When there are two or more exhibitors in a town they sell to the one that will pay the most if they happen to have a class of films that the exhibits want. If they can’t sell to the best house in town they will sell to the others, and if the best house happens to be Paramount’s it makes no difference, they sell to them just the same. So of course they are all independent.

As far as the exhibitors God pity them if they are not independent. They cannot last long or stay in the game if they are not. They must stay out of all franchise propositions or other organizations which would bind them in a way that would rob them of their independence, and incidentally their com also, by selling franchises which bind you to pay high exhibition values for film service, which is always more than they are worth, and much higher than they would have to pay out in the open market for service of like value.

I for one expect to buy my films from the exchange that sells me good pictures, and good service and good honest first class treatment all at a reasonable price. I am independent when I refuse to pay the high prices some want for their service. The price of films must come down and admissions in many places must be lowered before the show business goes back to normal.

To begin with there must be a big reduction at the producing end of the business in salaries paid stars, directors, etc. Everything has been passed on up to the exhibitors, even to all taxes, (from which there seems to be no relief from our government.) The exhibitor in turn in order to stay in business had to raise his admissions to get by.

The public paid the high admissions as long as everybody had plenty of money, and was making big money, but now millions of people are unemployed. Money has become scarce and hard to get, and the people cannot afford to pay the high prices which most picture shows have been charging. We have been forced to pay a big price for film service and the pictures as a rule are very poor. Just once in a while you get a real good picture. So to be independent we must be free to buy from the exchanges that offers us good pictures at lower prices and to refuse to buy from those that ask exhorbitant prices.—H. T. Hodge, Gen Theatre Company, Abilene, Tex.

A Boost for Paramount

ALICE, TEX.—To the Editor: So much rag chavin’ has been going on about Paramount that I want to put my nix on the car. I also want it understood that Paramount hasn’t any strings on me. I am writing this of my own free will and I am not being handed anything for doing it.

I signed contracts with them the latter part of January, 1921, and they have been on the square in every way. I have received only one film from them that was in poor physical condition. I blew them up for it and the offense has been repeated.

I have since since signing their contracts played these pictures a week and a half and figure to use more hereafter. They always have my film here in ample time. They have yet to commit their first offense to me.

I also want to thank Goldwyn, Universal and Vitaphone for their square treatment and say, put in United Arals, too, please.—Mrs. W. H. Helver, Itasca theatre, Alice, Tex.

Please Advise C. L. Kirby

Any one in the industry knowing the whereabouts of O. B. Bridges has been requested to communicate with C. L. Kirby, Elk theatre, Longview, Tex.

Book Out of Chicago

KNOX, IND.—To the Editor: Would you kindly advise me who is handling the Spanuth Yodvil Movements in Stock- man’s Theatre, Wabash avenue, Chicago, handles the Indiana and Illinois territories on Spanuth Yodvil Movies.

A Plea for Economy

STOCKTON, CAL.—To the Editor: In your publications you are always harping on changes must come, what exhibitors must do, weed out the weaklings, etc., but as you know, the producer controls the whole situation. Have a go at him to effect economies in his plant and give us cheaper and better pictures.—FRANK G. PARRIS, Lyric theatre, Stockton, Cal.

Editor’s Note.—Several articles bearing upon this subject have been published recently in The Herald. Plans already have been announced by a number of producers for economizing in production without in any manner detracting from the value of the finished product.

Sees Great Future In Canada

WILLIAM F. BARRETT, recently appointed general manager for the Fox Film Corporation in Canada, is a firm believer in the future of the motion picture industry in the Dominion. Mr. Barrett has been identified with the industry in Canada for thirteen years. In discussing the possibilities in that country during a visit at the New York office of Fox he said that he had seen the industry grow ‘‘from the nickelodeon store show of which there were only four in Toronto, to what it is now, with 109 theatres in the city.” Canadians, he says, are fond of red blooded stories.
You are especially invited to contribute regularly to this department.
It is a co-operative service for the benefit of exhibitors.
TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address "What The Picture Did For Me," EXHIBITORS HERALD, 417 S. Dearborn St. Chicago.

**Associated Producers**

*Lying Lips,* a Thomas H. Ince production.—One of the best pictures I have ever played.—Eugene Samuels, Samuels Royal palace theatre, Hartford, III.—General patronage.

*Mother o' Mine,* a Thomas H. Ince production.—Fast moving, pulse throbbing melodrama. Surprised me with unusual business with no more than ordinary effort on my part to Talk of the town. Book it, brothers, and step on the gas.—Charles Mark Thall, California theatre, Turlock, Cal.

*Homespun Folks,* a Thomas Ince production.—Ince has a very fine conception of human nature, and is surely capable of putting on a subject like this one. Most of the cast do well. However, Hughes does not measure up to his part, and the picture is in the third reel before you are for him. Business average two days.—Will H. Bremner, New Cozy theatre, Winchester, Ind.

*Perfect Canton,* an Allan Dwan production.—Very good picture, but poor business on account of conditions.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

**First National**

*Wedding Bells,* with Constance Talmadge.—Good. Well produced. First-class entertainment.—W. A. Nance, White Grand theatre, Conway, Ark.—Neighborhood patronage.

*Peck's Bad Boy,* with Jack Coogan.—Story value made this well-cast picture a real drawing card for two nights. Coogan fine, although to my mind Wesley's role would have been a better selection. But the audience raved over Jackie.—Charles Mark Thall, California theatre, Turlock, Cal.

*The Oath,* an R. A. Walsh production.—A good picture, but not a special. Too long and tiresome.—A. H. McCarty, Mildred theatre, Barnesville, Ga.—Family patronage.

*Peck's Bad Boy,* with Jackie Coogan.—Two days to good business. Had a chance as when we showed The Kid. Child actor department.—Contains many good laughs and will please the crowns-ups.—Charles H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

*The Sky Pilot,* with a special cast.—Good. pleased 100 per cent. Plenty of action and wonderful snow scenes and photography.—Dr. Roy Hudson, Liberty theatre, Killearn, Tex.—Small town patronage.

*Old Dad,* with Mildred Harris.—Picture very good, but did not draw well.—L. J. Carkey, Opera House, Carthage, N. Y.—General patronage.

Dangerous Business, with Constance Talmadge.—Very good picture. A little too fresh for my patrons. They are not up to this date yet. Good business.—A. S. Carlos, Bijou theatre, Jenerette, La.—Neighborhood patronage.

Forty-Five Minutes from Broadway, with Charles Ray.—Very good and Photofinish, with Charles Ray.—These were all excellent pictures. The second probably the best. I consider these pictures far better than Ray's work before. Play them.—Charles W. Kennedy, Casino theatre, Coaticook, Quebec, Can.—General patronage.

*The Kid,* with Charlie Chaplin.—What would be the use for me to say anything more of this than has been said? It is the best thing Chaplin ever made, and a mighty good picture at that.—Surie I. Hailey, Liberty theatre, Des Moines, N. M.—Small town patronage.

The Kid, with Charlie Chaplin.—This was splendid.—M. P. Latree, V. I. A. theatre, Crescent City, Fla.—Neighborhood patronage.


Forty-Five Minutes from Broadway, with Charles Ray.—Very good picture. Well liked by those that saw it.—Louis B. Goulden, Princess theatre, Frankfort, Ind.—General patronage.

*Habit,* with Mildred Harris.—An A-1 good picture with a powerful moral. Pleased all.—A. H. McCarty, Mildred theatre, Barnesville, Ga.—Family patronage.

The Passion Flower, with Norma Talmadge.—Good picture. Story well played.—W. A. Nance, White Grand theatre, Conway, Ark.—Neighborhood patronage.

The Love Expert, with Constance Talmadge.—Rather light, but good. Just the type for Constance. Business very good, as it is on 85 per cent of First National's pictures.—W. Ray Erne, Arcade theatre, Charlotte, Mich.—Small town patronage.

Playthings of Destiny, with Anita Stewart.—A very good picture, splendidly played and exhibited to good business.—William Noble, Empress theatre, Oklahoma City, Okla.

Old Dad, with Mildred Harris.—A real human interest story that pleased everybody. Good photography. A picture that strikes home to parents.—C. L. German, Royal theatre, Bonner Springs, kans.—Neighborhood patronage.

The Branded Woman, with Norma Talmadge.—Very good. The best picture I've ever run with this star. It's wonderful. Poor business on account of rain, but patrons very well pleased.—A. S. Carlos, Bijou theatre, Jenerette, La.—Neighborhood patronage.

The Kid, with Charlie Chaplin.—Played this one and did a fine business. Wonderful picture and will make money anywhere.—James Le Richeux, Arcade theatre, Camden, N. Y.—Neighborhood patronage.

Peaceful Valley, with Charles Ray.—The best I have ever seen Charles Ray in. Had a better business than I have...
had in five months.—Sadie I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Peaceful Valley, with Charles Ray.—This was very good of the star.—Louis Frana, Olympic theatre, Calmar, la.—General patronage.

Nobody, a Roland West production.—Splendid picture and business. Many compliments.—William Noble, Empress theatre, Oklahoma City, Okla.

Love, Honor and Behave, a Mack Sennett production.—This picture got by with Saturday house, but if we were playing it every day we would book another feature for contrast, and use as double bill, although double bill is not our policy.—Charles W. Kennedy, Casino theatre, Coaticook, Quebec, Can.—General patronage.

The Passion Flower, with Norma Talmadge.—Very good picture of its kind. This is not the kind that takes with my patrons. Small attendance.—A. S. Carlos, Bijou theatre, Jeanerette, La.—Neighborhood patronage.

Go and Get It, a Marshall Neilan production.—Four days to good business. A dandy production. Everyone pleased.—C. Sesonke, Capitol theatre, Oswego, N. Y.

Gypsy Blood, with Pola Negri.—This without a doubt is, in my opinion, the biggest fizzle the First National has turned up. Lay off booking a theatre, for the time being, until the First National gets wise and eliminates some of their so-called stars. Excess baggage. There are a few that will not get you a corporal’s guard. I have had good treatment from the Detroit officials, but I am beginning to think First National is putting in a few slackers. If you are thinking of buying a franchise, wait until they weed out this trash.—Jack Cairns, Brooklyn theatre, Detroit, Mich.

Fox

Straight from the Shoulder, with Buck Jones.—Buck Jones is sure at his best in this one. Played this with Clyde Cook comedy, The Guide. People went out sitting with compliments on every side.—H. S. Troops, Pastime theatre, Clayton, Ill.—Neighborhood patronage.

Bare Knuckles, with William Russell.—Great story, good acting, good place, still is a winner for us.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.

Maid of the West, with Eileen Percy.—Very good. Much better than her others. Well liked.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Bare Knuckles, with William Russell.—Russell is fine. Best story he ever had. Good. Don’t be afraid of it. Somehow the girls here have a crush on William E. Barrett, Royal theatre, Fairmont Ind.—Small town patronage.

Get Your Man, with Buck Jones.—Good picture and one that will please the ladies as well as the men. Stories of the northwest mounted police will please that class of ladies that do not like westerns.—H. Daspit, Atherton theatre, Pot- wood, la.—Neighborhood patronage.

The Last Straw, with Buck Jones.—Good Western where such pictures are in demand, but our people do not care for these.—Auditorium theatre, Carleton, Neb.—Small town patronage.

Merely Mary Ann, with Shirley Ma- sarge.—With W. Schmidt, Grand theatre, Breese, Ill.

Drag Harlan, with William Farnum.—If you like the rough, kill ‘em kind, here you are.—C. W. Longacher, New Glarus

MARY MILES MINTER
in a scene from "Her Winning Way," her newest Restart production theatre, New Glarus, Wis.—Transient patronage.

OVER THE HILL, with a special cast.—One of the best pictures of the season. Played for eight days to good business. Many compliments.—William Noble, Orpheum theatre, Oklahoma City, Okla.

The Texan, with Tom Mix.—This star is a great drawing card. His manner and style take remarkably well with my audience. The best drawing card we have.—M. Bloom, Quirk theatre, Fulton, N. Y.—Neighborhood patronage.

Fire Brand Tevison, with Buck Jones.—Good Western.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Sink or Swim, with George Walsh.—Too much of a farce to be good. Don’t care for any more like it.—Auditorium theatre, Carleton, Neb.—Small town patronage.

The Mother Heart, with Shirley Ma- sarge.—You bet your last dollar on this one that it will please the whole family. There is no doubt.—G. N. Arm- strong, Y. M. C. A. theatre, Rose Lake, Idaho.

The Tomboy, with Eileen Percy.—She was good in this. I know Eileen can act, but Fox formerly gave her such terrible stories. Good drawing power.—E. Barr- net, Royal theatre, Fairmount, Ind.—Small town patronage.

Love Time, with Shirley Mason.—Nice little production. Shirley is one you can believe. Average business.—Luna thea- tre, Brooklyn, N. Y.—Neighborhood patronage.

The Untamed, with Tom Mix.—A regular picture that will please his ad- mirers. The dog and horse are the best things in the picture.—H. Daspit, Ath-erton theatre, Kentwood, la.—Neighborhood patronage.

Rough Riding Romance, with Tom Mix.—If you want the crowd, get Mix. He will bring them in no matter how hot the weather is. Fine picture.—A. Steggall, Opera House, Fayette, la.—Neighborhood patronage.

The Road Demon, with Tom Mix.—The best I have shown. Everybody well pleased. Mix is my best drawing card, and he always brings in the change. Let us have more like this one.—Marion Wil- son, Happy Hour theatre, Chalmers, ind.—Small town patronage.

Goldwyn

Wet Gold, with Ralph Ince.—Good novelty picture with clear underwater scenes that are well photographed. Business good with it. Attracts more than the average number. Admission, 10c. Average. Torpedo submarine boat shown in action under water.—Charles H. Ryan, Goldwyn, Chicago, Ill.—Neighborhood patronage.

Going Some, with a special cast.—A very good comedy drama that will please all our patrons.—Daspit, Atherton theatre, Kentwood, la.—Neighborhood patronage.

Madame X, with Pauline Frederick.—One of the star’s best efforts, and will please every class of audience. Will go in small towns and I played to the best business of the year on this one.—H. L. Ayerell, Opera House, Palmyra, N. Y.—Neighborhood patronage.

The World and Its Woman, with Geraldine Farrar.—Good picture. Everybody complimented this one.—W. D. Patrick, Cozy theatre, Florala, Ala.—Neighborhood patronage.

Officer 666, with Tom Moore.—Very good picture. Star is much better than last. Story interesting. Kept audience spellbound from start to finish.—Louis B. Goldsen, Press theatre, Franklin, Ind.—General patronage.

Water, Water Everywhere, with Will Rogers.—He is so ugly that he is pos- sibly the best look at. He outdid his good with Bill in this one. In fact, he is great in anything. He is a real human star.—C. L. German, Royal theatre, Bonner Springs, Kans.—Neighborhood patronage.

Jubilo, with Will Rogers.—Patrons well pleased with this one.—Auditorium thea- tre, Carleton, Neb.—Small town patronage.

Godless Men, with a special cast.—One of the best pictures I have played this year. Wonderful business in all small town. Did a fine business without any extra advertising.—C. H. Hammer, Bijou theatre, Walcott, N. Y.—Neighborhood patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—Most stirring and impressive comedy.—A. Steggall, The Birth of a Nation. If I were asked to name the best pictures I ever saw, this would be one of the first ten.—H. Daspit, Atherton theatre, Kentwood, la.—Neighborhood patronage.

The Silver Horde, a Rex Beach produc- tion.—One of the best Rex Beach stories we have ever run.—C. Malphurs, Dream.

Ten Plays My Patrons Liked Best

1. In Old Kentucky.
2. The U. F. Trail.
3. Something To Think About.
4. The Kid.
5. The Mark of Zorro.
6. Madame X.
8. The Round-Up.
10. Outside T. S. Law.

McDaniel & Anderson, Liberty Theatre, Kalispell, Mont.
and theatre, High Springs, Fla.—Small town patronage.
Alas- A husband, with Will Rogers.—Fair.—J. W. Schmidt, Grand theatre, Breeze, Ill.

Metro
Over the Wire, with Alice Lake.—A good program picture. Alice is good. My patrons all like her.—C. L. Kirby, Elk theatre, Longview, Tex.—Small town patronage.

Home Stuff, with Viola Dana.—Not enough substance to this one. Story too slight.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

Extravagance, with May Allison.—This is a poor picture and won't please.—McDaniel & Anderson, Liberty theatre, Kalspell, Mont.

The Great Redeemer, with a special cast.—You can't go wrong on this one. Very good picture.—Auditorium theatre, Carleton, Neb.—Small town patronage.

The Four Horsemen of the Apocalypse.—Rex Ingram production.—Absolutely a 100% picture, both as a production as well as a box-office attraction. Playing to S. R. O. at every performance. Advance sale tremendous. $1.50 top.—Harold Longmire, Shill's Criterion theatre, Buffalo, N. Y.—Transient patronage.

The Misfit Wife, with Alice Lake.—A very good picture. Business very poor, but no fault of picture.—Sude I. Hansen, Liberty theatre, Des Moines, N. M.—Small town patronage.

Almost Married, with May Allison.—Old but good.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

The Chorus Girl's Romance, with Viola Dana.—If you want a good one, book this. Everybody fell for this one. Viola Dana is a good drawing card.—Chancel lor Bros., Dreamland theatre, Arcanum, O.—Neighborhood patronage.

Dangerous to Men, with Viola Dana.—Good six-reel comedy that pleased all. Girls seem to like this one.—A. H. McCarty, Forsyth theatre, Forsyth, Ga.—Family patronage.

Dangerous to Men, with Viola Dana.—Chaser picture, in spite of the title. Viola Dana is one of the best of the very best feminine stars and this is one of her best pictures.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

A Chorus Girl's Romance, with Viola Dana.—Good picture.—J. W. Schmidt, Grand theatre, Breeze, Ill.

Nothing But Lies, with Taylor Holmes.—Metro is always a sure bet for me, and I never worry about a Metro night. Nothing but Lies will satisfy your patrons.—Wm. B. Stubbs, Liberty theatre, Erick, Okla.—Small town patronage.

Billions, with Nazimova.—A very good Nazimova picture.—Raymond Piper, People's Opera House, Virginia City, Nev.—General patronage.

Paramount
One a Minute, with Douglas McLean.—The best McLean subject since 38% Hours Leave. Small crowd due to bad weather. Picture excellent in every way and pleased all.—J. T. Monnier, Opera House theatre, Greensboro, Ala.—Small town patronage.

The Love Special, with Wallace Reid.—Just and clean. Just about right.—M. P. LaBree, V. I. A. theatre, Crescent City, Fla.—Neighborhood patronage.

The City of Silent Men, with Thomas Meighan.—Good logical story. Well sustained heart interest. Meighan at his best. Cast excellent and my audience thanked me as I thank Paramount for the opportunity of showing it.—Charles Mark Thall, California theatre, Turlock, Cal.

Chickens, with Douglas MacLean.—A real show for a small town and one that is bound to please. Will tickle the farmers. A dandy business on this one. Book it and give them a real treat.—H. W. Russell, Family theatre, Albion, N. Y.—Neighborhood patronage.

Black Is White, with Dorothy Dalton.—A high-class six-reel feature. Patrons mostly all pleased. Dorothy always draws for me, but I have never seen her in as good a picture as her old Triangle, The Flame of the Yukon. This picture has been released and if you have never played it, book it and boost it.—F. H. Gatcomb, Armstrong's theatre, Vancenboro, Me.—Neighborhood patronage.

The Prince Chap, with Thomas Meighan.—Fair, is about all we can say for it.—Auditorum theatre, Carleton, Neb.—Small town patronage.

Held by the Enemy, with a special cast.—The best we have had this season. Drew very good. In fact it went over better than we expected.—Down & Ransley, Masonic Hall theatre, Ontario, N. Y.—Neighborhood patronage.

Too Much Speed, with Wallace Reid.—Can't be beat. Theodore Roberts puts it over with Agnes Ayers. It is fine. Boost it strong. Made records for three days.—Sterling theatre, Gelsey, Colo.—General patronage.

The Faith Healer, with Milton Sills.—Run this on a Sunday. It's a theme everyone finds a promise in, whether they believe it or not. Sills does the best work of his career. Pleased and drew well.—Charles Mark Thall, California theatre, Turlock, Cal.

Always Audacious, with Wallace Reid.—Fairly good picture, but not up to the Reid standard. No fault of the star, however.—Albert Matt, Fairy theatre, Knox, Ind.—Small town patronage.

O'Malley of the Mounted, with William S. Hart.—One of the best William S. Hart productions we have ever exhibited.—Played.—J. T. Monnier, Opera House theatre, Greensboro, Ala.—Small town patronage.

Too Much Speed, with Wallace Reid.—A very good picture. Will please most any kind of an audience.—William Noble, Capitol theatre, Oklahoma City, Okla.

Guilty of Love, with Dorothy Dalton.—Judging from our patrons, the picture was very good and got us some business.—L. H. Carkey, Opera House, Cartage, N. Y.—General patronage.

Homer Comes Home, with Charles Ray.—Good production.—Philip Rand,
“Don’t be afraid,” says Cecil B. DeMille to Conrad Nagel, while doing a scene for “Fools’ Paradise” a forthcoming Paramount picture, “They’re only fooling.” But Nagel doesn’t like the nasty look on the nearest crocodile so is taking no chances.

 Rex theatre, Salmon, Idaho.—Small town patronage.

 Sham, with Ethel Clayton.—Theodore Roberts and Walter Hiers made this one. You can boost as clean and wholesome for family trade and it will satisfy.—Seating theatre, Greeley, Colo.—General patronage.

 Sick Abed, with Wallace Reid.—A good picture. Well liked here.—Ernest W. Hatcher, Star theatre, Harlem, Ga.—Small town patronage.

 The 13th Commandment, with Ethel Clayton.—Good drama that will please the average audience.—H. Dasqui, Atherton theatre, Kentwood, La.—Neighborhood patronage.

 What Happened to Jones, with Bryant Washburn.—Excellent comedy. We all agree that Washburn is great, but I want to call attention to Caroline Rankin. Her work is just too funny for words. I heard many compliments for her.—Mrs. W. H. Hefter, Itsasca theatre, Alice, Tex.—Small town patronage.

 The Princess of New York, with David Powell.—Not so bad. Have seen much worse. Story is interesting, but not much action. Appeals to the better class. Clean. Good photography.—Frank C. Parker, Lyric theatre, Stockton, Cal.—General patronage.

 The False Road, with Enid Bennett.—This is a dandy picture. Six reels of entertainment that should prove satisfactory anywhere. Advertise Enid Bennett at her best.—F. H. Gacomb, Armstrong’s theatre, Vanceboro, Me.—Neighborhood patronage.

 The Dancin’ Fool, with Wallace Reid.—Crazy thing, but they all had a good laugh and left the house with a smile, and as long as we can make ’em smile we can’t kick.—Auditorium theatre, Carleton, Neb.—Small town patronage.

 Sick Abed, with Wallace Reid.—Very good picture. Bebe Daniels plays opposite, and making good team. Audience well pleased. Drawing power very good.—Louis B. Goulden, Princess theatre, Franklin, Ind.—General patronage.

 Told in the Hills, with Robert War- wick.—Very good picture of the old-time West. More picturesque than the modern Western.—H. Dasqui, Atherton theatre, Kentwood, La.—Neighborhood patronage.

 The Whistle, with William S. Hart.—A very good picture. A little sad in parts. A great fight, and an interesting story with an unexpected ending. Everybody well pleased.—Frank C. Parker, Lyric theatre, Stockton, Cal.—General patronage.

 The Kentuckians, with Monte Blue.—Fair picture. Monte Blue’s acting is good.—Alvin S. Frank, Alhambra theatre, Brighton, Colo.—General patronage.

 The Traveling Salesman, with Roscoe Arbuckle.—Exceptionally pleasing. Went over big.—William Noble, Capitol theatre, Oklahoma City, Okla.

 Too Much Speed, with Wallace Reid.—A great picture and a big money maker. You have three stars to advertise, Wallace Reid, Agnes Ayres and Theodore Roberts, besides a dandy, fine picture. Book it. You won’t regret it. Clean entertainment.—Frank C. Parker, Lyric theatre, Stockton, Cal.—General patronage.

 Behold My Wife, with a special cast.—This drama stands as a mountain among the usual hills of production. Some said “wonderful,” others “fascinating,” many said “the best I have ever seen.” The advance chautauqua manager came both nights with the thermometer at 90. If all plays were as clean as interesting and as big as this, motion picture theatres would take on new respect and not be classed as “movies.”—Philip Rand, Rex theatre, Salmon, Idaho.

 The Inside of the Cup, with a special cast.—Very good picture and pleased our patrons.—Auditorium theatre, Carlton, Neb.—Small town patronage.

 Pathe


 The Sage Hen, an Edgar Lewis production.—Drew good and pleased, at regular admission.—F. Dewhurst, Beverly theatre, Beverly, Kan.—Small town patronage.

 The World and His Wife, with a special cast.—Very good feature, but not good for a small town. Goes over their heads.—L. J. Carkey, Opera House, Carthage, N. Y.—General patronage.

 That Girl Montana, with Blanche Sweet.—Good picture, good cast, well acted and wonderful scenery and settings. Pleased audience. Did good business.—Louis B. Goulden, Royal theatre, Franklin, Ind.—General patronage.

 The Thirteenth Chair, with a special cast.—Good mystery picture. Well liked by all who saw it. Business poor due to local conditions and hot weather.—J. C. Harlan, Pastime theatre, Humphrey, Ark.—Neighborhood patronage.


 Don’t Call Me Little Girl, with Mary Miles Minter.—Very good. One of the best pictures Mary has appeared in. Got us good business.—L. J. Carkey, Opera House, Carthage, N. Y.—General patronage.

 A Kiss in Time, with Wanda Hawley.—Very good comedy-drama. Pleased.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

 The March Hare, with Bebe Daniels.—Bebe Daniels is becoming one of our best drawing cards. This is not her best picture, but pleased.—J. T. Monnier, Opera House, Greensboro, Ala.—Small town patronage.

 A Kiss in Time, with Wanda Hawley.—Just gets by and that is all. Wanda tries hard and does the entire cast, but for the situations, the five-reel subject are too much. Average to poor business two days.—Will H. Brenner, New Cozy theatre, Winchester, Ind.

 The House That Jazz Built, with Wanda Hawley.—Just a fair picture. Not as good as I expected. Will get by.—C. L. Kirby, Elks theatre, Longview, Tex.—Small town patronage.

 Don’t Call Me Little Girl, with Mary Miles Minter.—Very good. Minter is a very good drawing card.—W. Ray, Erie Arcade theatre, Charlotte, Mich.—Small town patronage.

 The Outside Woman, with Wanda Hawley.—Good picture.—Give my patrons what they want.—A. S. Carlos, Bijou theatre, Jeanerette, La.—Neighborhood patronage.

 Her Beloved Villain, with Wanda Hawley.—Good entertainment. Nobody can kick on this one.—W. A. Nance, White Grand theatre, Conway, Ark.—Neighborhood patronage.

 All Souls’ Eve, with Mary Miles Minter.—Good picture, but patrons did not like it. Too long.—C. Mahlurs, Dream-land theatre, High Springs, Fla.—Small town patronage.

 Nurse Marjorie, with Mary Miles Minter.—Fair picture.—J. W. Schmidt, Grand theatre, Breese, Ill.

 The Soul of Youth, with a special
R.C Pictures

Live and Let Live, with Harriet Hamb- 
milton.—Don't let the title fool you, 
this one. Consider it a very fine 
picture, especially for small towns. 
Planned a big Sunday night crowd. — 
Mrs. Frank Bush, Marvel theatre, Carlin-
ville, Ill.—Small town patronage.

When Lights are Low, with Susse 
Hayakawa.—One of the best pictures 
seen in Oklahoma City for a long time. 
—William Noble, Empress theatre, Okla-
ahoma City, Okla.

Salvage, with Pauline Frederick.—One 
of Pauline Frederick's best, in which she 
plays dual role. Excellent supporting 
cast.—J. T. Monnier, Opera House, 
Greensboro, N.C.—Small town patronage.

Salvage, with Pauline Frederick.—Best 
Pauline Frederick ever made outside of 
Madame X. Pleased audience, and did 
very well, this second day.—Louis 
B. Goulden, Blinn theatre, Frankfort, 
Ind.—General patronage.

So Long Letty, with a special cast. — 
Goat—J. W. Schmidt, Grand theatre, 
Breese, Ill.

Seven Years Bad Luck, with Max Lin-
der.—A good comedy that will increase 
average attendance with ease.—J. S. 
Grimes, Dream theatre, Corydon, Ind.—Neigh-
borhood patronage.

Selznick

Is Life Worth Living? with Eugene 
O'Brien.—Good. Star well liked and 
patrons pleased. Good business.—A. S. 
Carlos, Bijou theatre, Jeanerette, La.— 
Neighborhood patronage.

The Miracle of Manhattan, with Elaine 
Hamerstein.—Very poor production and 
very disappointing for a most pop-
ular star. Rather divorced from her usual 
success.—J. S. Grimes, Dream the-
atre, Corydon, Ind.—Neighborhood 
patronage.

Gilded Lies, with Eugene O'Brien. — 
Satisfactory story well played. Settings 
are beautiful and photography excellent. 
—Charles W. Kennedy, Casino theatre, 
Coatesville, Que., Can.—General pat-
ronage.

Whispers, with Elaine Hammerstein. — 
Picture very good.—W. C. Whitt, 
Home theatre, Anderson, Cal.—Neigh-
borhood patronage.

A Fool and His Money, with Eugene 
O'Brien. — A splendid picture in every 
The scenery is worth seeing. The snow 
scenes are excellent. The prevailing 
August weather. — C. L. German, Royal 
theatre, Bonner Spgs., Kans.—Neigh-
borhood patronage.

The Daughter Pays, with Elaine Ham-
erstein.—A wonderful little picture. Go 
after it strong and it will bring you busi-
ness. A good two day picture for any 
small town.—L. J. Carkey, Opera House, 
Cage, V.—General patronage.

The Woman Game, with Elaine Ham-
erstein.—Program picture. Ran a 
Chester comedy, Beat It, which helped 
put it over.—D. A. Koester, Happy Hour 
theatre, Ewen, Mich.—Small town pat-
ronage.

The Greatest Love, with Vera Gordon. — 
This is a very good picture with a 
heart interest story. Drew well for two 
nights and heard many favorable com-
ments.—Chancellor Bros., Dreamland 
theatre, Arcanum, O.—Neighborhood 
patronage.

The Greatest Love, with Vera Gordon. —
Select 100 per cent.—Geo. Osborne. 
Star theatre, Westminster, Md.—General 
patronage.

The Miracle of Manhattan, with Elaine 
Hammerstein.—Star gains your symp-
athy in the beginning and maintains it 
throughout many dramatic moments 
that put audience on their toes. Cast 
well selected and direction was up to 
Selznick's standard. However lighting 
was very poor.—Will H. Brenner, New 
Cozy theatre, Winchester, Ind.

A Chicken in the Case, with Owen 
Moore.—Not the kind of picture my 
patrons like. Poor business on account 
of star.—A. S. Carlos, Bijou theatre, 
Jeanerette, La.—Neighborhood patron-
age.
EXHIBITORS HERALD  
September 10, 1921

ture.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.
The Man Who Lost Himself, with William Fawcett and Patricia Morison. This is Mary Faversham good actor.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Red Foam, with Ralph Ince.—Pleased 100 per cent.—Geo. Osborne, Star theatre, Westminster, Md.—General patronage.
The Valley of Doubt, with a special cast.—A good picture, but didn't set up just right, but pleased a good audience.—E. D. Luna, Cozy theatre, Lincoln, Ar.—Neighborhood patronage.

The Servant in the House, with Willie Collier.—Wonderful picture, with a good thought. Advertise it, tell the people what kind of a picture it is, and when you next go to show it I'm sure it will be more satisfied. Suitable for any class of theatre.—Louis B. Goldblin, Blinn theatre, Frankfort, Ind.—General patronage.

United Artists

Through the Back Door, with Mary Pickford.—Wonderful, with Mary Pickford. Some say this was Mary's first acting service as a magnesium. Some said this was little Mary's best.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.
The Mark of Zorro, with Douglas Fairbanks.—Knocked 'em cold on this one. Consider this Fairbanks' best.—McDaniel & Anderson, Liberty theatre, Kalispell, Mont.

Through the Back Door, with Mary Pickford.—Played two days to very good business. A clean-up for the theatre in these days of advanced and reduced admission price.—H. Waugh, Crescent theatre, Newark, N. J.—Neighborhood patronage.
The Nut, with Douglas Fairbanks.—A fine picture, and one that is different from the star's previous efforts. Drew big.—C. A. Brooks, Orpheum theatre, Baldwinville, N. Y.—Neighborhood patronage.

Universal

All Dressed Up, with Gladys Walton.—Gladys makes another big hit. Picture is all pleased. For entertainment of this kind Gladys Walton's pictures are 100%.—H. Gatcomb, Armstrong's theatre, Vanecboro, Me.—Neighborhood patronage.
The Freeze Out, with Harry Carey.—Clean Western. Not over exciting, but will fairly satisfy. Ran out first vaudeville with this at 50 and 25 cents to good crowd.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Desperate Youth, with Gladys Walton.—Fair picture. Pretty slow and not much action. Star helped it some.—Charles Kuehne, Idylhour theatre, Canton, Ohio.—General patronage.
The Freeze Out, with Harry Carey.—Excellent picture. You can't go wrong on Carey pictures, They are always good.—W. C. White, Home theatre, Anderson, S.C.—Neighborhood patronage.

Short Skirts, with Gladys Walton.—Very poor and failed to draw.—McDaniel & Anderson, Liberty theatre, Kalispell, Mont.

Outside the Law, with Priscilla Dean.—This is the best we have had in a long time. The acting of Lon Chaney and Wheeler Oakman in support of star was very good.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.
The Fighting Lover, with Frank Mayo.—Good picture of Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

Sundown Slim, with Harry Carey.—Star goes over good here. Fine Westerns. This one is seen by all, and they will talk about it.—William Thacher, Royal theatre, Salina, Kansas.—General patronage.

Newspapers

Armstrong's theatre, Vanecboro, Me.—Neighborhood patronage.
The Brute Breaker, with Frank Mayo. Dandy picture. Had several good comments about it.—E. D. Luna, Cozy theatre, Lincoln, Ar.—Neighborhood patronage.
The Fighting Lover, with Frank Mayo. Not a good one.—Richard Carroll and Tiger True.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Wallop, with Harry Carey.—Average program picture. Not as good as previous hits.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.


Rich Girl Poor Girl, with Gladys Walton.—A good picture. Star's quiet comedy to make them smile. Gladys is always welcome in this town.—F. L. Tenbrook, Bijou theatre, Delray, Fla.—Neighborhood patronage.

Under Crimson Skies, with Elmo Lincoln.—Did not expect much from this picture, but it drew like a mustard plaster and pleased. Perhaps a little too hasty in admission.—E. Dewhirst, Beverly theatre, Beverly, Kans.—Small town patronage.

Pink Tights, with Gladys Walton.—A real cute picture. Sold 100 per cent. If you haven't booked it yet, get busy and do so by all means.—McDaniel & Anderson, Liberty theatre, Kalispell, Mont.

The Man Tamer, with Gladys Walton.—Good. We like this star in this kind of picture.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Neighborhood patronage.

Cheated Love, with Carmel Myers.—Typical Jewish picture. Played to capacity business.—Luna theatre, Brooklyn, N. Y.—Near neighborhood patronage.

Hearts Up, with Harry Carey.—One of the best Carey's have run for some time. Will stand boosting. It's time the public had a Carey picture. This one will please all, and they will talk about it.—William Thacher, Royal theatre, Salina, Kansas.—General patronage.

Outside the Law, with Priscilla Dean.—This is the best we have had in a long time. The acting of Lon Chaney and Wheeler Oakman in support of star was very good.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Vitagraph

What's Your Reputation Worth? with Corinne Griffith.—This is an honest-to-goodness picture. Never before were my patrons so pleased with Corinne. Bold hair scene just like Corinne pink (Chuck) theatre, Brooklyn, N.Y.—Neighborhood patronage.

Her Lord and Master, with Alice Joyce.—Very good picture. Pleased well large crowd. All more or less satisfied.—A. S. Carols, Bijou theatre, Jeanette, La.—Neighborhood patronage.

The Scarf Ring, with Alice Joyce.—Very good picture. Patrons say the show has made since The Sporting Dutcches. Book it.—L. C. Jarkey, Opera House, Carthage, N. Y.—General patronage.

Gold Coast, and the Woman, with William Danume.—Produced a show that pleased a record house for me. Good story with fine settings and cast. One of the best pictures we have shown.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.
The Black Gate, with Earle Williams. This star material will go far. Business good on this one. Book it and you won't go wrong.—Warner & Haskin, Maple theatre, Marion, N. Y.—Neighborhood patronage.

State Rights

Isobel (Davis), with a special cast.—Brother exhibitor, this is a wonderful picture. It's great. Second run for me. If you can play this kind don't overlook this one. Lots of stuff. Put a good comedy with it. You can go the limit on this one. Finest picture from our point of view.—Rex theatre, Tooele, Utah.—Local patronage.

It Might Happen to You, (S. & E.) with Billy Mason.—Drew fairly well, but had many complaints. I personally think Billy Mason is good.—Rex theatre, Charles, Mich.—Local patronage.
with Ivy Duke.—Fine picture, well acted
with beautiful scenery both in country
and city. All my patrons liked this
show. Good lesson to people with happy
homes to stay with them.—J. C. Harlan,
Pastime theatre, Humphrey, Ark.—
Neighborhood patronage.

God's Gold (Pinnacle), with Neal Hart.
Neal Hart is getting more popular as
time goes by. Each one better liked
than the last.—W. C. Whitt, Home the-
atre, Anderson, Cal.—Neighborhood pat-
ronage.

Fighting Bill (Pioneer), with Will-
iam Fairbanks.—This series a real
surprise and have brought my attendance
up 40%. Book them and you will be
more than satisfied.—L. Wrench, Granite
theatre, Newark, N. Y.—Neighborhood
patronage.

Jack Hoxie (Arrow).—Have played
four of his five reelers and they are all
good. Jack is getting to be quite a
favorite with the ladies. The kids go
wild over him. You can't go wrong on
Hoxie if you want Westerns and a
favorite star.—William Thacher, Royal
theatre, Salina, Kans.

Honeymoon Ranch (Lubin), with a
special cast.—Good picture. All men
like a good Western like this one. Poor
business.—J. C. Harlan, Pastime theatre,
Humphrey, Ark.—Neighborhood patron-
age.

The County Fair (Tourneur), with a
special cast.—One of the biggest draw-
ing cards of the season. Gave a matinee
and at night the S. R. O. sign went up
in a hurry. Picture pleased immensely.
—Mrs. Frank Paul, Marvel theatre,
Carlisle, Ill.—Small town patronage.

Devil Dog Dawson (Arrow), with Jack
Hoxie.—This is one of the best of
Hoxie's. Pleased all. They all like
Jack. Business only fair on account of
hot weather. You will find all Jack's five
reelers good.—William Thacher, Royal
theatre, Salina, Kans.

Mid-Channel (Equity), with Clara
Kimball Young.—This was a dandy pic-
ture and played to good business. The
star well liked here.—J. J. Carney, Rex
theatre, Phoenix, Ariz.—Neighborhood
patronage.

The Struggle (Canyon), with Franklyn
Farnum.—Just the kind of a Western
that you can please all classes of people
with.—Eugene Samuels, Samuels Palace
theatre, Harvard, Ill.—General patron-
age.

Serials

The Midnight Raiders (Universal),
with Jack Perrin.—Good Western. A
little dark in places.—Charles Kuchan,
Idylhour theatre, Canton, Ill.—General
patronage.

The Flaming Disk (Universal), with
Elmo Lincoln.—This serial starts off
good, but is too long. Could easily be
put in 15 episodes. Two or three of the
middle episodes too short. Elmo does
some good acting, though, all the way
through.—Ernest W. Hatcher, Star the-
atre, Harlem, Ga.—Neighborhood patron-
age.

Hurricane Hutch (Selznick), with
Charles Hutchison.—Screened two ep-
isodes of this one and they were knock-
cuts. Hope the balance is the same, and
if so it will be the best on the market.
There are real stunts and thrills in this
one. Grab it.—Chancellor Bros., Dream-
land theatre, Arcanum, O.—Neigh-
borhood patronage.

Double Adventure (Pathe), with
Charles Hutchison.—Very good serial.
Plenty of action and a good story. Best
Pathe serial in a long time.—Charles
Kuchan, Idylhour theatre, Canton, Ill.
—General patronage.

Miracles of the Jungle (Federa-
ted), with a special cast.—Had a wonder-
ful opening on it. Everyone liked it. Can
tell better about it later on.—Jack
Parsons, Manhattan theatre, Eidorado,
Ark.

The Sky Ranger (Pathe), with a
special cast.—Started well, but is very
slow. On seventh episode, improving.
No kicks. Not many compliments.—
Mrs. W. H. Heiler, Itasca theatre, Alice,
Tex.—Small town patronage.

Velvet Fingers (Pathe), with George
B. Seitz.—Very poor serial. Stay away
from it.—Charles Kuchan, Idylhour the-
atre, Canton, Ill.—General patronage.

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Report Regularly on
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Title .........................................................

Star .........................................................

Producer .............................................

Remarks ..............................................

Title .........................................................

Star .........................................................

Producer .............................................

Remarks ..............................................

Exhibitor .............................................

Name of Theatre .....................................

Transit or Neighborhood Pat-
ronage ..............................................

City .........................................................

State .......................................................
Plan Big Advertising
On Nazimova Picture
Metro Heralds Production
As Star's Greatest

Exploitation and advertising plans of exceptional strength are being drawn by Metro Pictures Corporation for "Camille," the latest Nazimova production, which, according to those who have seen the film in the course of its cutting and titling, is the greatest screen achievement of the Russian star.

Expect First Print Soon
A first print of "Camille" is expected to arrive in New York from the West Coast shortly, according to Charles Bryant, leading man for Nazimova in many of her most successful pictures and co-worker with the star in the adaptation and finishing of productions.

Adapted by June Mathis
"Camille" was adapted by June Mathis, directed by Ray C. Smallwood, and photographed by Rudolph J. Berquist. In the cast is included Rudolph Valentino. Metro announces it has bought three stories for the screen: for Gareth Hughes "The Adventure of a Ready Letter Writer," by Blanche Brace, from the Saturday Evening Post; and "Stay Home," by Edgar Franklin, from Munsey's; and for Bert Lytell, another Saturday Evening Post story, "The Right That Failed," by J. P. Marquand.

Century Has Four for September Publication
During September, Century will publish, through the Universal exchanges, two comedies with Harry Sweet, one with Brownie-Baby Peggy and one with Charles Dreyer. "Stealin' Home," with Harry Sweet and directed by Alf Goulding, will be published on September 7; "Brownie's Little Venus," with Brownie, the wonder dog, and Baby Peggy, the clever 2 year old, and directed by Fred Fishback on the 14th; "High Life," with Harry Sweet, and directed by Alf Goulding, on the 21st; and "A Week Off," with Charles Dreyer and Baby Peggy, and directed by Fred Fishback on the 28th.

Anita Loos Back in N. Y.
After Search for Detail
Anita Loos has returned to New York after a week's visit in Ohio, where she sought inspiration for the titles of the new small town comedy, "Good for Nothing," for Constance Talmadge. Miss Loos also visited the family of her husband, John Emerson, the director and playwright.

Elmer Clifton Has First Production Under Way
Elmer Clifton, who for nine years was associated with D. W. Griffith, announces that he has commenced production on his first independently produced picture. The picture, which is being made at New Bedford, Mass., is described as a spectacle of the sea.

Davies Picture Complete
Cutting and titling of "Enchantment," a forthcoming Cosmopolitan Production starring Marion Davies, has been completed at the International Film studios. "Enchantment" is an adaptation by Luther Reed of Frank R. Adams' story, "Manhandling Ethel" that appeared in Cosmopolitan Magazine. "Enchantment" was directed by Robert G. Vignola.

Loew Circuit Books
Federated Comedies
Strand Theatre Contracts
For Entire Series of Short Subjects
The Federated-Warner comedies starring Monty Banks have been booked solid over the entire Loew circuit for ninety days, and the whole series has been contracted for by the Strand theatre, it is announced by Warner's Exchange, New York franchise-holder of Federated Film Exchanges of America, Inc.

Makes Personal Appearances
Monty Banks is now in the East making personal appearances at theatres in New York and vicinity. "Peaceful Alley," first of the new series of Monty Banks, will be issued on September 15. The fifth Federated-Monty Banks comedy, "Cleaned and Dry," has been completed and shipped from the Warner Brothers West Coast studios to the New York offices of Federated.

Booked by Lynch Circuit
The first Federated-Chester two reel comedy, featuring Snookey, the chimpanzee, shared honors recently with "The Cabinet of Dr. Caligari" at the first run Allen theatre, Cleveland. This series of Chester animal comedies has been booked solid over the Lynch circuit in the South.

Work Begins on "Sisters"
Production has been begun by Cosmopolitan Productions on "Sisters," the Kathleen Norris novel which E. Lloyd Sheldon adapted for the screen. Albert Capellani is directing. Seena Owen plays the leading feminine role.
Equipment Progress

Interior decoration of theatres has now come to be such an important factor in the attraction of patronage that a number of concerns have begun to specialize in this particular class of work.

This is a good thing for the exhibitor for specialization can mean but advancement and the development of an original style for theatres as it has been the case in architecture brought about through the work of many brilliant architects devoting their entire time planning and devising along different lines for this particular problem.

Word from the coast has it that the electrical vacant seat indicator is meeting with considerable favor. It is the product of the Hanson Vacant Seat Indicator Company of Seattle and is so devised that usher can tell at a glance how many seats are vacant in each row and their exact location. An instrument which will perform this essential function successfully should meet with favor.

In the adjoining column space is devoted to telling about a new spot light just marketed by the General Electric Company to offset imperfections in photography caused by lights and shadows. This should be of particular interest to producers of motion pictures and of passing interest to those who keep informed of the various progressive steps of the industry.

High Intensity Searchlight Product of General Electric

Consists of Projector Having 24-Inch Mirror, Inside Which are Mounted the Carbons and Feed Mechanism for the Arc

The constantly growing use of artificial illumination for taking moving pictures, which has come about through the impossibility of obtaining proper effects by the use of ordinary light, has led to the development of a number of special devices.

One of the latest of these is a high intensity searchlight produced by the General Electric Company. The light, which is a small searchlight in general appearance and construction, is not only useful in the studio, to eliminate shadows caused by other forms of lighting, and to get special effects, but can be used for the same purposes outdoors, on location.

It consists of a projector having a 24-inch mirror, inside which are mounted the carbons and feed mechanism for the arc. The latter is entirely automatic in operation, the carbon being fed by a small shunt motor connected across the arc. By this method proper regulation is obtained because changes in the length of the arc are immediately reflected in the motor voltage, causing it to take proper corrective measures automatically.

Carbon Is Rotated

In addition to being fed forward, the positive carbon is rotated, which insures the burning of a large and even crater, which is always maintained at the focal point of the mirror. The arc may be struck magnetically, by means of a push button on the end of a ten-inch cord, which allows for remote control. It is also possible, however, to adjust the carbons manually by handles independently of the motor.

The mirror is of glass, ground, polished and heavily silvered, being flexibly mounted in a ring, and protected by a dome, to allow for expansion due to heat, and to prevent possible injury from concussion. The barrel of the projector, of cast aluminum, is mounted on a movable tripod fitted with an elevating and tilting gear so that a range of from six to nine feet above the floor can be obtained as desired. The tripod also carries a rheostat for voltage control and the contactor which operates the magnetic striking apparatus.

Has Varied Uses

The light can be used either as a spot or flood light, by changing the focus of the beam, or if desired it can be used as a prime flat light by removing the mirror which focuses the rays. It is particularly adaptable where moonlight or sunlight coming through a window or where the illumination of a large setting is desired. It is also useful for back lighting. As the whole outfit weighs only about 500 pounds it is readily moved about to whatever position it is desired.

When used out of doors on location it is supplied with a gasoline motor-driven generator, the whole power plant being carried on an automobile truck.

MOV-EZY THEATRE SEATS TO OCCUPY NEW HOME

Company Leases Plant and Will Begin Manufacture in Two Months' Time

PASSAIC, N. J.—The Mov-Ezy Theatre Seating Company, which will manufacture what is described as a new type of theatre chair, has purchased the mill and property at Willard street and Pierre avenue, Garfield, formerly leased and occupied by the New Jersey Brass Corporation, at a reported consideration of about $50,000.

According to L. C. Toole, president of the company, actual manufacture of product will begin within sixty days. The early activity is due, Mr. Toole said, to the fact that the leased plant has a complete foundry. The main building will be used for assembling. It is also a part of the plan to erect an addition to cost approximately $75,000. In these parts of the seats will be made not coming under the head of foundry work. In commenting further on the enterprise, Mr. Toole said:

New Building Elsewhere

“We are now building seats elsewhere under contract,” said President Toole, “and expect to install some in the Playhouse here, also in Newark and New York theatres next week.

“We purchased property in Wallingford some time ago, intending to build there, but when we found we could buy this property in Garfield, with a complete foundry and large factory building, we were all ready with the proposition. It will be possible for us to have our plant in full running order when our mill is in, and we will be able to do our work and complete the contracts in Garfield.”

Over 500 Employees

“Our product has made a fine impression wherever exhibited and we expect to keep some 500 to 700 employees busy when our mill is in full running order. We have ample space for enlarging the present factory, with 260 feet fronting on the Erie Railroad and a depth of 500 feet.
Interior of the new Bijou theatre, Mobile, Ala., of which Miss Marguerite Luckel is secretary, treasurer and manager, showing stage, screen, orchestra pit and boxes. The Bijou is a First National house and was opened July 11, this year, with "The Kid."

**Install Vacant Seat Indicator**

**Grauman’s Million Dollar Theatre, Los Angeles, Among First to Use Hansen Device, Recent Invention**

Los Angeles, represented in this instance by Sid Grauman of Grauman’s Million Dollar theatre, leads once more by being first to install the latest device for efficiency in seating, by the installation of an automatic electrical vacant seat indicator, whereby the head usher has constantly before him or her a living map of the house, registering instantly, by means of a flash, the vacation of any seat in the house. This is a new invention and it will in all likelihood be manufactured in Los Angeles.

The invention consists of a master keyboard installed in the lobby or any other point in the theatre, with a flash for every seat in the house. The seats are electrically connected with the board, and so wired that when they are occupied the flash remains dark; but as soon as vacated, contact is established by the automatic raising of the seat, and the vacancy is registered on the keyboard until the seat is again occupied and the contact thereby automatically broken.

**Facilitates Seating Task**

By this means the head usher is constantly informed of every vacant seat and the moving in of the throng is facilitated, to the relief of patrons. Flashers in the aisles also indicate rows containing vacancies to the aisle ushers, again facilitating the speed with which the audience can be seated.

Mr. Grauman is so enthusiastic over the device and the success it constantly demonstrated, that he has enlarged on the program, and has ordered an additional duplicate master keyboard installed in his private office; enabling him to see at any moment the seating or vacancy of the house, and to institute corrective measures whenever vacancies are too numerous for his fancy in the receipts through the box office. He expresses himself satisfied that for a theatre of Grauman’s capacity, 2,200, it will enable the seating staff to augment the daily receipts to the extent of $250.00.

**Seattle Man’s Invention**

The inventor is H. J. Hansen, an electrician of Seattle, and the Grauman installation has been made under the supervision of A. Silver, founder of a $350,000 corporation known as the Hansen Vacant Seat Indicator Company, of which he is manager. The president of the company is Dean Johnson, former vice-president of the Tacoma Scandi-

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**WANTED—New and used prints in good condition; also negatives. All types of films except two-reel features. Ellis G. Jones, Forest Hills, N. Y.**

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Hansen Indicators replace part or all ushers. Gives better service at less cost and locates the vacant seats. It will make you a decided profit.

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536 Central Building, Seattle, Washington
Theatres

Providing Comfort for Fans is an Asset. Exhibitors Know This. Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects

Frankfort, Ind.--It is understood that the Columbia Amusement Company is contemplating the erection of a new 800-seat theatre here.

New York--Shampan & Shampan will erect a $50,000 theatre on the north side of De Kalb avenue for Sholnick Brothers, Inc.

Hannibal, Mo.--Work is progressing on the new theatre being erected at Broadway and South Fifth street.

Rockville Centre, N. Y.--Nassau Amusement Company has purchased property on the north side of Observer street on which it will build a $100,000 theatre.

Fairmont, W. Va.--A theatre and apartment building will be erected here by S. H. Jackson.

Gulfport, Miss.--V. A. Anderson is building a $40,000 theatre here.

Washington, D. C.--A $60,000 theatre will be built here by J. S. Leatherman. The contractors are Skinker & Garrett, 1416 F street.

Dunellen, N. J.--Dunellen Amusement Company will erect a theatre on a site near Taylor's hotel in North avenue.

Worcester, Mass.--A series of long term leases has just been negotiated by Paramount Realty Company for property at Norwich and Main streets. A theatre will be erected on the site.

South Fork, Pa.--Keystone Amusement Company is to erect a theatre here to be known as the New Liberty. It will seat 1,200 and will represent an expenditure of $75,000.

Michigan City, Ind.--Michigan City Theatre Corporation will build a 2,600-seat house on the Holman property.

Remodeling

Washington, D. C.--Harry Griswell is to remodel the building at 1215 U street at a cost of $10,000.

Baltimore, Md.--Ford Opera House, Inc., is to spend $30,000 in renovating and remodeling.

Washington, D. C.--Moore Theatre Corporation will repair the building at 713 Ninth street, N. W., at a cost of $40,000.

Los Angeles--Gore-Ramish-Lesser interests will convert the Dome dancing hall at Ocean Park into a modern motion picture theatre.

Youngstown, O.--Karl F. Mogg and Fred Shuttrumpf are converting the old Y. M. C. A. building into a modern theatre.

Ownership Changes

Newton, Kan.--O. K. Mason and L. M. Miller, both of Wichita, have purchased the Royal theatre from G. W. Bays.

Rice Lake, Wis.--E. E. Nevel of Excelsior, Minn., has purchased the Unique theatre from Carl and Elling Jacobson. The house is to be redecorated.

Muscatine, La.--Frank Sable has become owner of the Grand theatre.

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"Let us make your presentation artistic"
Optimism Growing in Mid West, Says Treasurer of Associated Exhibitors

Roy Crawford, a business man of long standing in the Middle West, and treasurer of Associated Exhibitors, Inc., gives, in the statement which follows, his observations of business conditions in the Middle West.

Mr. Crawford has many business interests outside the motion picture industry. This fact gives him a keen insight into conditions as a whole and adds prestige to the statement which he makes.

In addition to his interests in the Novelty theatre, Topeka, Kans., and the Princess, Palace and Regent at Wichita, Mr. Crawford also has interests in the Bank of Topeka, the Farmers National Bank, the Gault Investment Company, the Shawnee Investment Company and the Preferred Life Insurance Company, all of Topeka.

Statement Is Issued

His statement reads:

"One of the outstanding facts apparent to anyone who is a close student of business conditions in that section of the country is the increased optimism and activity of business men which is conducive to certain return of normal conditions, and I wish to say that my observations are based on absolute facts and figures which are gleaned from certain banks and theatres in which I am interested.

"We remember that motion picture theatres were crowded and exhibitors were making loads of money when other business men were complaining about what they called the 'buyers' strike.' And many of them thought that bad times simply could not come into the moving picture business. Many an exhibitor got nervous. And this nervousness communicated itself to the film salesman, with the result that business was far from satisfactory.

Business Takes Jump

"An excellent proof of the fact that in many cases it wasn't so much bad business conditions, but rather a form of psychosis which had fallen on the moving picture people, and with which the hot weather had a lot to do, is, that immediately the cool weather set in, business took a tremendous jump.

"Associated Exhibitors, I am glad to say, did not suffer very much during the general depression, although the effects of the hot weather psychosis were noticeable to a certain degree.

"The executives of Associated Exhibitors displayed their empirical knowledge of psychology by the manner with which they selected the pictures intended for release during the hot weather."

Mentions Company's Pictures

At this point, Mr. Crawford cites the productions selected by Associated Exhibitors for publication during the summer months, "The Rider of the King Log," with its locale in the cold and snow-covered woods of Maine, makes the spectator forget the hot weather, he says. "The Road to London," with Bryant Washburn, carries the theatre-goer to London and gives him views of historical places.

He mentions also the Harold Lloyd comedies as types of pictures which make people forget the heat. "The Family Closet," "They Shall Not Pay," with Lottie Pickford, "Discontented Wives" and "Tropical Love."

"All these pictures," he concludes, "were selected for their strong stories, their excellent casts and their wonderful settings, and will give the exhibitor an opportunity to book pictures which are box office attractions."

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Chicago, Ill.
DeLorenzo in Charge Of Milwaukee Branch
New Celebrated Manager is Popular Among Badger Exhibitors

J. L. Friedman, president of Celebrated Players Film Corporation, has appointed V. DeLorenzo manager of the company's new exchange at Milwaukee.

In going to Milwaukee DeLorenzo returns to his former stamping ground and is well and favorably known by exhibitors in the Wisconsin territory.

Formerly on Chicago Staff

The new Celebrated manager, who has been active in the Chicago offices of the concern, formerly was associated with Universal, Metro and Paramount in Milwaukee.

The expansion of Celebrated at this time is but another indication of the sentiment among leaders in the industry that the coming season will find the business reverting to normalcy and prosperity.

Program Covers Field

As a representative of Federated Film Exchanges of America, Celebrated has access to a large program of productions in addition to other pictures which may be purchased on the state right market. Mr. Friedman maintains on his shelves pictures for every phase of a program.

With September as Independence month, Celebrated's Milwaukee branch should have an auspicious beginning.

Amusement Park to Have Motion Picture Theatre

Frances Kennedy, the vaudeville star, is erecting a $100,0000 dancing pavilion and motion picture theatre opposite the G. A. Mills at Miller, Ind. The theatre will be fully equipped and will play first run pictures. The dancing floor will hold 3,000 people and the theatre will comfortably seat half that many.

"U" Salesman Hurt

Richard Fox, Universal film salesman, was badly injured on Thursday evening near La Salle, Ill., when the conveyance in which he was riding from a nearby town to La Salle fell over a steep embankment. Mr. Fox was rushed to the hospital where it is reported his condition is somewhat improved since Friday.

Playing Pictures

The Windsor theatre, which heretofore has been devoted to vaudeville, will change its policy commencing this week and play only pictures. It is located in a thickly populated North Clark street district and is up-to-date in every respect.

Ten Days of Pleasure

Harry Weiss, manager of Superior Screen Service, with a few exhibitor

Local Exhibitors Meet September 8

A meeting of exhibitors, city-wide in scope, is planned to be held in Shaffer's projection rooms on September 8, at which time numerous problems confronting the local theatre owners will be taken up. Speakers fully acquainted with matters needing early attention by exhibitors have been obtained to address the gathering.

Early indications point to a record attendance, it is said, as local exhibitors fully realize that many of their problems can only be solved through concerted action.

Post cards and letters have already been mailed urging attendance and it is declared by those back of the project that no exhibitor can afford not to take part in the session.

Izaak Walton's, will leave September 1 for Sayner, Wis., for a ten days' tussle with the big ones.

Beadell to Announce "Something Big" Soon

Ben Beadell, erstwhile manager for Associated Producers, is back in the city with a coat of tan that would indicate that he enjoyed one of those real vacations. Ben says he has "something big" to announce within the next few days.

"U" Exchange Outing

Headed by Exchange Manager I. Leserman, District Manager Herman Stern and Sales Manager Morris Hellman, twenty-one Universal salesmen and employees went to Lowell, Ind., on Saturday for a day's outing. Dinner was served at the Schmall hotel, and everyone reports having a good time. It took four automobiles to carry the crowd.

Barbee to Play Serial

Barbee's Loop theatre has booked for first run showing the serial, "Miracles of the Jungle," which is distributed in this territory by Celebrated Players Film Corporation. The picture opened on Monday. William S. Barbee is planning a special business men's show between 10 a.m. and 2 p.m. every day in the week for the entire fifteen weeks.

Resume Showings

Universal announces that commencing this week the regular screenings of current pictures will take place at 2 p.m. each Monday. A special showing of the Universal-Jewel production, "No Woman Knows," is to be held at the Aryan Grotto theatre, Wabash avenue and Eighth street, Chicago, on Thursday morning, Sept. 1, at 11 o'clock.

Miller Claims Record In Rapid Photography

Rothacker's Chief Cameraman Scores 200 Exposures A Second

What is claimed to be a record in rapid photography with an ordinary motion picture camera has just been made by Tiny Miller, chief cameraman at the Rothacker laboratory.

The 8 to 1 ultra-rapid camera makes 138 exposures a second. Miller has scored a 12 to 1 picture, or over 200 exposures a second. According to the Bell & Howell Company, this is the fastest picture ever made with an ordinary camera.

Recently in an iron mine Miller photographed the film of the lowest depth on record by the United States bureau of mines. Shortly before that he is said to have obtained the first closeup of boiling metal in a steel furnace.

As a means of accomplishing the 200 exposures a second, says Miller, "we ran the film from sprocket wheel to shuttle and from shuttle to sprocket wheel through specially-made chutes to prevent the heating of the film during the terrific speed and to prevent jerking of the film in the shuttle."

Wolf Organizes Branch

Nat Wolf, formerly a familiar figure on the Rialto and now manager for Educational at Dallas, Tex., has been at Oklahoma City organizing Educational's new exchange there.

TIRY MILLER
Chief cameraman for the Rothacker Film Mfg. Company.
From where we sit, looks mighty like THE BOOM is on. Notice another new independent exchange is with us. Welcome to the Row—Progress Pictures and with the popular Frank Zambrelo at the helm, Indiana and Illinois exhibitors can look for some big offerings this season.

Julius Alcock of the Superior Screen left for a two weeks vacation, but is keeping his rendezvous a secret. Perhaps Jule is taking on a session of cow pasture billiards in an effort to show his neighbor Wallie Altland how to drive the pill with some sort of accidental accuracy.

Harry Weiss, manager of the Superior Screen exchange, is back again after an extended tour through the territory in his motor car and tells us business is piling in like a real blizzard. With that trunk of contracts he dragged into executive quarters in East Seventh street guess Harry is hitting the target for a 100 per cent register.

Of course with brother Bill Weiss back in the harness after his vacation, a certain amount of credit is due the youngster for the Northern Illinois contracts.

That trip Art Telsr, sales manager for Favorite Players, just concluded is more than likely responsible for the smiles that are now crowning Ike Van Ronkel, peppermint for this live exchange.

With George Levey's car still seeking a buyer, imagine a neat vocal solo would take this gasoline consumer and give the parking space along the Row room for another car.

Harry Phillips, formerly of the local Robertson-Cole exchange, is now affiliated with the F. B. Warren exchange and should show some big set-ins over the South Side territory for his new company. We heard further that B. Tomte, one of Sid Goldman's young proteges, is to make his debut at the sales end of the business and will cover the country territory in and about this point.

Louis Noto, ex-admiral of the Japan navy, who for the past few years has been devoting his energies to the insurance field, tells us—he was never happier in his life than when he tendered the $10,000 cheque to the Krugg family, one of Louis' first clients. Most of us fellows should give Louis an attentive ear, he murmurs a tale of profit to us all.

Les Bamberg of the Interstate exchange left Aug. 27 for Cedar Lake, Wis., to be gone over Labor day, for a wee vacation with the folks. While Les is wild about tennis and all that kind of stuff, this trip may be more serious than we suspect. The young lady's name at present is the big secret.

Two new faces are now greeting the exhibitors from the local Fox branch. Meet both D. Leo Dennison, former D. W. Griffith special representative, and Sam Plame, who needs no introduction to the Central West theatremen. Understand that Sam is to cover the Hoosier state.

Al Gallas, manager of the local Robertson-Cole exchange, received his first managerial thrill last week. With the L&T circuit signing for the entire R-C product, we'll say, great Al, let's hear more like it.

George West, general sales manager for the Recleraft Pictures Corp., arrived at the Chicago office for a brief stop-over visiting Manager Carl Harthill.

Hereafter, if Clyde Eckhardt, manager of Fox exchange, will but notify Mrs. E., the correct locale of his motor equipage, Charlie Fitzmorris and his auto squad will not be annoyed racing up and down the Row, paging Clyde's Cadillac, to find it finally parked in front of the Eckhardt domicile.

Sam Sax, general sales manager for Robertson-Cole, hopped off the train long enough to shake hands with the new Chi manager, Al Gallas, on his way from New York to Indianapolis.

Looks like a winning organization that J. E. Friedman, pres. of the company, has completed. With Sidney Schwartz, formerly of the Blackstone Pictures, handling the West Side, Geo. M. Cahn the North and Northwest sides, Geo. Weinberg the South Side and Jim Castro, former feature salesman of Pathe, handling the feature subjects, Mr. Friedman is now operating an efficient exchange, specializing in the city on the big jungle serial, "Miracles of the Jungle." Besides V. De Lorenzo, all is established a new sales office at Milwaukee, to better serve the Badger exhibitors with J. M. Jacobs covering the Indiana territory from the Indianapolis branch and all "key" points.

William Brimmer, manager of Vitagraph, informs us that Edward Quinan, former Pathe representative, is now a member of the local Vitagraph sales organization and Frank Williams, formerly of the Robertson-Cole, will move into V's office, Aug. 29.

No wonder E. P. Grohe and George Porterfield, general managers of Fitzpatrick McElroy enterprises, nearly lost their arms shaking hands the other day. It seems George had just signed the dotted line for 100 per cent Fox representation on the screens of the F&McE string of theatres.

Well, fellows, s'long for a spell. Eastward bound and while developing a ten beneath of Soi rays, we're going to let George do it while we present from the dear ol' Row. Adios gang.

"What Love Will Do" is Murphy-Walker Feature

"What Love Will Do" is the title selected for the September Murphy-Walker release film by Fox, the subject of which was made under the working title "The Drifter." The story provides the young co-stars, Edna Murphy and Johnnie Walker, with excellent opportunities, it is said, to sustain the reputation they have made as "ideal lovers of the screen."

The story, by Jack Strumwasser, deals with the experience of a youth, strong, healthy and handsome, whose outlook upon life has been embittered by the knowledge that his mother deserted him as an infant, and his father died leaving him alone to struggle with the world.

Seiter Announces Cast

For "The Foolish Age"

Director William A. Seiter of Hunt Stromberg Productions has announced the following cast for "The Foolish Age," which is the first of the R-C Pictures starring Doris May, Doris May as Margy Carr; Hallani Cooley, as Homer Dean Chadwick; Otis Harlan, as "Old Tom Carr; Arthur Hoyt as Lester Hicks; Lillian Worth, as Flossey; Ball Montana, as Ribbs; Spike Robinson, as Cauliflower Jim, and Babe London, as "Fatty Olga."

Theatre to Seat 1,400

DANUBA, CAL.—J. F. Williams will build an $85,000 theatre on his property here. The house will seat 1,400 people.
Universal Plant Now Beehive of Activity
Thalberg Outlines Schedule Which Will Keep Units
Constantly Busy

Universal Film Manufacturing Company has launched the busiest production period in its history, according to reports from Universal City, where the various companies are working on a schedule outlined by General Manager Irving G. Thalberg, who will keep them constantly busy.

Plan Fifty-two Specials

The production schedule will comprise among other pictures fifty-two special attractions and six others described as "super-features." Work is underway or will be commenced soon on the following:

"Man to Man," a Universal-Jewel starring Harry Carey.

"Wild Honey," a Priscilla Dean vehicle different in theme than "Reputation" and "Conflict."

"The GutterSnipe" a Gladys Walton picture directed by Dallas Fitzgerald.

"Roger," Miss du Pont's second starring picture, the first being "The Rage of Paris."


"Kissed," described as a speedy comedy drama starring Marie Prevost.

"The Black Bag," starring Herbert Rawlinson.

"Headin' West," a new Hoot Gibson picture following "Bransford of Rainbow Ridge."

Need Story Material

In the meantime Lucien Hubbard, scenario editor, is searching for additional screen material for the company's stars, especially Miss Dean, Carey, Miss Prevost, Miss du Pont and Gibson.

Tony Sarg Designs Paramount Posters

Paramount has obtained the exclusive services of Tony Sarg, world-famous illustrator and cartoonist, to design posters of Paramount feature comedies. The arrangement with Mr. Sarg was made by J. A. Thorn, manager of the poster department.

The many-sided genius of Tony Sarg is perhaps best known to readers of American magazines through his delightfully humorous illustrations, magazine covers and political cartoons. He is well known both in the legitimate theatre and on the screen as a creator of the artistic marionettes which have delighted grown people as well as children. More recently he has widely extended his audience with a series of shadowgraph comedies for the screen, entitled "Tony Sarg's Almanac."

Hodkinson Pictures Play Rowland & Clark Houses

W. W. Hodkinson pictures were given three simultaneous first runs recently in Pittsburgh, Pa., according to W. F. Seymour, Hodkinson distributor. "The Man of the Forest" played the Savoy, a Rowland & Clark theatre, the week of August 22. The same circuit played "Lavender and Old Lace" at the Regent in East Liberty and "The Journey's End" at the Liberty.

Pioneer Books Many First Runs on Films
Company Says Its Product Goes Into Largest Theatres

Pioneer Film Corporation announces that it has received reports of many first run bookings on the new pictures which the company will handle. Among the theatres contracting for this product are some of the largest in the country, these reports state.

Pioneer points to the fact that it has a strong program from which to choose. In each of its pictures, it says, popular players have been chosen for their casts.

Florence Reed in Lead

In "Indiscretion" Florence Reed has the leading role and supporting her are Lionel Atwill and Garrett Hughes. The former will be remembered for his work on Broadway in David Belasco's "Debrah," while Hughes is a recognized film star. So far as Florence Reed is concerned, her work in "Indiscretion" is said to be the best of her screen career. Beyond the Crossroads, which, under all probability, will follow "Indiscretion," has Ora Carew as its star. It is said that this tense drama has been given master presentation.

Has Sargent Production

Another feature which Pioneer believes will be a sensational hit is "The Forgotten Woman," in which Pauline Starke is featured. This photoplay is a Sargent production and was made, it is said, at a cost exceeding $250,000. Preceding the publication of "The Forgotten Woman," will be "A Millionaire for a Day," produced by Guy Empsey and in which production he appears.

Miniature City Is Built

And Lighted for Scene In Wallingford Feature

One of the big scenes in "Get-Rich Quick Wallingford," which Cosmopolitan Productions adapted from George M. Cohen's stage success, called for a miniature city with moving street cars, lighted dwellings, etc. Jack Kelly, head of the company's electrical department, was told that such a city could not be built and lighted properly.

Kelly, however, solved the problem by designing his own lighting system. All the houses were lighted with specially constructed globes and the trolley cars were propelled up and down the main street by individual motors. The effect obtained exceeded expectations, it is said. "Get-Rich Quick Wallingford," directed by Frank Borzage, will be published soon.

San Francisco Clergyman Bases Sermon on Fox Film

"Over the Hill," the Fox Film Corporation photodrama from Will Carleton's poem, which was made the subject of sermons in the course of its year's run in Broadway, New York, theatres, is receiving the same consideration elsewhere.

Following the opening of a run in San Francisco, "Over the Hill" was chosen by the Rev. Dr. James L. Gordon, pastor of the First Congregational Church, not only as the subject of his Sunday evening sermon, but as that of a question box conducted in the church and of another sermon two weeks later.
GUIDE TO CURRENT PICTURES

AMERICAN FILM COMPANY

Distributed Through Pathé Exchanges

Their Mutual Child, six reels, with Margarita Fisher and Nigel Barrie.
Senseless, five reels, with Charles Clary.
Payment Guaranteed, five reels, with Margarita Fisher and Cecil Van Anden.

ARROW FILM CORP.

Woman's Man, five reels, featuring Romandine Fielding.
Love's Protege, five reels, featuring Ors Carew.
Bitter Fruit, five reels, all star cast.
The Golden Trail, five reels.
Bachelor Apartments, five reels, with Georgia Hopkins.
Tum, feature series, five reels.
A Man from Nowhere, five reels, with Jack Hoxie.
Two Vagabonds, five reels, with Ruby De Remer.
Luxury, six reels, with Ruby De Remer.
The Deceiver, five reels, with Carol Holloway.
The Tame Cat, five reels, with all star cast.
The Man Who Trifled, five reels, with all star cast.
Before the White Man Came, five reels, all Indian cast.

ASSOCIATED EXHIBITORS

Distributed through Pathé Exchanges

The Riddle Woman, six reels, with Geraldine Farrar.
The Devil, six reels, with George Arliss.
What Women Will Do, six reels, with Anna Q. Nilsson.
The Rider of the King Log (Special Prod.).
The Road to London, with Bryant Washburn.

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODUCTIONS

Homespun Folks, six reels, with Lloyd Hughes.
Long Live, six reels, with House Peters and Florence Vidor.
Mother O' Mine, six reels.

J. PARKER REED, JR., PRODUCTIONS

The Leopard Woman, seven reels, with Louise Glaum.
A Thousand to One, six reels, with Hobart Bosworth.
Lover, six reels, with Louise Glaum.
I Am Guilty, six reels, with Louise Glaum.

ALLAN DWAN PRODUCTIONS

The Forbidden Thing, six reels, with James Kirk and Helen Jerome Eady.
A Perfect Crime, five reels, with Monte Blue and Jacqueline Logan.
The Broken Doll, five reels, with Monte Blue.

MAURICE TOURNEUR PRODUCTIONS

The Last of the Mohicans, six reels, with Barbara Bedford.
The Foolish Matrons, six reels.

MACK SENNETT PRODUCTIONS

A Small Town Idol, six reels, with Ben Turpin.
Home Talent, five reels.
She Sighed by the Seaside, two reels.
Made for Kitchen Dancing, five reels.
Love's Outcast, two reels, with Ben Turpin.

J. L. FHOTHINGHAM

The Ten Dollar Raise, five reels.

C. C. FILM SALES

The Victim, six reels.
Dangerous Love, five reels.
The Nightingale of Paris, five reels, with Zany Miens.

CREATION FILMS, INC.

For the Freedom of Ireland, five reels.

EQUITY PICTURES

Keep to the Right, six reels, with Ethel Taliaferro.
Whispering Devils, seven reels, with Conway Tearle.
Midchannel, six reels, with Clara Kimball Young.
Hush, five reels, with Clara Kimball Young.
Strait From Paris, five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY

May 1—The City of Silent Men, six reels, with Herbert Rawlinson.
May 2—Some Shady Girls (Cosmopolitan Prod.), six reels, with Pauline Lord.
May 3—Deception, eight reels. (Special Prod.)
May 5—Chosen Men (Cosmopolitan Prod.), with Barbara La Marr.
May 15—King, Queen, Joker, five reels, with Sid Chapin.
May 22—Too Wise Wives, five reels. (Lois Weber Prod.)
May 22—Sacred and Profane Love, five reels, with Elise Ferguson.
May 28—The Little Tommy, seven reels. (John S. Robertson Prod.)
June 5—The Traveling Salesman, five reels, with Roscoe Arbuckle.
June 6—The Wild Goose, seven reels. (Cosmopolitan Prod.)
June 12—White and Unmarried, five reels, with Thomas Meighan.
June 12—Appearances, six reels. (Donald Crisp Prod.)
June 16—A One Minute, five reels, Douglas MacLean.
June 19—The Bronze Bell, six reels. (Thomas Deane-Vance Prod.)
June 26—Sham, five reels, with Ethel Clayton.
June 26—A Wise Fool, seven reels. (George Melford Prod.)
July 3—The Woman God Changed, seven reels. (Cosmopolitan Prod.)
July 10—Too Much Speed, five reels, with Wallace Reid.
July 10—The Mystery Road. (Brigitte Prod.)
July 17—Life, five reels. (Brady Prod.)
July 24—Bachelor Beaks, five reels, with Dorothy Dalton.
July 31—The Lost Romance, seven reels (Wm. de Mille Prod.)
Aug. 2—The Whistle, six reels, with William S. Hart.
Aug. 14—Passing Through, five reels. (Douglas MacLean-Ince Prod.)
Aug. 21—The Conquest of Canaan, seven reels (Thomas Meighan Prod.)
Aug. 21—Wealth, five reels, with Ethel Clayton.
Aug. 28—Tracy to Marry, five reels, with Roscoe Arbuckle.

FIDELITY PICTURES CO.

The Married Virgin, six reels.
Prorudulous Wives, six reels.

FILM MARKET, INC.

The House Without Children, seven reels, with Richard Talmadge.
The Supreme Passion, six reels.
The Ne'er-do-well, six reels.

FIRST NATIONAL

The Old Swimmimg' Hole, six reels, with Charles Ray.
Passion, eight reels with Pola Negri.
Scrambled Wives, six reels, with Marguerite Clark.
The Kid, five reels, with Charles Chaplin.
Trust Your Wife, five reels, with Katherine MacDonald.
Man-Woman-Marriage, six reels, Holubar-Phillips.
Scrap Iron, five reels, with Charles Ray.
The Passion Flower, six reels, with Norma Talmadge.
The Oath, eight reels, with R. A. Walsh production.
Jim the Pennman, six reels, with Lionel Barwise.
The Girl in the Taxi, five reels, with Mr. and Mrs. Carter Delaney.
Sowing the Wind, five reels, with Anita Stewart.
Lessons in Love, five reels, with Constance Talmadge.
Bob Hampton of Place, six reels (Marshall Vinton).
Gypsy Blood, six reels, with Pola Negri.
Playthings of Destiny, six reels, with Anna Stewart.
Eunice. (Sidney Franklin Prod.)
The Sky Pilot, six reels. (Catherine Curtis Prod.)
Screw Iron, six reels, with Charles Ray.
Wedding Bells, six reels, with Constance Talmadge.
Jack's Bad Boy, seven reels, with Jackie Coogan.
Golden Snare. (James Oliver Curwood Prod.)
Stranger than Fiction, with Katherine MacDonald.
Salvation Nell, five reels, with Pauline Starke.
Nobodu, with Florence Arkin. (R. West Prod.)
The Child Thou Gavest Me. (John M. Stahl Prod.)
The Sign on the Door, with Norma Talmadge.
A Midnight Bell, with Charles Ray.

FEDERATED FILM EXCHANGE

The Midlanders, five reels, with Bestie Love.
Penn of Top Hill Trail, five reels, with Bestie Love.
Hearts and Masks, five reels, with all-star cast.
The Merchant of Venice, five reels, with all-star cast.
The Servant in the House, five reels, with all-star cast.
Dangerous Tevis, seven reels, with all-star cast.

FORWARD FILM DIST.

Youth's Desire, five reels.

FOX FILM CORPORATION

FOX SPECIALS

If I Were King, seven reels, with William Farley.
While New York Sleeps, seven reels, with All Star Cast.
Blind Wives, seven reels, with All Star Cast.
Skirts, five reels, with Special Cast.

WILLIAM FARNUM SERIES

Drag Hattan, six reels.

PEARL WHITE SERIES

The Tiger's Cub, six reels.
The Thief, six reels.
The Mountain Woman, six reel
Know Your Man, six reels.
Beyond Price, five reels.

TOM MIX SERIES

The Texan, six reels.
Prairie Trails, six reels.
The Road Demon, six reels.
Hands Off, six reels.
Riding' Romeo, five reels.

WILLIAM RUSSELL SERIES

The Man Who Dared, five reels.
The Challenge of the Law, five reels.
The Iron Rider, five reels.
Cheater Reformed, five reels.
Bare Knuckles, five reels.
Senor Colorado Pluck, five reels.
Children of the Night, 6 reels.

SHIRLEY MASON SERIES

Girl of My Heart, five reels.
Dearly Beloved, five reels.

GEORGE WALSH SERIES

From Now On, five reels.
The Plunger, five reels.
Number 17, five reels.
Dynamite Allen, five reels.

GOLDWYN LIBRARY SERIES

FILM LIBRARY SERIES

What Happened to Rosc, with Mabel Normand.
The Song of the Summer, with Vivian Martin, a Met more Kendall production.
Godless Men, seven reels.
The Great Lover, six reels.
Just Out of College, five reels.
Roads of Destiny, five reels, with Pauline Fred.

GOLDWYN STAR PRODUCTIONS

The Highest Bidder, five reels.
Prisoners of Love.
The Concert, five reels, All Star Cast.
Guile of Women, five reels, with Will Rogers.
Busty Pulls, seven reels.

GOLDWYN PICTURES CORP.

The Voice in the Dark, five reels.
Boys Will Be Boys, five reels, with Will Rogers.

THE BEST FILM REVIEW

For the Freedom of Ireland, five reels.

EQUITY PICTURES

Keep to the Right, six reels, with Ethel Taliaferro.
Whispering Devils, seven reels, with Conway Tearle.
Midchannel, six reels, with Clara Kimball Young.
Hush, five reels, with Clara Kimball Young.
Strait From Paris, five reels, with Clara Kimball Young.
NOW YOU \n
The amazing 
Story of 
"Fanny herself"

Directed by 
Tod Browning

Edna Ferber

The biggest

Great hit

has been

Carl Laemmle Says:
Knows it.  It's a Universal Jewel.
Jesse L. Lasky presents

Betty Compson in
"At the End of the World"

"Tremendously interesting. The thrills accumulate up to the end, which is superbly done."

"Colorful, thrilling and genuinely entertaining story of adventure, with plenty of romance."—New York Call.

"Picturesqueness the keynote. Unusual groupings, fine lighting and unusual angles lend glamour to the action."
—New York Herald.

Cast includes Milton Sills, Casson Ferguson, Mitchell Lewis, and Joseph Kilgour. Adapted by Adelaide Heilbron.

Betty Compson's first Paramount Picture is one of the season's real sensations

From the play by Ernst Klein
A Penrhyn Stanlaws Production
Scenario by Edfrid A. Bingham

A Paramount Picture
Jesse L. Lasky presents

Gloria Swanson
in Elinor Glyn's
"The Great Moment"

"Oh! What it will do for the box-office of any theatre that books it."—New York Tribune.

"Few stars have such opportunities as Gloria Swanson has in this story. A plot filled to the brim with pungent originalities. Miss Swanson may wait for years for another such role."
—New York American.

"The picture has not only one, but many, 'great moments.' Lavishly staged; the profligate party reaches the apex of achievement. Remarkable costumes."

It's one of the biggest money-makers ever made. Better get your share.

Scenario by Monte M. Katterjohn
Directed by Sam Wood
Cast includes Milton Sills

A Paramount Picture
HER husband was rich but kept her penniless.
The gaming table lured; she plunged with borrowed money.
Then she saw the jewel of the Oriental Prince and the temptation gave to a man who watched, the chance he wanted.
and

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wins

at the

Central Theatre, New York

where crowded audiences
enthusiastically applaud this

WILLIAM FOX

greatest of racing dramas

at matinee and night

performances daily
WILLIAM FOX
presents
WILLIAM RUSSELL
in
SINGING RIVER

Scenario by Jules Furthman
Directed by Charles Gilby

Vigorous Star in unusually vivid characterization

MIGHTIEST OF ALL!
A Thrill of Thrills
Guaranteed In Every Reel
WILLIAM FOX
presents
BUCK JONES
in
TO A FINISH

Story by Jack Strumwasser
Directed by Bernard Durning

Another full-of-action Buck Jones
character picture

FOX NEWS

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First in
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of
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The sensational success of New York, London and Los Angeles

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MARK TWAIN'S
Greatest Comedy

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

The greatest satire in the history of literature

Staged by Emmett J. Flynn

For immediate play dates
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THE CREATOR OF "MICKEY"
Presents

MABEL NORMAND

The Star of "Mickey"
IN "MOLLY O"  
A PICTURE GREATER THAN "MICKEY"
Some pictures are made - most pictures are produced but about once a year a great picture is created by a master

"MOLLY O"

is the GREAT PICTURE OF THE YEAR

It has comedy and pathos, spectacle and drama romance and adventure.

Created by

MACK SENNETT

Starring

MABEL NORMAND

Directed by F. RICHARD JONES

It will be exhibited in every nook and corner of the civilized world.

Booking now at exchanges of ASSOCIATED PRODUCERS, INC

Contracts will be considered in the order of their receipt.
LEWIS J. SELZNICK
Presents

EUGENE O'BRIEN in
"CLAY DOLLARS"
BY LEWIS ALLEN BROWNE
DIRECTED BY GEORGE ARCHAINBAUD

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1921-22 Star Series
A Surprise-Don't Miss It!

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NORMA TALMADGE

Your Patrons Want These Stars
The Sign of A Great Picture

Lois Weber
producer of
"HYPOCRITES" "SHOES"
"TOO WISE WIVES"
"WHERE ARE MY CHILDREN"? etc.

presents
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Theatre

Entire Grubel Circuit

Howard Smith's Palace
Booked for "Runs" after 8 Years

Here is a production that has played America before—everywhere. The big cities for runs; smaller cities for extra days; little towns for double time.

It has been withdrawn from the market for years—and now reappears with added power and appeal, better, according to the trade press, than when first presented to America. Newly edited, new prints, new accessories.

GEORGE KLEINE'S 1921 Screen Revival of QUO VADIS

["Whither, Goest Thou?"]
By Henry Sienkiewicz

Edited by DOTY HOBART
Art Titles by WARREN NEWCOMBE

Now Booked To Play

Seattle, Winter Garden Indefinite run
San Francisco, Savoy Indefinite run
Los Angeles, Clune's Broadway Indefinite run
Providence, R.I., Rialto Week stand
Boston, Colonial Week stand
Aurora, Mass., Modern Week stand
Atlantic City, Bijou Week stand
Missouri, Grubel Circuit Extra days
Wilmington, Del., Aldine Extra days
Evansville, Ind., Majestic Extra days
Honolulu, Liberty Theatres Extra days
NEW YORK GLOBE: The featured film is the least important number of the Criterion bill this week. The real novelty is the Will Bradley fantasy, "Moongold," with the tragedy of Pierrot and Pierrette worked out against a velvety midnight setting.

NEW YORK TRIBUNE: The second novelty at the Criterion is a picture made by Dramafilms called "Moongold." It is the story of Pierrot and Pierrette directed by Will Bradley and it is an extremely beautiful production with a cast including Lois Bartlett, H. Dudley Hawley, Syn de Conde, George Fawcett, Forrest Robinson and others.

NEW YORK MAIL: George Fawcett began the seventh week of a personal extended engagement at the Criterion Sunday in "Moongold." He has been playing there in the De Mille feature and now he is at his best in "Moongold," a most delightful picturization of the story of Pierrot and Pierrette.

NEW YORK SUN: Hugo Riesenfeld has surrounded his main feature with supplemental numbers of rare merit, chief of which is "Moongold," a film play by Will Bradley.

NEW YORK DAILY NEWS: "Moongold," a charmingly fantastical story, of one lorn Pierrot and Pierrette, enters its third week at the Criterion. It is a delicious conceit.

NEW YORK WORLD: "Moongold," a beautiful and romantic bit of screen fiction, is a supplemental part of Mr. Reisenfeld’s Criterion bill this week. ** An unique screen bill and the shorter numbers are the finest of their kind.

ZIT’S WEEKLY: "Moongold" is one of the artistic achievements of the year in motion pictures. Mr. Bradley is one of the front of the well-known artists to take up motion pictures, and, as might have been expected, has produced a picture of extreme beauty.

NEW YORK HERALD: Even more attractive than the Criterion feature is the auxiliary programme, with "Moongold," a charming story of Pierrot and Pierrette, offered by Dramafilms, with a picturesque new device, whereby the lighting is confined to characters and sets and the background remains dark, a system which might well be applied to pictures where the background dwarfs the actors.

DANNY in WID’S: At Criterion, "Moongold." Sufficiently artistic to have been made anywhere. Has abundance of real artistry. Real beauty. Unusual. Shows what can be done with thought. Several magazines will play it up in a big way. Every director should see it to get an idea of what can be done with simple props and black background. Better see it. Should be shown widely. To offset censorship talk.

Dramafilms

moongold

A
will bradley
production

the short subject novelty
sensation of the year-

Here is what the critics say about it
"Douglas Fairbanks has made a great picture. We heard in advance that he had made the most pretentious production of his career, but this is something more than a mere elaborate collection of richly dressed scenes; this is a historical drama as fine as anything the Germans have sent over here, and as impressive as anything that has ever been screened... One director in his enthusiasm said he considered 'The Three Musketeers' the best picture he ever saw. Surely it has all of the elements that appeal to the public—romance, adventure, heart interest and comedy relief... It is like a genuine diamond compared with glittering glass. The scenes are magnificent without being garrish, historically correct without being overdecorative, and the costumes are in keeping with the high tone of the back-ground. Whether it was Mr. Fairbanks, Mr. Knoblock or Mr. Niblo who designed these costumes and settings, or a combination of the three, or an art decorator, we believe he has scored one of the big successes in motion pictures. 'The Three Musketeers' will go into film history as a great picture and in the future, when a director is inspired to make a historical production, he will use the Douglas Fairbanks picture as his goal."

Louella O. Parsons,
in the N. Y. Morning Telegraph.

The newspaper reviews on 'The Three Musketeers' are so extraordinary, so tremendously enthusiastic, that we cannot possibly cover them in a single advertisement. Only a few are quoted from in this advertisement; additional reviews will be found in the current issues of Motion Picture News, Moving Picture World, Exhibitors Trade Review and Wid's Daily.

"For 'The Three Musketeers' is a Fairbanks holiday. For here, plainly is a D'Artagnian that not even Dumas ever dreamed of. He is the personification of all the dashing and slashing men of Gascony that ever fought their way through French novels, all for the smile of a lady. He never fences one man if there are six to fence instead, he never leaves a room by the door if there is a window or roof handy, he never walks around any object (including human beings) if he can jump over them; he scales walls at a bound, carries prostrate damsels over roofs, hurls men one upon another, rides no horse save at a gallop, responds to the call of gallantry at the drop of a hat, and in general makes himself an incomparable D'Artagnian. He makes 'The Three Musketeers' a stirring, even thrilling picture. The most blase spectator will thrill when D'Artagnan fences ten or a dozen men at once, now on the floor, now seemingly on the ceiling, leaping on them from strange heights, tumbling tables over them, throwing them one at another. If you like Douglas Fairbanks, and it is impossible to believe that you don't, you are certain to devour 'The Three Musketeers.'"

N. Y. Times

DOUGLAS FAIRBANKS

presents

"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL BY ALEXANDRE DUMAS

Adaption, Costuming: Research under Edward Knoblock
Direction under Fred Niblo
Photography under Arthur Edeson

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If you are fortunate enough to secure a booking of

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MAKE THE MOST OF YOUR OPPORTUNITY!
Public Demand compels us to hold over

George Arliss
in his sensational triumph

"Disraeli"
for a second week
beginning Sunday

THIS masterly film version of
Mr. Arliss' celebrated stage play,
has scored such an astounding and
emphatic success, that in setting
aside our "one-week" policy, we
are bowing only to the insistent
crowds which have not yet been
able to see this supreme produc-
tion.

MARK STRAND
Broadway at 47th Street
Direction Joseph Plunkett

DISTINCTIVE PRODUCTIONS, INC.,
presents

GEORGE ARLISS
in "Disraeli"

From his celebrated stage success by Louis M. Parker
Directed by Henry Kolker
"A Distinctive Production"

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THIS IS ONLY THE SECOND
TIME IN THE LONG HISTORY
OF THE STRAND THEATRE
THAT A PICTURE HAS BEEN
HELD OVER A SECOND WEEK
IT recently has been announced that the Pioneer Film Corporation is to release a picture entitled "O, Mary Be Careful," starring Madge Kennedy.

This picture was made by the Goldwyn Pictures Corporation in 1917, but release of the picture was withheld.

I am naturally desirous that my exhibitor-friends be informed of these facts.

MADGE KENNEDY
The List Is Growing!

"Adventures of Tarzan"

STARRING

ELMO LINCOLN

(AMERICAN TARZAN)

The Wild Animal Serial Supreme

HERE’S THE PROOF

PRODUCED BY

Great Western Producing Co.
for Weiss Brothers’
Numa Pictures Corp.

Whose Name Will Be Next?

Picturized from the concluding chapters of "The Return of Tarzan" by Edgar Rice Burroughs.

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Arrow Film Corporation can supply independent exchanges with highest class picture subjects. You know our record for successful productions. Every picture we accept for release is judged keenly on the basis of its box-office possibilities.

Exhibitors are turning more and more to independent pictures. They know the good independents hold bigger profit possibilities.

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It's a winner! We know it.
Herman Rifkin says so too.

H. C. Shellenberger

Grace Davison
with Ralph Kellard and Julia Swayne Gordon

LOVE HATE and a WOMAN

Directed by Charles F. Kogan
Produced by J. P. Pictures Corp.

The first of a series of four amazing society dramas, rich in romance, action and splendid box-office qualities.

HERMAN RIFKIN
the master showman of New England, says:

"There is no question but 'Love, Hate and a Woman' is one of the most satisfying pictures ever offered for distribution in New England."

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Is a name to conjure with. It has been absolutely
open lend themselves more readily to picturization
writers. There is never a lagging moment in
action from beginning to end is the keyword of
THERE HAS NEVER BEEN A CURWOOD

"GOD'S COUNTRY"

Is a superb example of the picturized Curwood story. Ideally set amid the Maine woods, it has been well described
as “The Call of the North” and its scenes are of one of the most beautiful parts of “God's Country.” The story is a
powerful study of a depraved nature and the final overthrow of a darkened mind by a guilty conscience. Woven
through the fabric of the tale are the simple loves
of the delightful people who dwell in “God's Country.” The true affection of Poleon and his
pretty daughter; the faithful love of Marie and
Andre and the treachery of the base Dore—all
are shown with the sure touch of a master. The
cast—artists all—depict their several characters
naturally and so surely that the viewer seems to
be gazing at the fast flying scenes of actual
existence.

Vivacious Gladys Leslie, well known in picture
land, is cast as Marie, bride of the young voya-
geur Andre, engagingly played by Fred Jones.
‘Poleon, the music lover, whose violin and beauti-
ful daughter fill his life, is done by Cesare Gravina
a perfect type, while beautiful Hope Sutherland
charming as the affectionate daughter. Dore, the
bad one, wonderfully realistic in his hateful part
is taken by William H. Tooker, known for his fin
characterizations. With this splendid cast,
Director Sidney Olcott, with deft hand, has
built the structure of a photoplay which will
hold the people unwinkingly in their seats thruout the entire six reels of the film.

In addition to this remarkable subject, we have contracted for at least three other Curwood stories picturized during the
seasons of similar calibre.

FOUR EMOTIONAL SOCIETY DRAMAS WITH GRACE DAVISON AS STAR. THE FIRST BEING
“LOVE, HATE AND A WOMAN”—A PRODUCTION OF TREMENDOUS STRENGTH.

In addition we offer a remarkably versatile and meritorious short subject program including 52 two-reel comedies; this
year, we have Ann Little in a 15-episode continued screen story, produced by that master of serial production, Ben Wood.

WRITE US IMMEDIATELY FOR OUR EXCEPT

PROGRESS

808 South Wabash Avenue  "THE GOLDEN"
R CURWOOD
proven that the stories from this author’s trenchant
han do most others—even those of out-door story.
Curwood story—nor a Curwood picture. Intelligent
success.

PICTURE THAT FAILED. GET THAT.

AND THE LAW”
The story is unusual. There is no triangle—no problem to be solved. It is a tale of an Eden and a serpent that entered
there. “Dore” is a villainous whiskey runner, almost caught by the Northwest Mounted police. Escaping, he flees south
ward thru the forest and comes, famished, to the cabin of the simple Poleon and his daughter Oachi. With the unquestioning
hospitality of the country he is received and cared for, only to require the kindness by casting lustful
eyes on Oachi and when opportunity comes, attempting
 to force his unwelcome attentions. In the struggle, Oachi tears from Dore’s neck an amulet
made from a rattlesnake’s tail, which the superstitious man believes protects him and brings him
satanic success. Poleon arriving in the nick of
time, crushes the amulet beneath his boot and
Drives the villain into the forest, a fugitive and
fearful at the loss of his charm. Coming to the
home of the newly wedded Marie and Andre, he
again taken in and again his evil nature prompts
him first to try to interest the vivacious girl in
ales of the cities, and then to work his will by force.
Almost he succeeds when Andre arrives and a ter-
rible fight ends in Dore once more slinking away
into the forest. But not far. Marie is suddenly
sick. Andre goes for a doctor and seeing this,
Dore abducts the sick girl who, rather than submit
to him, escapes during a storm and throws herself
into the swirling waters of the great river. Drift-
ing unconscious into an eddy, she is found by Oachi,
rushed to their cabin and restored to the frantic Andre. Then comes the dramatic ending when justice in the unusual form
of a compelling conscience, drives the guilty Dore to die in the presence of those he had wronged. A strong and action
story, which will be much talked about wherever shown.

FOUR ADVENTURE COMEDY-DRAMAS CO-STARRING NEVA GERBER AND JAMES MORRISON—
“THE YANKEE GO-GETTER” BEING THE INITIAL FEATURE OFFERED.

to the comedies and 14 Sports Pictorials—a most unordinary curtain raiser. Finally as the first of three Serial Features for the
year, "THE BLUE FOX.”

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CHICAGO, ILLINOIS
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Funnier Better

SNOOKY The “HUMANZEE”
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“SNOOKY’S TWIN TROUBLES”

Does Everything a Human Being Does and Does It Better

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The Star Among Comedians
The Comedian Among Stars

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Monty Banks
and
His Broadway Beauties

In a Series of Two-Reel Comedies

The proof of the pudding is in the eating. Marcus Loew has booked these comedies solid for his entire circuit.

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“Put Your Money in Banks”

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To the buyers of “MICKEY” and to those who wish they had—

Here is another of the State Rights “clean-ups” that come once in a lifetime for the independent market. W. N. Skirboll, who bought the rights for Ohio and Kentucky, wires, “Congratulations on ‘Burn ‘em Up’ Barnes.’ You and Johnny and the rest deserve to clean up. Personal opinion is, greatest comedy drama since ‘Mickey’”!

CHARLES C. BURR Offers

JOHNNY HINES

“BURN ‘EM UP, BARNES”

This production was first shown at Loew’s Peekskill Theatre and brought the audience up standing. Played Palace Theatre, Cincinnati, week of August 15th, and broke the house record for the entire summer. Opened August 22nd Mary Anderson-Strand, Louisville, Ky., for four days and was held over for the entire week. Playing week of August 29th Loew’s State, biggest theatre in Cleveland. September 5th, booked for weeks showing, Rowland and Clark’s Liberty Theatre (displacing Wallace Reid in National Paramount week), also plays Savoy and McKeesport, day and date. “Producing more money in Pittsburgh for Columbia Film Service first week than the initial payment on the territorial rights.”—Columbia Film Service.

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No Longer a Prospect—Now a Gold Mine!

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BUSTER KEATON
Comedies

The First Release is
“The Playhouse”

Presented by Joseph M. Schenck; written and directed by Buster Keaton and Eddie Cline.

Released on an independent basis
(Not sub-franchise pictures)

ASSOCIATED FIRST NATIONAL PICTURES, Inc., through a special arrangement with Joseph M. Schenck, will release during the coming year six Buster Keaton comedies.

The first one's a riot! We've seen it. We can recommend it as first-water comedy—the kind that sparkles—the kind that gets the BIG laughs—a real texture in two reels.

Every exhibitor who has had his eyes open for the big things knows of the remarkable rise of Buster Keaton to the place where his comedies are featured on every program.

With his new high quality productions there is no question where they belong—as the feature.

We can assure you the entire series will be just as good as the first one—or BETTER—because we know something of Mr. Schenck's production plans. With Buster Keaton to go, and with the plan for stories and production, there's nothing to it. You can't beat 'em.

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KANSAS CITY—Standard Film Corp.
LOS ANGELES—Clute Film Exchange
MILWAUKEE—Mid-West Distributing Co.
MINNEAPOLIS—Elliott Film Corp.
NEW YORK CITY—Ay-won Film Corp.
OMAHA—Fontenelle Feature Film Corp.
PHILADELPHIA—Consolidated Film Exchange
PITTSBURGH—S. & S. Film & Supply Co.
The Supreme Court of the Screen hands down a verdict—an opinion that money couldn't buy!

SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To: Associated First National Pictures, Inc.

Gentlemen:

We wish to advise you that the majority comment on your photoplay "ONE ARABIAN NIGHT" reviewed by The National Board of Review on July 22, 1921 was as follows:

ENTERTAINMENT VALUE: UNUSUAL

ARTISTIC VALUE:
- Dramatic interest: UNUSUAL
- Narrative: EXCELLENT
- Technical handling: DEFT AND SURE
- Acting: EXCEPTIONAL
- Photography: EFFECTIVE
- Costuming: EFFECTIVE
- Atmosphere: EXCEPTIONALLY CONVINCING
- Historical value: UNUSUALLY INTERESTING FOR ITS TREATMENT OF THE RELIGION PERIOD OF ORIENTAL FICTION.

GENERAL COMMENT: THIS VIVID, SWIFT-MOVING PICTURE IS THE PEER OF ORIENTAL DRAMAS ON THE SCREEN. IT HAS THE TRUE ATMOSPHERE OF AN ARABIAN NIGHTS' TALE AND RATES HIGH AS ONE OF THE EXCEPTIONAL PHOTOPLAYS OF THE YEAR. IT HAS BOTH DRAMATIC INTENSITY AND COMIC RELIEF OF AN UNUSUAL ORDER. THE ACTING OF JOSEF NEGRI MAY BE SAID TO BE THE FINEST AND MOST CONVINCING OF HER CAREER. THE AMERICAN PUBLIC AND THE SUPPORTING CAST IS ONE OF GREAT ABILITY.

Note: Do you realize that this report calling it "the peer of Oriental dramas" means that, in the opinion of competent and disinterested judges, it is the best of its kind yet made?

That's why it's BIG
Industry-Wide Representation

By MARTIN J. QUIGLEY

In last week's issue this publication proposed a question aimed to crystallize the thought of leaders in the industry to the effect that the business stands in serious and immediate need of a central committee, representing all branches, which shall be in a position to act unitedly and effectively on the great problems of the hour.

The question revealed no new need of united representation, neither did it suggest any course of action that has not been long in view as an absolute necessity; it simply made plain the plan and also the solution which, by common consent, is recognized as the course which inevitably must be followed. Incidentally, the response to the question has been of a character that is really encouraging to those who anxiously await a change toward better representation of the industry as a whole. Significant developments may be expected at an early date.

Cognizance should be taken of the splendid work along this line that has been undertaken by the Associated Motion Picture Advertisers, Inc., which has set out in a thoroughly unselfish manner to lend a hand in bringing about, in whatever manner deemed best by the leaders of the industry, the greatly desired end of united and effective representation before the world.

* * *

EXHIBITORS, through sad experiences in the past, are naturally apprehensive toward propositions which contemplate the pledging of their screens and their general cooperation. They also may be expected to look askance at any organization, formal or informal, which is not directly and wholly answerable to themselves. They have had no little struggle in maintaining the identity of their organization and in consequence they are not inclined to view with immediate enthusiasm cross membership arrangements.

Once, however, that the good faith and real purpose of the central committee arrangement is made plain — and we believe this now stands accomplished — there need be no doubt of the earnest and invaluable support of the organized exhibitor.

One fact must be made plain above all others: It is that any central committee, formed to consider and act upon the general abstract problems facing the whole industry, bears no relationship whatsoever to existing organization and is not offered as a substitute, nor is it intended to either augment or curtail any of the usual functions of any of the existing organizations, notably the exhibitors' organization.

* * *

REGARDLESS of what sort of organization is effected among producers and distributors, such an organization would remain only mute and helpless without the screens of the nations — and the sole authority over these screens shall ever remain with their owners, excepting only such authority as will be delegated and it may be safely assumed that no general authority over the screens will ever be delegated outside of the exhibitors' own organization.

This reveals very plainly to our mind that the eventual solution of the whole problem remains with the exhibitor. Without his sanction and cooperation no progress whatsoever can be made. The influence of the producer and distributor in matters of the industry's defense where propaganda is necessary is no greater than that of a piece of film locked up in a can. The exhibitor alone can give voice to the industry's arguments.

In the central committee arrangement that is contemplated the organized exhibitor should insist upon and should receive the fullest possible guarantees of just what is contemplated, and just how and by whom it is to be done. With this made plain he can then conscientiously contribute his all-important support toward making possible effective representation of the industry.
The latest brickbat from Dr. Wilbur F. Crafts comes in the form of a resolution calling upon the United States Senate "to investigate the motion picture industry." In this instance Dr. Crafts' mouthpiece is Senator Myers of Montana. Dr. Crafts will be remembered as that engaging personality who one moment assures the attitude of aiding to help the industry to greater accomplishments and at another moment is found busily engaged in attempting to convict the industry as guilty of a fantastic assortment of crimes.

* * *

In the fiscal year ending June 30 the government collected $6,008,108 on the five percent film rental tax. For the preceding year the same source yielded only $4,381,276. These figures reveal that for the year preceding June 30 the amount of domestic film rentals was $120,162,160 and for the preceding year, $87,629,520—meaning an increase for the year ending with the past theatrical season of $32,536,640.

There doubtless is no set of figures available at this time which more graphically depicts the tremendous commercial development of the industry during the past season. The exhibiting branch of the industry can admit without hesitancy that during the period in question it witnessed its period of greatest commercial gain, yet it contributed more than thirty-two million dollars additional for film rental over the preceding year.

The government statistics have placed the amount of film rentals at a figure which is from ten to fifteen million dollars greater than the average estimate of grade experts—a matter which is both surprising and encouraging.

* * *

This huge increase is due directly to higher rentals—a condition which increased production costs required and which greater patronage at higher admission prices permitted.

* * *

When statistics for the current year are available it will be found that the producers' revenue has been lowered materially. Even if conditions during the coming Fall and Winter permitted of a return to the old order, the record of the past two months is such that the mark of last year will be missed by many millions.

* * *

The government's record during the fiscal year ending June 30 last doubtless will stand for some time as the high-water mark of distributors' receipts. And it is with this thought in mind that operations for the coming season must be carried on.

Re-Takes

J. R. M.

Some Lament

"The press agent of the Capitol theatre, York, bellows the life he leads. Listen to this:"

"Oh dear, what a struggle my life has become, signed a theatre press agent of moviedom. With all these 'legitimate' shows cutting cops I scarcely can get a news note in the papers."

"Rich are the bits that are going to waste, seasoned to tickle the dear public taste; with coaxing and pleading and tears I'm appealing 'em."

"But all I can do is just keep sending 'em." —M. L. W.

At that, it is a hard row that these press agents have to hoe. About the only way they can break into the news columns some days is to take a meat axe and cleave off the top of the boss' head, then they get a little space, with a picture and everything. But it's awfully hard on the boss. So we don't advise doing it, every day.

Mary Removed 'Em

The chiroprists of the country recently held a convention in Los Angeles, and one day visited the Brunston studios to watch Mary Pickford making scenes for "Little Lord Fauntleroy." Who are those people? asked Mary, somewhat annoyed. "They're corn doctors." "Well, remove 'em," she insisted, and went on with the scene.

Big News of the Week

Bennie Ziedman is the head of a producing company and will make "My Wandering Boy."*

Poor Clara

Clara Smith Hamon made a picture, "Fate," and now she can't sell it and her brokers want their money. Cruel Fate!*

If She Dies—They're Toaststools

A Chicago paper says: "The safest way to eat mushrooms is to let a cow do it." So if you are fond of mushrooms, have a cow. To the leg of your dining room table and feed her the doubtful fruit, before you try it.

Watch Ye Step

With two members of the Herald staff in New York on vacation this week, little old Broadway had better behave itself or our Jay Schreck and Joe McHenry will expose the whole works.

Sound Fishy

It has been a great season for big fish stories, and big golf score stories. One is about as bad as the other, and while we wouldn't accuse anyone of downright lying, we'll say they're awful careless with the truth.

Life of Movie Magnate

Conference at 9 o'clock, a conference at 10. And just before the noon hour a conference again. They hustle back from lunch, a conference at one, It seems to us a mystery that any work is done.

"Business of towing a nickel to see who pays for feed."
"Have Violated No Law" Say Executives of Famous Players

Issue Prompt Reply to Charges by Commission

Six Corporations and Six Prominent Film Men Cited to Appear Before Federal Body

By EDWIN S. CLIFFORD
Managing Editor, Exhibitors Herald

"We will demonstrate at the hearing upon the complaint of the Federal Trade Commission that we have conducted our business in strict accordance with the law."

This is the reply of executives of the Famous Players-Lasky Corporation to a formal complaint of the Federal Trade Commission charging unfair competition and violation of the Clayton Act by the Famous Players-Lasky Corporation and eleven other respondents.

Investigation Continued Fifteen Months

The action of the Federal Trade Commission comes at the conclusion of an investigation which extended over a period of fifteen months. The report is voluminous, covering eleven pages of closely written matter, approximately 6,500 words.

The following corporations and individuals are made defendants:

Famous Players-Lasky Corporation.
The Stanley Company of America.
Stanley Booking Corporation.
Black New England Theatres, Inc.
Southern Enterprises, Inc.
Saenger Amusement Company.
Adolphe Zukor, president of the Famous Players-Lasky Corporation.
Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation.
Jules Mastbaum, president of The Stanley Company of America.
Alfred S. Black, president of the Black New England Theatres, Inc.
Stephen A. Lynch, president and general manager of the Southern Enterprises, Inc.

Adolph Zukor (named in the complaint Adolphe Zukor) and Jesse L. Lasky are the two men who built up the Famous Players-Lasky Corporation. The last four individual's named are the active heads of four of the largest theatre chains in the United States.

First Hearing Set for October 20

The first hearing on the charges is scheduled for October 20 in the offices of the Federal Trade Commission at Washington, D. C., at which time the defendants will have the right to appear and show cause why an
Mr. Freeman added that Southern Enterprises would welcome the fullest investigation.

**Main Hearings in New York**

Byron L. Shinn, attorney in charge of the New York office of the Federal Trade Commission, who made the preliminary investigation leading up to the Federal action, said that while the first hearing will be held in Washington on October 20, New York will be the scene of most of the official delving into the activities of the firms in question. Other hearings, he said, would be held in every locality throughout the country in which the Famous Players-Lasky Corporation and other defendants own or control theatres.

The charges of the complaint served on the Famous Players-Lasky Corporation, its subsidiaries and officers, are contained in fifteen paragraphs. Paragraph 2 alleges that the distribution of more than 30,000 films every week by the respondent throughout the United States and foreign countries.

It is stated in Paragraph 3 that in the calendar year 1920 there were approximately 18,000 theatres exhibiting motion pictures in the United States; that about 20,000,000 people every day spent approximately $4,000,000 in cash to see exhibitions of motion pictures.

**67 Cents in Every Dollar**

Paragraph 4 states that in 1920 about 6,000 American theatres showed Paramount and Paramount-Artcraft pictures exclusively and that about 67 cents of every dollar expended to enter motion picture theatres was paid to enter theatres showing Paramount and Paramount-Artcraft films, only.

Paragraph 4 describes in some detail how motion picture films are distributed through exchanges, which are the agencies or offices which directly negotiate and place the motion picture films with exhibitors, who own, control or direct the theatres in which the pictures are displayed. It is further explained that the “booking” of a picture is the making of a contract between the producer or distributor and the exhibitor. This explanation goes on to show that first showings of a film are released in “key cities,” there being eighty-eight such key cities in the United States. These cities are named in Paragraph 4.

Paragraph 5 sets out that in 1916 the motion picture industry was comprised of three units, producers, distributors and exhibitors, none of which were affiliated with the others. It sets out also, that the three leading concerns in the industry were Bosworth, Incorpor-\[ed\], with a capital stock of $10,000; Jesse Lasky Feature & Play Company, Incorporated, capitalized at $5,000,000 and Famous Players Film Company, incorporated at $2,500,000. These three concerns at that time produced respectively per year, twelve, thirty-six and forty-eight feature photo plays. They were in competition with each other and had among their artists the most prominent and most popular motion picture actors and actresses and the most efficient advertising and public relations men in the industry. Adolph Zukor was the owner of the Famous Players Film Company.

**Claim Conspiracy to Control**

Paragraph 6 of the complaint declares that the Famous Players-Lasky Corporation, Adolph Zukor and Jesse L. Lasky combined and conspired to secure control and monopolize the motion picture industry and to restrain, restrict and suppress competition in interstate commerce in motion picture films. In pursuance of this conspiracy and combination the complaint charges that the respondents acquired in 1916 Bosworth, Inc., Jesse L. Lasky Feature and Play Co., Inc. and Famous Players Film Co., and that since the time of such acquisition the Famous Players-Lasky Corporation, has, and still owns, the whole of the stock of the firms mentioned, and that the effect of such acquisition has eliminated competition between such corporations and tends to create a monopoly in such commerce in the motion picture industry.

Paragraph 7 sets out that prior to incorporation of the Famous Players-Lasky Corporation in July, 1916, the three concerns mentioned released and distributed all of their picture films through Paramount Pictures Corporation of New York; that the Paramount concern at that time was distributing 104 motion pictures films annually, and being at that time the only distributing agency having facilities for nation-wide distribution, its trade mark name of "Paramount Pictures" became well known among exhibitors and the public; that in distributing these films for first runs and exhibitions the Paramount concern pursued a plan known as "closed booking" whereby these pictures were leased to exhibitors on the condition that they would lease the entire 104 pictures and would not lease or exhibit pictures of any competitor; that under this plan no exhibitor could lease a single first run, but as to the second and third, runs, a different policy was pursued, exhibitors not under contract with the Paramount Pictures Corporation being able to contract for any picture they desired, and while there was no competition among Bosworth, Inc., Jesse L. Lasky Feature & Play Co., Inc., and Famous Players Film Co. for the leasing of films for first runs, there was free and open competition for the second and third runs or repeats.

**Organization of Artcraft**

It is charged in Paragraph 8 that the...
CIRCUIT HEADS ACCUSED BY FEDERAL TRADE COMMISSION

From left to right are JULES E. MASTBAUM, head of the Stanley Company of America and the Stanley Booking Corporation; E. V. RICHARDS, JR., secretary and general manager of the Saenger Amusement Company, and ALFRED S. BLACK, president of the Black New England Theatres.

respondent, Famous Players-Lasky Corporation, in furtherance of the conspiracy and combination charged, by its president Adolph Zukor sought to acquire the Paramount Pictures Corporation. Failing to do so and to evade former contracts, it is alleged, Zukor incorporated the Artcraft Pictures Corporation in 1916, the corporation engaged in competition with the Paramount Corporation in leasing and distributing motion picture films. It is charged that at that time of its organization in 1916 the respondent, the Famous Players-Lasky Corporation, employed many popular film stars, and as the contracts with certain of these stars expired they were not re-engaged by the respondent, instead the respondent and Adolph Zukor organized certain new corporations and induced these stars to make service contracts with these newly formed corporations. In this manner the respondent and Zukor caused to contract with the Artcraft Pictures Corporation, whereby the films of these stars were exclusively leased and distributed through the Artcraft Pictures Corporation instead of through the Paramount Corporation. It continues that shortly thereafter the Paramount Corporation because of the threatened impairment of the value of their holdings through the loss of pictures depicting these stars became desirous of disposing of their holdings, and in 1916 the Famous Players-Lasky Corporation acquired the whole of the stock and share capital of the Paramount, the concern which had been in competition with the Artcraft Pictures Corporation. The complaint declares that the effect of this acquisition of the Paramount Corporation by the Famous Players-Lasky Corporation has been and is to eliminate competition in interstate commerce and that it tends to create a monopoly, and that after the acquisition mentioned both the Paramount Corporation and the Artcraft Pictures Corporation ceased to function and were dissolved and that thereafter the Famous Players-Lasky Corporation in addition to producing films entered the business of leasing and distributing such films directly to distributors without employing the medium of any distributing agency, and advertised to the trade and public such films as Paramount-Arcait Pictures and Paramount Pictures.

Tells of Independent Contracts

In Paragraph 9 it is set out that after the respondent had acquired the concerns mentioned, and pursuing the conspiracy and combination to control the motion picture industry, it inaugurated a policy of affiliating with it certain independent producers whose productions were of such quality and popularity that they were in great demand. It further declares that such independent producers by contract leased and distributed their films through the respondent corporation and in the same manner as the respondent’s films, and that these independent productions are advertised and displayed as Paramount-Arcait Pictures and Paramount Pictures. These independent producers are Thos. H. Ince, Mack Sennett, The Cosmopolitan Productions, Mayflower Productions, Geo. Fisz Mau- rie’s Productions, Sidney Chaplin Productions, Loew Weber Productions, Wm. D. Taylor’s Productions, George Mil- ford’s Productions, William A. Brady’s Productions.

Paragraph 10 charges that in May, 1919, in accordance with the conspiracy already described the respondents, Famous Players-Lasky Corporation, Adolph Zukor and Jesse L. Lasky incorporated the Realart Pictures Corporation, which corporation is engaged in producing, leasing and distributing films in commerce throughout the United States. The respondents named, it is charged, caused the Realart Pictures Corporation to maintain offices, exchanges and a selling organization separate from that of the Famous Players-Lasky Corporation and concealed the respondent’s ownership of the Realart Pictures Corporation, holding the latter out to the trade and public to be wholly independent and not affiliated or connected in any way with the respondents; and that many exhibitors who did not desire to lease Famous Players-Lasky films, did lease Realart Pictures Corporation films in the belief that they were not made or produced by the Famous Players-Lasky Corporation.

Discusses Theatre Buying

Acquisition of motion picture theatres through coercion and intimidation of owners into selling their theatres after threats of erecting competing houses and of interfering with their film service as a furtherance of the conspiracy also charged in the complaint is declared that in 1919 the respondents entered into a comprehensive plan of extending the corporation’s activities by the acquisition of theatres particularly in the key cities. In pursuance of this program the respondents conspired, the complaint alleges, with the Black New England Theatres, Inc., of which Alfred S. Black is president, to secure control of the distribution and exhibition of motion pictures in Maine, New Hampshire, Vermont and Massachusetts, and that by acquisition of 90% of the stock of the Black New England Theatres, Inc., the respondent controls more than sixty theatres in the states mentioned. This has, it is charged, either entirely or excluded independent producers from that territory or causes independent producers to lease their theatres a loss or upon undesirable conditions.

The complaint declares that further pursuing this program the respondents, in connection with the Stanley Co. of America, which owned or controlled more than fifty-seven theatres in Pennsylvania, western New Jersey and Delaware; and with the Stanley Booking Corporation, owned by the Stanley Company of America, to secure control of the motion picture industry in this territory, and that as a result of this conspiracy the Paramount Pictures and Paramount-Arcait Pictures are either shown exclusively or are given a preference over others in this territory, and that well known independent producers are either entirely excluded or are only able to lease their films at a loss or under undesirable conditions. It is declared that in acquiring this control theatre owners have been coerced and intimidated into selling their theatres or into giving the respondents the exclusive rights to booking motion pictures for their theatres.

Charges Southern Monopoly

The same program was followed, the complaint charges, as regards the Stephen A. Lynch Enterprises Corporation which owns and operates theatres in the Atlantic and Gulf States from North Carolina to Texas and in Tennes- see, Arkansas and Oklahoma. The same program was carried out, the complaint
How Federal Trade Commission Describes Famous Players-Lasky

The Federal Trade Commission in its charges makes the following statements in regard to the Famous Players-Lasky Corporation:

That "the Famous Players-Lasky Corporation is now the largest concern in the motion picture industry, and is the biggest theatre owner in the world, owning more than 1,800 theatres in the United States, Canada and has numerous other affiliations with other companies in many countries." It has formed producing companies in Germany, Scandinavia, Russia, France, Canada, and has subsidiaries in New York, London, Buenos Aires, Rio de Janeiro, Shanghai, Tokyo, and Manila.

That it has branches in twenty-eight of the principal cities of the United States and Canada, and in twenty cities in Latin America, and has 180 subsidiary corporations engaged either in the producing, distributing, or exhibiting motion pictures.

That it possesses seventeen theatres in Missouri known as the Koplak circuit and has acquired theatres in Los Angeles and San Francisco. It has also incorporated the Famous Players California Corporation with a capitalization of $120,000,000 to operate the Imperial and other theatres throughout California. It has also acquired or controls theatres in Colorado, New Hampshire and an interest in Lowes’ Ohio Theatres. It has control of six theatres in Cleveland and theatres in other cities throughout Ohio.

That the complaint declares that acquisition of many of these theatres was accompanied by coercion and intimidations of theatre owners into selling their theatres or into giving respondents exclusive rights to book pictures for their theatres by threats of erecting competing houses or by interfering with film service and causing cancellation of contracts and by other means.

Paragraph 13 of the complaint declares that in furtherance of this conspiracy the Famous Players-Lasky Corporation acquired the New York Independent Theatre, the Criterion, the New York Theatre and the New York Roof, at a cost of $3,200,000; that respondents acquired the Rivoli and Rialto in the same district of New York City as well as the property on which the Putnam Building is located, where it is proposed in the future to erect a thirty-story building to cost $8,000,000 and to contain a motion picture theatre.

List Recent Activities

"The Famous Players-Lasky Corporation," this paragraph states, "also acquired the stock of Charles Frohman Incorporated, which leases the Empire Theatre building and houses the Empire Theatre Company, and last year the Roxy Theatre Company, which operates the Roxy Theatre in the United States, and owns part of the stock of the Star Amusement Company which holds a ninety-nine year lease on the present New York Theatre in Madison Square Garden at the present time, upon which site the Famous Players-Lasky Corporation is engaged in erecting a new theatre. This theatre will be connected with the present theatre building and will be operated as a single house for the showing of pictures. The new theatre will have a seating capacity of 3,000 and will be equipped with the latest technical apparatus. The new theatre will be erected in the course of three months and will be ready for operation in the fall of the year.

The Famous Players-Lasky Corporation proposes in the near future to erect an office building on Lafayette Street, New York, the building of which has been delayed in the course of the construction of the New York theatre. The building will be a multi-story office building and will house the New York office of the Famous Players-Lasky Corporation. The building will be erected in the course of three months and will be ready for occupation in the fall of the year.

The Famous Players-Lasky Corporation is engaged in the construction of a new theatre in Chicago, which will be ready for operation in the spring of the year. The new theatre will be a multi-story building and will house the Chicago office of the Famous Players-Lasky Corporation. The building will be erected in the course of three months and will be ready for occupation in the fall of the year.

The Famous Players-Lasky Corporation is engaged in the construction of a new theatre in Los Angeles, which will be ready for operation in the spring of the year. The new theatre will be a multi-story building and will house the Los Angeles office of the Famous Players-Lasky Corporation. The building will be erected in the course of three months and will be ready for occupation in the fall of the year.

The Famous Players-Lasky Corporation is engaged in the construction of a new theatre in San Francisco, which will be ready for operation in the spring of the year. The new theatre will be a multi-story building and will house the San Francisco office of the Famous Players-Lasky Corporation. The building will be erected in the course of three months and will be ready for occupation in the fall of the year.

The Famous Players-Lasky Corporation is engaged in the construction of a new theatre in Toronto, Canada, which will be ready for operation in the spring of the year. The new theatre will be a multi-story building and will house the Toronto office of the Famous Players-Lasky Corporation. The building will be erected in the course of three months and will be ready for occupation in the fall of the year.

The Famous Players-Lasky Corporation is engaged in the construction of a new theatre in Mexico City, which will be ready for operation in the spring of the year. The new theatre will be a multi-story building and will house the Mexico City office of the Famous Players-Lasky Corporation. The building will be erected in the course of three months and will be ready for occupation in the fall of the year.

The Famous Players-Lasky Corporation is engaged in the construction of a new theatre in Buenos Aires, which will be ready for operation in the spring of the year. The new theatre will be a multi-story building and will house the Buenos Aires office of the Famous Players-Lasky Corporation. The building will be erected in the course of three months and will be ready for occupation in the fall of the year.

The Famous Players-Lasky Corporation is engaged in the construction of a new theatre in Paris, France, which will be ready for operation in the spring of the year. The new theatre will be a multi-story building and will house the Paris office of the Famous Players-Lasky Corporation. The building will be erected in the course of three months and will be ready for occupation in the fall of the year.

The Famous Players-Lasky Corporation is engaged in the construction of a new theatre in London, England, which will be ready for operation in the spring of the year. The new theatre will be a multi-story building and will house the London office of the Famous Players-Lasky Corporation. The building will be erected in the course of three months and will be ready for occupation in the fall of the year.
First National to Handle Associated Producers Film

Contracts Signed for Taking Over of Distribution of Entire Product—Pictures Continue on Open Market Until January 1, 1922

(Special to Exhibitors Herald)

NEW YORK, Sept. 7.—A contract for the distribution of the entire output of Associated Producers by Associated First National Pictures, Inc., was signed September 2 at the Congress Hotel, Chicago, by Robert Lieber, president of the Associated First National and Oscar Price, president of the Associated Producers.

Under the new arrangement, the Associated Producers' contracts will be sold partly on the franchise plan and partly on the open market basis.

Agreement Covers Three-Year Period

The term of the contract is for a period of three years with a provision of renewal for the exercise of options. Under the contract, the distribution system of First National will absorb the one heretofore maintained by Associated Producers and that company will, as soon as possible, transfer its distribution activities to First National.

All contracts in existence between exhibitors and Associated Producers, which are valid, will be carried out.

Al Lichtman to Continue

Al Lichtman will continue as general manager of Associated Producers and will represent Associated Producers in its relations with First National. There will be an Associated Producer representative in each First National exchange.

First National will be in a position to look all Associated Producer pictures on or before October 15.

A new comedy department will be opened by First National which will have a special sales force at its disposal. Associated Producers' contribution to the program of comedies will be twelve two-reel Mack Sennett comedies a year and six special Mack Sennett comedies starring Ben Turpin.

Pictures Now on Open Market

On account of existing contracts between Associated Producers and exhibitors, all Associated Producers pictures published from now until January 1, including the picture hereofore released, will be distributed entirely on the open market. These pictures are available to every exhibitor in the country after January 1, 1922.

Hal Olver Joins R-C

(Special to Exhibitors Herald)

NEW YORK, Sept. 6.—Hal Olver, formerly with Paramount and Goldwyn exploitation field forces, has joined the R-C Pictures Corporation. His first undertaking will be editing "Ye Towne Crier," an exploitation aid for exhibitors.

Musicians Yield on New Disputed Point

(Special to Exhibitors Herald)

KANSAS CITY, MO., Sept. 6.—Again, after much squabbling and arguing, the Musicians Protective Association has yielded another point to Kansas City exhibitors and directed its orchestras in the five big down-town motion picture houses. The last strike on the part of the musicians was August 17. Since that time first-run theatres have been without orchestras.

The dispute centered about the lapse of time in the expiration of the old contract between musicians and employers. August 1 was the new contract provides for the same wage scale but calls for a six-hour day instead of five hours and a half. The point at issue was whether the musicians should work six or five and a half hours during August. The last dispute involved the pay of the organists. Each theatre has two organists and the musicians' organization contended that one of the organists should be considered a lessee and receive 50 per cent more pay. The exhibitors stood their ground, refusing to be dictated to, and the musicians yielded.

Charlie Chaplin Sues Rollo Sales Company

(Special to Exhibitors Herald)

NEW YORK, Sept. 6.—Charlie Chaplin's last official action before leaving for a visit to his old home in London was to file an injunction suit seeking to restrain the Rollo Sales Corporation from selling photoplays bearing the comedian's name either in title or subtitle. The complaint recites that the defendant corporation purchased from the Lone Star Picture Corporation the "cut-outs" of a lot of old releases made by Chaplin and is assembling the discs for the purpose of releasing them as Chaplin comedies.

S. J. Rollo, head of the Rollo Sales Corporation, declined to discuss the action, saying it would be threshed out in court.

IN NEXT ISSUE

"THE REAL GRIFFITH"

By MARTIN J. QUIGLEY
"It Is Time for Mr. Eastman To Come Clean"

Says WATTERSON R. ROTHACKER.

The HERALD Herewith Presents Complete Statement Issued By Head of Rothacker Enterprises.

"If the bee be disturbed by rosh and stupid hands, instead of honey, it will yield us honey."

AND a bit later in his wonderful essay on "Prudence," Emerson remarks: "SCATTERBRAINED AND AFTERNOON MEN SPOIL MUCH MORE THAN THEIR OWN AFFAIR, IN SPOILING THE TEMPER OF THOSE WHO DEAL WITH THEM." Now, I realize that as a motion picture man, Emerson was a great essayist, but possibly some of us may profit if we heed his words of wisdom.

WHILE several days out at sea, recently, on the S. S. Olympic, I was informed by wireless that Mr. George Eastman had publicly declared his intention to openly operate the three big laboratories in the New York district with which Mr. Brulatour's name has been associated. Thereby, the desire of the Marconi, I learned that Eastman agents in California were there jockeying for a laboratory start. While in Europe I had frequently heard, through trustworthy channels, that England, France and other parts abroad were soon to be "benefited" by the establishment of laboratories proudly flaunting the Eastman banner.

So, by very skillful deduction I arrived at the brilliant conclusion that perhaps Mr. Eastman intended to invade the laboratory field...

Because the proposed tariff on everything pertaining to motion pictures had not been affected at the time I docked, I was able to honestly pass the customs without paying duty on this impression. As a matter of fact, I was safe with Uncle Sam's collectors anyway, for, right or wrong, I had carried the idea with me from America when I sailed in June.

At this writing, I have not had an opportunity to talk with the men who control the destinies of the Eastern Independent Laboratories, nor have I discussed the situation with Mr. Brulatour. However, I take it that the attitude of the Allied Laboratories Association is expressed in their statement to the trade as published in the trade papers, and by the same token I assume that Mr. Brulatour officially breaks his silence in the message conveyed to the film world through the open letter circulated recently by Mr. Eastman.

On the face, it appears that the move...

(Concluded on page 8)

John S. Spargo Joins "Herald"

John S. Spargo has been appointed New York editor of EXHIBITORS HERALD.

Mr. Spargo formerly was managing editor of the "Boston Traveller" and has been prominent in metropolitan journalism for several years.

During the past year Mr. Spargo acted as field secretary for the Associated Picture Advertiser, Inc., during which time he completed a survey of important newspapers throughout the country.

E. J. Doolittle Made Selznick's Assistant

(Special to Exhibitors Herald)

NEW YORK, Sept. 6.—E. J. Doolittle, who has been connected with the Selznick Corporation for some time in various capacities, has just been elevated to the position of assistant to President Lewis J. Selznick. The appointment was made a few days ago and Mr. Doolittle has since been busy receiving the congratulations of his many friends along Broadway, both in and out of the motion picture business. He has already entered upon his new duties.

Mr. Doolittle's earliest work for the Selznick Company had to do principally with the spectacular outdoor advertising campaign which told the general public that "Selznick Pictures Create Happy Hours. 'At Theatres Where Quality Rules!' a year or two ago. More recently Mr. Doolittle has been active in the business management of Selznick News and has served as business manager of the Selznick scenario department.

Fight Film Bringing Series of Big Fines

(Special to Exhibitors Herald)

OMAHA, NEB., Sept. 6.—Clarence Gray, representative of Tex Rickard, who has been arrested here for transporting the Dempsey-Carpentier film in interstate commerce, says he has been fined $1,000 in three other states.

Wilmington Theatres Cut Admission Price

(Special to Exhibitors Herald)

WILMINGTON, Del., Sept. 6.—Wilmington motion picture theatres are cutting admission prices. One of the largest theatres in the city has established 22 cents as the highest price asked; has other seats for 16 cents, and admits children for 11 cents.

Indict Rickard for Moving Fight Films

An indictment charging Tex Rickard with violation of the interstate commerce laws in transporting films of the Dempsey-Carpentier fight into Illinois was returned by the federal grand jury before Judge Landis Sept. 2.

New Loew Theatre Opens in New York

(Special to Exhibitors Herald)

NEW YORK, Sept. 6.—Marcus Loew's new State theatre, 10th in the Loew chain, was opened at Broadway and 45th st. on August 29th with many notables of the stage and screen present.
Rowland and Clark
To Build New House
Many Novel Features Planned
for Small Theatre in
Heart of Pittsburgh

PITTSBURGH, Sept. 6.—Purchasing the
property at 333-337 Fifth avenue for a
consideration of $300,000, the Rowland and
Clark Theatres will immediately begin the
erection of what is termed the "finest small
theatre in America." It is expected to open
January, 1922.

A number of features new to Pittsburgh
theatres are planned. Special stress is to be
made upon lighting effects. For the first
time in Pittsburgh every chair will have an
air supply which the spectator by simply
turning a valve handle in front of each seat
can regulate to suit himself the supply of
air.

Rowland and Clark at present control the
Liberty and Regent theatres in East End, the
Rowland and Colonial in Wilkinsburg, the
Bedmar in Homewood, the Straits in Oakland, the Savoy
downtown, and Arsenal in Lawrenceville and
an equal number of large theatres out-
side the city.

J. J. McCarthy Adds
To His Chain

(To Exhibitors Herald)
ORTONVILLE, MINN., Sept. 6.—The
McCarthy Theatrical Company, of which J. J.
McCarthy of Watertown and T. M. McCarthy
of Fargo are officers, have pur-
chased the Metropolitan theatre of this city
as the ninth in their chain. They own the
Orpheum, Rialto, and Lyric at Aberdeen, the
Orpheum and Grand at Fargo, N. D., and the Lyric and Photo at Watertown, S. D. They are building a theatre at Fer-
gus Falls.

West Coast Theatres
Buy Three More Houses

(To Exhibitors Herald)
POMONA, CAL., Sept. 6.—The West
Coast Theatres, Inc., have acquired an in-
terest in the three theatres, the Temple, West
End and Yost, at Santa Ana and plan to build another theatre there to seat
1,500 people.

Nazimova to Attend
"Camille" Premiere

(To Exhibitors Herald)
NEW YORK, Sept. 6.—Nazimova
will attend the New York premiere of her
latest production "Camille," which will
be held before an invited audience
in the ball room of the Ritz- Carlton
hotel tomorrow night. It is a modernized
version by June Mathis of the Dumas
masterpiece, and will be published by Metro September 26.

New Arrow Production
Presented at Boston

(To Exhibitors Herald)
BOSTON, MASS., Sept. 6.—"Love
Hate and a Woman," Arrow production
featuring Grace Davidson, opened at the
Boston theatre, Boston, Mass., for its
world premiere September 5.

Seymour in Chicago

W. F. Seymour, district manager for
W. H. Hodkinson, is in Chicago, conduct-
ing the business of the local exchange, fol-
lowing the resignation of Phil Dunas. No
successor to Mr. Dunas has as yet been
appointed.

National Organizations See
Good Chance of Tax Relief

M. P. T. O. A and N. A. M. P. I. Pleased
With Reception
at Washington—Believe Senate Committee
Will Do Everything Possible

Executives of the N. A. M. P. I. and M. P. T. O. A. issued statements
this week, expressing confidence that the Senate Finance Committee will
relieve the film industry of some of its tax burdens if any other means of
raising the needed revenue can be found.

Simultaneously, the N. A. M. P. I. announced that it found strong senti-
ment in the Senate against the proposed 30 per cent advalorem tariff on
foreign films which is included in the House Revenue Bill that is now under
consideration.

To Continue Efforts During Present Week

Both organizations have representatives at Washington during the
present week, backing up their original protests against a continuance of
the "war taxes" still imposed on the industry with figures showing the
depressing effect these taxes have on the entire business.

Both the exhibitor organization and the
N. A. M. P. I. have asked the repeal of the
seating, admission and film rental
taxes.

Urges Smoot Bill Passage

William A. Brady, president, and Saul
E. Rogers, chairman of the taxation com-
mittee, represented the N. A. M. P. I. be-
fore the Senate Finance Committee. They
were given individual hearings by Sena-
tors Reed Smoot of Utah, James E. Wat-
son of Indiana, William M. Calder of
New York, Robert M. La Follette of Wis-
sconsin and others.

The National Association is urging the
substitution for the film taxes of a gen-
eral sales tax such as 3 per cent called
for in the Smoot Bill to apply on all
manufactured articles.

M. P. T. O. A. Predicts Relief

The M. P. T. O. A. announces that it
has conducted its campaign for relief on
the basis that the motion picture theatres
are entitled to the same consideration ex-
tended the newspapers, and has empha-
sized the educational and patriotic work
of the country's theatre owners.

They declare that it is their belief
"members of the Senate will afford to the
theatrical interests as a whole, a sub-
stantial measure of relief from the pres-
cent burdensome war taxes."

Parmount Realty Co.
To Build Big Theater

(To Exhibitors Herald)
WORCESTER, MASS., Sept. 6.—The
Paramount Realty Company, of which Ab-
raham Goodside of Portland, Me., is presi-
dent and which is declared to have no con-
nection with any distributing organization,
is to build a $1,000,000 theatre in this city
which will seat 3,200 people.

Mr. Goodside has obtained a 41-year lease
on Main street on eight parcels of business
property assessed on a valuation of more
than $1,000,000.

No Panic at Fire

(To Exhibitors Herald)
DES MOINES, IA., Sept. 6.—One hun-
dred people, attending the matinee per-
formance at the Royal theatre, 8th and Lo-
cust streets, left the theatre in orderly
fashion when fire started inside the switch-
board. The damage done was less than
$100.

What Exhibitors are saying about

EXHIBITORS HERALD

"Maybe I could run my theatre without the HERALD. I don't know, be-
cause I have never tried it. And I certainly am not going to. From cover to
cover, it fills the bill."—J. Earl Kennedy, Empire theatre, Aledo, Ill.

"I read the HERALD from cover to cover as soon as it comes."—William
M. Roob, Grand theatre, Port Washington, Wis.

"I would be lost without the HERALD."—H. J. Doran, Diamond theatre,
East Liverpool, Ohio.

"I cannot get along without the HERALD."—John A. Pittman, Rex
theatre, Chenoa, Ill.
THE CAST

Camille .................................. Nazimova
Armand Duval ......................... Rudolph Valentino
Count de Varville ..................... Arthur Hoyt
Prudence ................................ Zelma Tillbury
Gaston ................................. Rex Cherryman
Duke .................................... Edward Connely
Nichette ................................ Ruth Miller
Olimpe .................................. Consuelo Flowerston
Manise .................................. Mrs. Oliver
Monsieur Duval ....................... William Orlamond

W e have had many "Camilles" during the short life of the "infant industry," but Nazimova's colorful opus must be rated high among them all. The exhibitor who cannot show good returns from a combination like this—Nazimova in "Camille"—must needs be slow indeed.

This Metro production, adapted and scenarioized by June Mathis, who also wrote the continuity for "The Four Horsemen of the Apocalypse," and "The Conquering Power," is a modernized version of the Alexander Dumas play. It is beautifully done both from an artistic as well as a directorial standpoint. The six reels are knit into a smoothly moving drama of love and sacrifice that is certain in its appeal.

Nazimova gives to the world an entirely different Marguerite Gautier from that heretofore pictured upon the screen or the stage. Her Camille is a much more refined and loveable character than the woman of the demi-monde that the younger Dumas sketched.

Also there are but few scenes of wild revelry. The incident where Duval gives up his studies and she her gay Parisian life to live simply and unobtrusively together in the country are but lightly touched upon. The passionate love scenes have been suppressed. The producers evidently had one eye on the censors while making it.

There is a very lavish set used in the introductory part of the picture, showing the interior stairway of a beautiful cafe, and throughout the settings are in keeping with an up-to-date version of the famous story. Those showing the Parisian home of Camille are especially elaborate and unique in design. These are the work of Natacha Rambova.

Throughout the play Nazimova acts with rare restraint. In "Camille" she will regain much of the ground she lost through mediocre productions of late months. She is still one of our greatest emotional actresses.

An unusually well balanced cast surrounds her, with Rudolph Valentino playing Duval, Arthur Hoyt, as Count deVarville, and William Orlamond a splendid Monsieur Duval. The acting of the other members of the cast is in perfect tempo.

In photographing the story the director, Ray Smallwood, and cameraman Rudolph J. Bergquist have combined to bring out the pictorial beauty of the story. Many soft focus scenes are injected, especially in the close-ups, which are very effective.

The story is so well known it hardly needs repeating here. Briefly, it tells of the love of Armand Duval, a young law student, for Marguerite Gautier, known as Camille, one of the most notorious women of Paris. He forsakes his studies, career and family and with Camille goes to the country to live. The days pass happily. Armand discovers his small income is insufficient to meet their needs. He decides to use a legacy left by his mother, Marguerite, unknown to Armand, arranges to dispose of her personal effects in Paris also. Armand's father visits Camille and entreats her to give up his son. She agrees, for the sake of the youth's future, never to see him again. She returns to Paris and resumes her life of pleasure in a vain attempt to forget.

Upon visiting a certain gambling house in company with the Count deVarville, she encounters Armand and her love for him returns. She remains steadfast to her promise to his father, however, and refuses to leave the city with him. He throws his winnings at her feet and denounces her before the crowd. Marguerite, abandoned by the old crowd, becomes ill and when she is dying fondly claps Armand's only gift, a book, "Manon Lescaut," and murmurs his name.—J. R. M.
EXHIBITORS HERALD

September 17, 1921

Australia Doubles Duty on All American-Made Films

Correspondent Declares Legislation Will Ruin Many Exhibitors and Put Several Importers Out of Business Entirely

By HAL H. CARLETON

SYDNEY, NEW SOUTH WALES, July 27.—(By Mail to the Herald.)—A bill passed in Parliament during the first week in July imposing an increased duty of one hundred per cent on the importation of motion pictures into the Commonwealth of Australia—from 13½d. to 3d.—lands a bombshell into the midst of exhibitors and exchanges that has set the entire industry in a state of near panic. It means ruination to fully twenty-five per cent of the exhibitors and a tremendous loss in revenue to every exchange.

Is Aimed at American Films Only

The duty applies only to American films made in America or English productions staged by an American company. What the object of the Parliamentarians is in so heavily taxing the greatest source of entertainment revenue surpasses understanding. Many members are apparently under the impression that because the picture industry shows such amazing returns there must be an equally wonderful profit made. The overinflated expenses of the picture film exchange is the one thing that, of sheer impossibility particularly when it is known that a great number of the exhibitors are heavily indebted to some of these exchanges without any possible means of settling their liabilities.

To oppose the increased duty a general meeting of the English American and Continental importers and Australian film producers and a full executive of the Federated Picture Showman's Association of Australia has made an emphatic protest against the imposition. It was quite evident, the speakers contended, that the majority of the members in the House of Representatives who voted for the increased duty on films were not fully versed with the facts of the trade, and the public had yet to realize the severity of the tax to effect that most popular form of amusement.

Duty 6 Cents Per Linear Foot

Previously film importers were paying 1d per foot duty on films made in England and 13½d per foot on subjects made in other countries, which is probably the highest duty paid in any part of the world. The Government has increased the already heavy rate of duty by 100 per cent, making a total of 3d. (six cents) per linear foot, which places the majority of the importers in the serious position of considering the closing down of their business in Australia unless the tax is passed on to the public. For a long time past several of the importers have been losing considerable sums of money, whereas it has taken otherwise all their time. The tax has been caused mainly through the high overhead expenses necessary to place the films on a selling basis.

The executive of the Showman's Association maintains that it is practically impossible to pass the tax on to the public owing to their already being burdened with the Federal Amusement Tax and the fact that the prices of admission have had to be increased accordingly. They cannot meet the heavy increases of wages and other working expenses. The majority of the Australian exhibitors cannot be expected to shoulder the increased expenses, owing to the small margin of profit under which they are working. To such an extent have the prices of a local film, as well as of country and outlying suburban exhibitors diminished that they have been compelled to reduce their number of showing nights.

Vigorous Protest Made

After a long discussion at the meeting it was decided to take the matter up with all possible energy with members of the Government and place before them facts and figures proving the duty would not in any way increase local manufacture, which is apparently one of the reasons for its imposition, as the imposition of the 13½d. had not brought any more local organizations to light. and unless the duty was removed the quantity of films imported would have to be considerably reduced and eventually a large number of exhibitors would be forced to close their doors. Those present at the meeting included H. E. Ross Soden, Fox Films Corporation; John Corbett Jones, Selznick Pictures, and representatives of Paramount Pictures, Australasian Films, Mason Super Films, First National, Universal, R. C. and Daniel Smith productions, J. C. Williamson Films. Co-operative Films, Williams Bros. and the executive of the Federated Picture Showman's Association.

Concluded on page 60

In Town

CAPTAIN BAINS, head of Kino-grams, spent last Friday and Saturday in Chicago.

HARRY BERMAN, general sales manager of Universal, passed through town, with Mrs. Berman, returning to New York after attending the censorship conference in Los Angeles.

HERMAN ROBBINS, general sales manager of Fox, stopped off, en route to Minneapolis.

RICORD GRADWELL, of the Producers Security Corporation was a local visitor.
You Are Not Fighting Your Fight Alone

The Anti-Blue League of America, Inc., after six months of operation, announces that organization has been begun in 27 states and that present indications give promise of an enrollment which will make possible, through the medium of the vote, definite and enduring defeat of sponsors of "fanatical legislation" of every nature. Although a membership fee of $1 is charged by this organization optimism is expressed as a campaign for 500,000 members in New York State is launched with the opening of offices in New York City.

If principles outlined in "Anti-Blues," official organ of the league, are adhered to much assistance should be forthcoming from this quarter. A partial list of members published includes prominent men in almost every walk of life.

Until the organization has had time to prove itself in actual demonstration it serves chiefly to show by the apparent response to its bid for membership the "way the wind blows."

PUBLIC RIGHTS LEAGUE members will be glad to learn that not only citizens within the motion picture industry are aware of the "reformer" menace and anxious to enter the fight for freedom. The more than 1,000 Americans who are members of the PUBLIC RIGHTS LEAGUE will proceed more zealously with the work in hand knowing that they are working in a cause that has the sanction of red blooded Americans everywhere.

Zealous, unremitting prosecution of the campaign "for the freedom of motion pictures" remains the vital necessity. Any news that strengthens the determination to fight steadily on to victory is good news.

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**Pledge**

"For the Freedom of Motion Pictures"

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws.

Knowing that immediate action must be taken to maintain the freedom of the screen, I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE, my only obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

Sign! And Become a Member of League
Hodkinson Corporation Will Maintain Its Own Exchanges

Twenty Branch Offices to Be Opened November 1, in Key Cities—Step Necessitated by Extraordinary Growth in Business

Beginning November 1, Hodkinson pictures will be distributed through a system of independent Hodkinson branch exchanges which are immediately to be set up in twenty of the key cities of the country.

Recent Growth Necessitates Change

The Hodkinson Corporation has carried on the physical distribution of its pictures through the Pathe Exchange for the past three years. Rumors have been ripe in the industry for some weeks past that the recent strengthening of the Hodkinson Corporation forecasted an entire change in its distributing system, which is understood to have been made necessary by the extraordinary growth of the business within the past six months. That powerful interests are closely allied with the Corporation is indicated in its unusual program of expansion, an order that even when elsewhere in the industry relatively is "The order of the day."

Hodkinson Exchange Branches will be opened as rapidly as arrangements can be made in the following cities: New York, Chicago, Cleveland, St. Louis, San Francisco, Kansas City, Buffalo, Pittsburgh, Washington, Cincinnati, Los Angeles, Philadelphia, Detroit, Minneapolis, Boston, Atlanta, Denver, Seattle, Dallas, Omaha.

All of them will be open and ready for business on November 1st, and P. N. Brinch, sales manager of the company, is busily engaged in assembling the organized perfection of the machinery which a change of so complete a nature entails.

Two Features Each Month

Possessed of its own exchange system, the Hodkinson Corporation will now be in a strongly intrenched strategic position in the motion picture world. A fortnight ago, Mr. Hodkinson announced the perfection of a Backbone Service Contract consisting of two features every month, including pictures by Benj. E. Hampton, Hugo Ballin, Irene Castle, James van V. Willat, Zane Grey, Winnipeg Productions, T. Hayes Hunter, Ward Lascelle, and other independent producers. This backbone service will form the groundwork on which the Hodkinson Exchange will begin immediate operations.

Pressed for a further statement relative to the new exchange system, Mr. Hodkinson said:

"Nothing could have been more amicable than the severance of our relations with Pathe. The Pathe Exchange has helped us over three years of formative growth, and without the whole-hearted co-operation of the Pathe staff, we would never have gained the position we occupy today."

Our System Imperative

"We simply have reached a point where our own system of exchanges is imperative. The whole success of the principle of independent distribution depends upon the selective machinery we are now setting up, and only through the medium of our own system could we hope to give the exhibitor the degree of service to which I believe he is entitled."

"In times like these, the establishment of an entirely new exchange system is a stroke of big, broad undertaking, but we feel that we are fully justified in making the move in the light of the very considerable increases we have had in our business within recent weeks."

"One thing is certain, we are entering upon our new plan with a quality of product far and away ahead of anything we have ever offered the exhibitor, and I have every confidence in the success of our exchange system, backed up by the meritorious independent productions we are now releasing every week."

This move on the part of the Hodkinson Corporation is one of the most significant developments in the industry in many months. Not only does it mark the progress of one of the most successful organizations in the independent distributing field, but it insures the industry the necessary machinery for the neutral distribution of pictures at a time when every tendency points to the necessity for such a service in experienced hands.

Box Office Receipts Increasing, Says Ryan

(Kansas City Missouri, Sept. 6.—Phil L. Ryan, franchise manager for Associated Exhibitors, Inc., who was in Kansas City last week for a conference with Samuel Harding, president of that organization, is ultra optimistic regarding future business prospects in the motion picture world. Mr. Ryan has just completed a tour of the nine exchange centers and asserted that box office receipts have increased from 15 to 20 per cent in the last two weeks.

Where Hodkinson Exchanges Will Be

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“The Three Musketeers” Figures In Legal Tangle

United Artists and Alexander Film Corporation to Air Disagreement Before Federal Trade Body

NEW YORK, Sept. 6.—As the result of a suit for copyright infringement filed against Douglas Fairbanks and the United Artists, producer and distributor of “The Three Musketeers,” the Federal Trade commission has been asked to intervene and straighten out the tangle.

The complainants in the infringement suit, which was filed in the Federal District court on August 31, are the Triangle Film Corporation, the Film Distributors League, Inc., and the Alexander Film Corporation. The complaint alleges that the film play “D’Artagnan,” based on Alexander Dumas’ “The Three Musketeers,” was made by the New York Motion Picture Corporation in 1915 and acquired one year later by the Triangle Film Corporation, which copyrighted it for a period of 28 years. Later the exclusive rights to “D’Artagnan” were granted to the Alexander Film Corporation. The complaint asserts that the scenes, plots, wording and pictures of the “D’Artagnan” film are copied in the Fairbanks film.

Dennis O’Brien, attorney for Fairbanks and the United Artists, said: “We are not worrying as much about ‘The Three Musketeers’ infringing on a copyright as we are about another aspect of the case. As the result of someone else trying to capitalize the success of our clients we have turned over a copy of a telegram to the Federal Trade Commission and have asked that body to take the same action it did in the case of a lot of old William S. Hart films being entitled and sold for new product. The concern putting out the films were ordered to change its methods.”

The copy of the telegram turned over to the Federal Trade Commission by Mr. O’Brien bears the signature of the Alexander Film Corporation, 130 West 46th street, and Mr. O’Brien says was sent broadcast to exhibitors. It reads:


Fighting Texan Will Test the Validity of Blue Laws in Court

BRECKENRIDGE, TEX., Sept. 6.—F. W. Zimmerman, manager of the National theatre of this city, is a Texan. And he is true to Texas traditions.

The result is that law under which this city is shut up tight each Sunday, are going to be tested in the courts.

For three months, the theatres were permitted to remain open Sundays provided the owners went into court Mondays and “stood for” a nominal fine, which practically amounted to a license.

Then the reformers got busy and the word went out that the lid was going to be clamped down. Other theatre owners took the tip but not Zimmerman. He didn’t believe he was committing a crime and was determined to stand on his rights.

First the county authority swooped down on him and released him under bond of $1,000. Then, city authorities arrested him. The two cases are pending.

“Over the Hill” is Opened in Chicago

“Over the Hill,” the Fox production which ran one year in New York, was given its premiere in Chicago amidst the presence of city officials, literary people, society women, social workers and press representatives, at the Wood’s theatre in Chicago September 2 and operated an indefinite run at the playhouse the next day.

All of the Chicago newspapers were enthusiastic in their write-up of the theatre. William Fox has leased Wood’s theatre for thirty-two weeks. “Over the Hill” will be followed by other Fox special productions.

Ampl' Officers Are “Het Up” Over Age

NEW YORK, Sept. 6.—Officers of the A. M. P. A. are still “Het up” over morning newspapers referring to it as a new organization formed for the one purpose of lighting state censorship. They want the world to know the organization is five years old.

Given Hodkinson Post

KANSAS CITY, MO., Sept. 6—J. Erwin Dodson, former city editor, has been appointed manager of the W. W. Hodkinson office at Kansas City by Joe Bloom, district supervisor.
EXHIBITORS ADVERTISING

A DEPARTMENT OF MOTION PICTURE EXPLOITATION

Something to Talk About

THE recent announcement of the Chicago Tribune of a new space policy limiting news of professional baseball to a precedent minimum provides exhibitors everywhere with something to talk about with the men directing the publications through the columns of which they communicate with the public.

It is something decidedly worth talking about.

The Chicago Tribune is one of the most influential of American newspapers. It is more than likely that publishers with whom the indicated policy change is discussed will be found thoroughly familiar with the facts, for the publication is watched closely. That facilitates intelligent discussion.

Intelligent discussion begets results.

The fact that both Chicago professional teams are making very poor showings in the percentage columns of their respective leagues, and the allegation that professional baseball has become so commercialized as to barely merit classification as sport, are advanced as reasons for the space restrictions enforced. Amateur sports, it is announced, will be given the space vacated.

Half of that news is good news. Half is not so good.

Motion picture people wonder why motion picture news, always accorded scant notice by the newspaper named, was not permitted at least slight expansion.

* * *

EXHIBITORS may advance in complete justice a very strong argument to show that film news is rightfully entitled to more space than it is given by the majority of American daily publications. The only considerable objection to such allotment of space that can be advanced will come in the form of a reply similar to this: “But the theatre is a business.”

The reply to that statement is a frank admission of its truthfulness, to which may be added the statement that baseball, golf, tennis, all professional sports, come likewise under the “business” classification.

Amateur sports will be mentioned, whereupon any theatre man should find it a simple matter to show that the purely entertainment side of the theatre is of interest to so many more persons as to make comparison ridiculous.

* * *

To the majority of the reading public the theatre is not a business. It is entertainment. To the majority it is to all intents a sport in itself.

Of an afternoon a citizen asks himself, “Shall I go to the ball game or to a matinee?” Attendance figures show that he answers most often in favor of the latter.

The news that Charlie Chaplin has completed a new picture and that it will be seen at a certain time at a certain theatre is interesting to a greater number of people than the news that Babe Ruth has added another home run to his string. Other comparisons show like relative interest in news of the two spheres.

* * *

In all probability the real reason why screen news is not given due recognition in many quarters is that the motion picture is new and professional sport is old. Precedent is on the side of the latter.

It has become customary for many newspapers to devote columns to the performances of George Kelly, whom the vast majority of American readers has not seen and will not see, and lines to the performances of Mary Pickford, whom every American who has seen anything knows as he knows his Washington and his Lincoln.

The subject is a good one for exhibitor-editor conversation. In such conversation much good may be accomplished, and little ill can result. Expansion of film news space may be effected. Contraction is, in most cases, almost physically impossible.

* * *

One other argument may be expected, a typically Chicago Tribune argument. It will take the form of the proposition, “If pictures are so popular they don’t need space.”

That argument is born of a belief that a newspaper’s business is to make the public like what its editors think it should like. Ask, “Are you trying to give your readers what you think they should want, or do you believe in supplying their actual demand?”

That will be difficult to answer.

* * *

It is beside the point to state that expansion of space for screen news will aid the box office. It is a bigger issue than that. It concerns the whole of the art industry.

The development of the motion picture is as important to civilization as any other work. That development is dependent upon two things — funds and genius. History has shown that the genius is available. Also that funds made available have facilitated development.

It is to make rapid development possible, not to increase the profits of any individual exhibitor or all exhibitors, that more space should be given picture news by the daily press.

This point will be grasped by American editors eventually. Correction of present injustice will follow.

Meantime, the issue is a very important subject of conversation for exhibitors and editors.
DIRECT application of "Suggestions in the Stills" to lobby purposes produced the display shown above, left, for W. Griffith Mitchell, manager of the Majestic theatre, Kalamazoo, Mich., when "The Idol of the North," a Paramount production featuring Dorothy Dalton, was being advertised. The left panel of the illustration shows the lobby of the Majestic theatre. The right panel shows the still after which the lobby decoration was modeled. John A. Lacy, Paramount exploitation man in that territory, reports that the display was particularly effective at the time of its use, during one of the warmest periods of the summer. Mr. Mitchell's use of the service extended exclusively in this department is further proof of its frequently demonstrated value to theatre men. Lobby display, newspaper advertising, prologues, mailing campaigns, every phase of theatre advertising may be conducted with the stills as a basis from which to work. The outstanding merit of this scheme of procedure lies in the obvious fact that representation based upon stills is genuine representation of the pictures as they are.

FOR street exploitation of Realart's "Her Sturdy Oak," it is suggested that the still reproduced above be followed in the selection of employees. The still permits of varied humorous elaboration. The connection with the picture may be easily established by banners displayed.

A DELICATELY burlesqued royal court scene, in which the queen behaves so mischievously as to throw the king and his courtiers into near-panic prior to the screening of the picture is suggested by Realart for presentation of "Such a Little Queen," a Constance Binney vehicle. The above still is contributed for the guidance of exhibitors using the picture who wish to produce such presentation.
Lines That Linger—II.

Lines especially desirable for theatre advertising by reason of their euphony, compactness and impressiveness are obtainable from many sources. Clippings from American newspapers carrying theatre advertisements, obviously, may be looked to for this purpose. Automobile and other non-film advertisements frequently contain lines that may be paraphrased profitably. The imagination ordinarily supplies, however, better lines than may be found in any of these places.

Motion picture advertisers whose work is seen in the advertising pages of the HERALD provide lines especially useful to theatre men. Exhibitors will find it profitable to re-read these pages, after reading them for the important business news they contain, with a view to selecting lines to be used in local advertising for the products represented. Consider the following lines, selected at random from recent issues.

"It's all Champagne and Tears."
"Camille."
Metro Pictures Corp.

"The Serial with the Biff, Bang, Bing!"
"The Yellow Arm."
Pathe Exchange, Inc.

"Nuff Sed!"
"The Idle Class."
Associated First National Pictures, Inc.

"All Your Life You've Heard of All Star Casts. In The Affairs of Anatol! You'll See One."
"The Affairs of Anatol."
Famous Players-Lasky Corp.

"The Big American Drama of All Time."
"Hail the Woman."
Associated Producers, Inc.

"The Crowning Achievement of a Brilliant Career."
"The Three Musketeers."
United Artists Corp.

"Authentic Red Blooded American History."
"Winners of the West."
Universal Film Manufacturing Co.

"Don't Turn Around. You'll Lose a Laugh."
"The Foolish Age."
R-C Pictures Corp.

"Stands Apart from Other Pictures Like Radium from Other Minerals."
"The Old Nest."
Goldwyn Pictures Corp.

"The Sensation of the Day."
"The Road to London."
Associated Exhibitors, Inc.

"The Last Word in a Society Drama."
"The Family Closet."
Playgoers Pictures.

"A Picture of Charming Sentiment and Romance."
"Ever Since Eve."
Fox Film Corp.

"A Drama of a Great Hate."
"Blind Hearts."
Associated Producers, Inc.

"The Serial Sensation of Sensations."
"Hurricane Hutch."
Pathe Exchange, Inc.

"Thrilling. Baffling. Different!"
"Nobody."
Associated First National Pictures, Inc.

"The Most Beautiful Story Ever Told."
"Forever."
Famous Players-Lasky Corp.

"A Greater Triumph Than Mickey."
"Molly O."
Associated Producers, Inc.
When Kiddies Boost

When the youth of a community participates actively in the support of an enterprise, it is pretty sure to be successful. The children of Fairbury, Neb., supported the Majestic theatre run of "The Kid," Charles Chaplin's First National feature, in true juvenile manner.

T. J. Kempkes, manager of the Majestic, writes:

"Enclosed find photograph of the stunt I used on 'The Kid.' I gave prizes for the best make-ups and admitted all children who took part in the parade to a special matinee in the morning for six cents. The result was I had a full house for nine performances."

"I had a parade two blocks long and had everyone in town out to see it. I did not only have Chaplin make-ups but I got all the ponies and old rigs I could get hold of and it sure paid."

Mr. Kempkes, following in a general way exploitation precedents established for "The Kid," has added individual touches that command attention. It is thus that exploitation progresses.

Men who contribute thus to the progress of the advertising science advance materially the estate of the motion picture and all involved in its development.

One Stunt That Stuck

Stunts are generally regarded as devices of transitory effectiveness. As such, they are looked upon dubiously by many, though this viewpoint is being abandoned.

J. C. Hewitt, manager of the Strand theatre, Robinson, Ill., recently used a stunt which "stuck" after the picture advertised had gone its way.

Mr. Hewitt's letter follows:

"Enclosed find small photo, which is self-explanatory with the exception that our city officials refused to allow us to take off these traffic signs. We placed one 'What's Your Hurry' sign on each of the twelve traffic posts leading into the public square one week ahead of the picture and everyone thought it was a new traffic slogan put out by the street department.

"However, when the announcement of the picture came out it created much favorable comment, and the returns seemed far greater than anticipated. It's a simple, inexpensive stunt, but one that will bring home the bacon."

Mr. Hewitt's experience is unique in the annals of exploitation. Frequently authorities have signified approval of work done by theatre men, but seldom has this approval taken such definite and unmistakable form of expression.

There's a suggestion in the story of unguessed possibilities. But, to quote one Kipling, "that's another story."

Good Lobbies Pay

Good lobbies pay big dividends. Not all exhibitors know that. The case of Clarence Rollins, assistant manager of the Capitol theatre, Clearwater, Fla., should be convincing. The following is the first paragraph of a newspaper story running almost half a column induced by the lobby display reproduced above:

"The Capitol theatre has a most attractive lobby display this morning. It is the result of the combined efforts of Manager Rollins and A. H. Jones. The display is supposed to remind one of the Virginia mountains and life as it has been going on there for years, and is applicable to the Select Super Special picture, 'Seeds of Vengeance,' which is to be shown tonight."

The remainder of the newspaper story is devoted to a description of Mr. Rollins' display and the picture which it represents. It is obviously an original story and appeared under a two-line head with a three-line bank.

Too few theatre men realize the value of the lobby display as a means of obtaining publicity of every nature. A newspaper story like the present is obviously worth more than the cost of the display. Word-of-mouth publicity obtained in like manner is of value in keeping.

Mr. Rollins knows his business.
Capacity Prevailed

Reports of "capacity attendance" are heard again in the trade. Photographs recording such events have not yet caught up with the telegraphed news. Look for them in a week or two.

In the meantime, examine the illustration herewith, showing the reason for the statement that "capacity prevailed" during the run of Paramount's "The Love Special" at the Capital theatre, Oklahoma City, Okla., this before the weather entered into box office relief work.

William Noble, contributing the photograph, writes:

"The lobby was filled with cartoons on a large scale, representing a locomotive and coach, with the box office as the ticket office. Railroad time tables were scattered around and bulletin boards marked up the leaving time schedule of 'The Love Special.'

"Imitation ringing of the locomotive bell and blowing of the whistle attracted large crowds of people. Capacity business prevailed."

Showmen who used the policies followed by E. I. Lewis, manager of the Capital, in exploitation of the Paramount production mentioned, were the showmen who reported capacity business at a time when their reports were given little credence by less industrious and confident exhibitors.

The same men are those who, in any period of stress, carry the industry forward to new triumphs through instilling confidence where that valuable quantity is needed.

Capacity reports will become more and more common in the next few weeks. Men like Mr. Lewis deserve to enjoy the utmost prosperity throughout the year.

The Prologue Review

The prologue review, comparatively new in newspaperdom, is highly developed in Wichita, Kans., where, Stanley Chambers, managing director of the Palace theatre, gets great benefit from its operation. Prologues staged for current attractions are reviewed by the press under illustrations running from three to five columns wide. The illustration presented above was used in three columns when "Too Wise Wives," Paramount production, was in exhibition.

Mr. Chambers writes:

"Attached you will find some press notices and a reproduction of a stunt we pulled off here recently which was a big success. The boys mentioned (in the newspaper) just finished a year in California, appearing for five weeks at the California, Los Angeles. We presented them in song numbers, illustrating by living mannikins, which was a great hit."

The publicity won for the prologue, in Wichita, is also excellent publicity for the picture attraction, as the story invariably gives the latter the position of most prominence, although the illustration is from the prologue.

Mr. Chambers' case may be the means of interesting other editors in the proposition of a prologue review. There can be no question of the reader interest such a review enjoys. The cost of the illustration should be practically the only point of objection, and this is not so great that a workable plan for its settlement should not be easily worked out.

Facts—And Reasons

Startling facts make news. Reasons are of secondary consideration, but of primary importance.

H. C. Burk of Baker, Ore., recently wrote, in regard to the lobby display reproduced herewith:

"This is my lobby display on 'The Law of the Yukon.' Not much of a picture, but yet I did a nice business on it. Business here nothing like last year, although I am holding my own.

"I can truthfully say Realart makes me more money than any other company."

Two facts, that Mr. Burk is holding his own and that Realart makes him more money than any other company, constitute the news of his communication.

One reason, Mr. Burk's showmanship, is the thing of outstanding importance. His lobby display for "The Law of the Yukon" reveals the character of that showmanship.

Where showmanship of like order has been in force, reports of like character have been heard. Elsewhere, another story was heard, too frequently to sound convincing.

There should be more Mr. Burks.
Exploitation Snapshots


THE ART POSTER DISPLAY entered by the St. Louis theatre, St. Louis, Mo., in the St. Louis Art League exhibit won much attention and newspaper comment. C. E. Raymond, Paramount, aided in the work.

OPPOSITE A POLICE STATION in Detroit, Mich., the Blackstone theatre attracted patronage by the flash display shown above when First National's "Scrap Iron" was in exhibition. The house appeals chiefly to transient trade and designs its front accordingly, the expressed effort being to "hit 'em in the eye." The display shown is well qualified to do that.

THREE DOLLARS AND A QUARTER paid for ten inexpensive but highly mobile floats advertising "The Inside of the Cup" at the Venice theatre Salt Lake City, Utah. Rick Ricketson, Paramount exploitation man, directed the campaign.

ANOTHER BIG TOP was added to the long list recorded for Realart's "The Little Clown" when the Regent theatre, Philadelphia, Pa., produced the display shown above.

THEY KNEW LLOYD WAS IN TOWN when "Now Or Never," Harold Lloyd's Associated Exhibitors comedy was advertised as shown at the Strand, Minneapolis, Minn.
Pictures of Progress

THE GOOD WORK CONTINUES at Lester’s Rivoli theatre, Columbia, S. C. recently introduced to readers of this department as a welcome newcomer in the field of active theatre exploitation. The continued excellence of the treatment accorded First National attractions exhibited at the Rivoli is proof of a sound advertising policy, consistently maintained.

EXPLOITING SECOND RUNS has become a highly developed science at the New Grand theatre, Portland, Ore., as the display used for First National’s “Passion” reproduced above indicates. Julius Sax is responsible for the display shown.

ANOTHER SIDEWALK STUNT of promise was used by the Paramount exploitation man advertising “Too Much Speed,” similarly advertised elsewhere, during its run at the Strand theatre, Waterbury, Conn. The production has been responsible for several enterprises of similar nature, all adaptable devices.

CONSISTENCY IS VITAL in exploitation as in any work. Roy Tillson, whose advertising of First National attractions at the Strand, Lansing, Mich., was recently described in these pages, proves himself consistent in the present illustration.


EIGHT COMPLIMENTARY TICKETS and $3.25 in cash produced an exceptional window display for First National’s “The Old Swimmin’ Hole,” when shown at the Majestic, Grand Junction, Colo.
JOHN HEMRICK, manager of the Blue Mouse theatre, Seattle, Wash., used three sets of lobby display cards in advertising “The Ten Dollar Raise,” J. L. Frothingham’s Associated Producers production. The first of the cards, shown herewith, was designed to acquaint people with the production, the second to capitalize word-of-mouth advertising by patrons, the third to emphasize the point that the attraction had been held for a second week because of the crowds that had given it the stamp of approval. Stills, it will be noted, were used extensively in making up the cards.

GOLDWYN’S “Wet Gold” was given the benefit of an exceptional campaign during its run at the Victoria theatre, Philadelphia, Pa.

QUARTETTE singing is universally in favor. Joseph Plunkett, managing director of the Mark Strand theatre, New York, knows this and maintains a house quartette of ability. “Mother O’ Mine,” Thomas H. Ince’s Associate Producers production, was presented by a prologue, shown herewith, in which the quartette is said to have appeared to excellent advantage. A house organization of this nature should be a worthwhile addition to practically any theatre staff.

REMARKABLE use of frontal panels is made by the Republic theatre, Washington, D. C., as shown in the instance of “Dream Street,” United Artists’ D. W. Griffith production, which was advertised as shown in the above illustration.

COOPERATION of precedent nature marked the showing of “Mother O’Mine,” Associated Producers production, at the Blue Mouse theatre, Minneapolis, Minn. The Sells Brothers-Otto Floto circus was in the city. Elephants in the parade were bannered as shown. Motion pictures of the parade were made and shown at the Blue Mouse theatre. The cooperative benefit of the publicity thus obtained was such as to make the engagement one of the most talked about in recent weeks.
ONE poster, genuinely artistic, made a Paramount window of this floral display in New Haven, Conn.

SIDNEY FRANKLIN'S "Not Guilty," a First National attraction, was presented effectively at the Kinema theatre, Los Angeles, the prologue possessing novel features generally adaptable. One soloist, singing "Memories," occupied central position, while dancers from the Ruth St. Denis school signified in their measures anxiety to comfort him in his apparent loneliness. As the song neared its close, a strip of film showing Sylvia Breamer, leading woman in the picture, was exhibited against the background, while the singer turned toward the picture indicating that his loneliness was caused by a woman. The introduction to the picture was thus speedily and effectively accomplished. Henry Arthur, Jr., general manager of the West Coast Theatres, Inc., was responsible for the prologue, one of the best reported in recent weeks from a theatre long identified with the most advanced thought in motion picture presentation. Mr. Arthur's handling of "Not Guilty" is easily the best thus far reported.

SUGGESTION of coolness was strong in the display of Lester's Rivoli, Columbia, S. C., for first National's "Playthings of Destiny."

STATUETTES modeled after stills from "Forbidden Fruit," served valuably in obtaining window display co-operation in the exploitation of that production. A Mike Vogel, Paramount exploitation man, recently revived the idea in connection with "Deception," obtaining the display shown above when the picture was shown at the Strand theatre, Seattle, Wash. In addition to the statuettes modelled directly after the stills, impressionistic figures in the nude are used, all combining to make an excellent argument for presentation to merchants with a request for window space.

A WIFE'S AWAKENING, R-C Pictures production will be advertised by paper said to have been produced with exceptional care.
DIGEST of PICTURES of the WEEK

ONCE more Alexander Dumas’ famous play “Camille” has been made into a screen play, this time by that popular emotional actress Nazimova. It is a colorful, entertaining and throughout a convincing portrayal and Metro is to be congratulated upon the beauty of the sets, the lavishness of production which is at all times in good taste, and the remarkable photography. The director has carefully avoided the lewd and suggestive situations, and made of the play a very sweet and real story of love and sacrifice. It is a modernized version of “Camille” for as the first title states, “There are Camilles in this day and age just as there were years ago,” or words to that effect. (Review on page 40.)

“FOOTLIGHTS” (Paramount) is Elsie Ferguson’s best piece of work in many months. A story of a girl’s pursuit of a career, it gives her great opportunity for the display of her emotional acting ability. John S. Robertson directed the picture, which is in seven reels. It should give good account of itself upon any screen.

“BEATING THE GAME” (Goldwyn) with Tom Moore in the role of a crook who reforms, is a play with several interesting angles. The story was written by Charles A. Kenyon, and very ably directed by Victor Schertzinger. Hazel Daly, DeWitt Jennings, Dick Cogley, Tom Ricketts and Lydia Knott give Mr. Moore unusually excellent support.

“SHAMS OF SOCIETY” (R.-C. Pictures) presented with an excellent cast consisting of such well known players as Barbara Castleton, Montagu Love, Julia Swayne Gordon, and Lucille Lee Stewart, is another version of the neglected wife theme, pointing a moral at the end. It is too long and involved to hold the attention throughout.

“THE INFAMOUS MISS REVELL” (Metro) is a Dallas Fitzgerald production founded on unselfishness in love. Alice Lake has the leading role and plays the part with marked sincerity. A good program picture.

“ROOM AND BOARD” (Realart) is an original story by Charles E. Whittaker, directed by Alan Crosland. It is a mildly romantic little tale with Constance Perfection. The play is well constructed and will please Binney fans.

“GARMENTS OF TRUTH” (Metro) presents Garth Hughes as a Metro star. It is a story adapted from Pictorial Review by Freeman Tilden with Mr. Hughes in a whimsical and likeable role. It was directed by George D. Baker and an excellent cast appears in his support.

“GOD’S CRUCIBLE” (Hodkinson) is a picture with a splendid cast including such excellent players as Wilton Lackaye, Gaston Glass, William Calvin, Kate Price, Edna Shipman, Ann Sutherland, and Gladys Coburn, but in adapting Ralph Connor’s story “The Foreigner,” the plots and counterplots become too obvious.

“LOVE, HATE AND A WOMAN” (Arrow) presents Grace Davison as a star. It is the usual story of a girl who, having fallen in love with an artist and learns that he has betrayed her sister, swears to make him pay. A novel twist at the end saves the story. Julia Swayne Gordon and Ralph Kellard lend good support.

“THE STING OF THE LASH” (R.-C. Pictures) gives Pauline Frederick opportunity to do some fine emotional acting, of which she takes full advantage. Attractive locations, some usually fine photography and excellent direction make this an acceptable offering. Clyde Fillmore contributes a strong bit of character work.

“GOD’S COUNTRY AND THE LAW” (Arrow) is another Northwest Mounted Police story written by James Oliver Curwood and directed by Sydney Olcott. As in most Curwood productions the scenery is very beautiful and there is considerable of it. There are also cute cubs running about and Gladys Leslie’s blonde beauty. What more do you want.

“MOONLIGHT FOLLIES” (Universal) serves as Marie Prevost’s initial starring vehicle under her new Universal contract. Marie endeavors to win the attention and love of an avowed woman-hater, and though she uses up most of her tricks doing it, she eventually is successful. The subtitles are especially clever. King Baggott directed it.

“A TRIP TO PARADISE” (Metro) presents Bert Lytell in one of his best roles to date. It is a story of an amusement park barker who marries in haste a beautiful country girl, and meets with reverses all along the line. An excellent cast, beautiful settings, and some terse and pithy subtitles give this unusual value as a box office attraction. Maxwell Karger directed it from June Mathis’ adaptation of the play “Liliom.”
A review on "CAMILLE," with Nazimova in the stellar role, appears on page 40 in this issue of the HERALD.

Constance Binney in "Room and Board" (Realart)

"Room and Board," an original story by Charles E. Whittaker, adapted by Donnah Darrell and directed by Alan Crosland, another of those mild romantic stories which manage to get across because they are mildly romantic. Constance Binney adds individuality and enriches the role of Lady Noreen. Here is a star eminently capable of bigger things than "Room and Board." Perhaps she will get a vehicle on this order, one of these days.

Director Alan Crosland has selected some admirable outdoor spots for exteriors, and the old Irish castle, rearing high atop a picturesquely treed hill, suggests the habitat of the "good fairies" that protect all good Irish folks.

The cast is adequate, though Tom Carrigan, as Terence O'Brien, the wealthy young American who "rooms and boards" at the Noreen castle, would have been better had his part offered more opportunities. Arthur Houseman is all right as the blackguard, Desmond Roach, and others supporting Miss Binney are Malcolm Bradby, Jed Prouty, Ellen Cassidy, Arthur Barry.

In a nutshell, the story is that of Lady Noreen, who, in order not to lose her castle via the mortgage route, takes in Terence O'Brien (Tom Carrigan), a wealthy American tourist visiting the land of his forefathers, as a boarder. She, herself, is disguised as a maid. Of course she, the usual happens, but, before the final closeup and fadeout, numerous incidents occur that, in the end, make the handsomely couple happier and more content in their love.

TOM MOORE IN

BEATING THE GAME
(GOLDFYN)

Good entertainment, with the likeable Mr. Moore in a role well suited to his talents, is turned in by an excellent cast. Good direction and good photography help in putting over this crook story. Victor Schertzinger directed.

Let me explain, (Educational) There isn't a dull moment in "Let Me Explain," which is as it should be in a Christie comedy, or any other kind. It is the usual story of a mix up in wires, brought about by the availability of a young man newly married to convince his rich uncle that he is entitled to a fortune, which is to be his if he is still single. Of course the uncle comes on to visit the youth, finds a pretty housemaid employed about the place, and not knowing it is his nephew's wife masquerading, declares he is going to marry her. Then the fun starts and it all makes a very lively and entertaining comedy. Book it. It won't disappoint. Viola Daniel plays the lead.

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Alice Lake in THE INFAMOUS MISS REVELL (Metro)

Here is a production founded on unselfish love and the natural outcome of daily events that frustrate a designing woman, leads to a confession, and ends with a kiss. Alice Lake does her best with the roles she is called upon to portray and manages to inject a certain vivdness and sincerity into them. A good program picture.

Self sacrifice—unselfish love—that is what starts the "plot ball" rolling in Alice Lake's new picture, "The Infamous Miss Revel," which is a Dallas Fitzgerald production.

Miss Lake has not the best of vehicles in her latest picture, but she does her utmost to make the picture. To a certain extent she succeeds, with the efforts of Cullen Landis, as the hero; Jackie Saunders, as the lady "heavy"; Herbert Standing, as the kindly old lawyer; Alford Hollingsworth, as the man who by inveigling Julien Revel to travel on the Continent with him as nurse, manages to give the story its title by making of her the "Infamous Miss Revel.

The cast is adequate and the production has been handled well as a whole.

Julien and Paula Revel are society tenants who are left in rather straightened circumstances by their father's death. In addition to the lack of money, they have the added responsibility of four small brothers and sisters. Mr. Pangborn, an old family lawyer, assists them a little, but it is Julien who, in consenting to be nurse to Maxwell Putnam, an old roué, gets money sufficient to keep the family going. She soon becomes known as "The Infamous Miss Revel." The outcome of the whole situation is the masquerading of Paula as Julien, the love affair between her and Max Hildreth, which, in spite of seeming obstacles, ends happily.

Constance Binney in "Room and Board" (Realart)
EXHIBITORS

SPECIAL CAST IN

GOD’S CRUCIFICAL

(HODKINSON)

Here is a picture with a splendid cast minus the story to equal it. Exploit the cast; exploit the author's work; exploit the picture as a Northwestern story told in a new way. Then you'll get the crowds. Otherwise it may fall flat.

The picturization of Ralph Connor's well-known novel, "The Foreigner," issued under the title of "God's Crucible," will be a great disappointment to readers of Connor's works. The picture is a flagrant violation of the original version, due to the efforts of an all-star cast headed by Wilton Lackaye, Gaston Glass, Edna Shipman, Ann Sutherland, Kate Price, Gladys Colburn, William Colvin, and others. Jules Cowles in the role of a half breed does some excellent work.

Ernest Shipman presents "God's Crucible," and it was directed by Henry McRae. The exteriors are pretty, especially the flashes of the wheat fields.

For the most part, however, the story is a success in the hands of counterplot, each counterplot being perfectly obvious to the plot. Which means that nothing is left to the imagination. We know precisely how it's going to be. What's more, it may sound, the picture manages to get by in spite of this drawback.

The story may appear hodge podge, to one not acquainted with the original version. It has to do with the clash of Russians in the country that is now Winnipeg. Makarov, a Russian, is a blackguard who fled from Russia after committing some crime or other against the Brotherhood. The Brotherhood pursues him, and eventually he meets his just fate. But before he does so the youthful Ivan Kalmar has many a clash with him and just escapes prison. He proves his mettle, however, and in the end gets a suitable reward. Of course there is a girl and a love interest and numerous misfortunes before the final happy close-up. But it ends all right.

GARETH HUGHES IN

GARMENTS

OF TRUTH

(METRO)

The Tommy of "Sentimental Tommy" makes his initial appearance as a star in "Garments of Truth." It is a good, wholesome comedy, with the whimsy that is Hughes and humorous direction George D. Baker has given it. A good box office attraction that should go bigger by exploiting the star as the creator of "Sentimental Tommy."

Gareth Hughes is true to the trust given him. His promotion to stardom. In his initial star vehicle, "Garments of Truth," adapted from a Pictorial Review story by Freeman Tilden, Hughes frisks about in a comedy peculiarly suited to his whimsical manner. He is an individual knock in getting across humor.

Director George D. Baker has chosen a good cast to support the star in Ethel Grandison as the leading lady, John Steph- pling, Frances Raymond, Margaret McWade, and Graham Pettee.

The production is well assembled and the tempo is sustained at a lively rate.

The story has to do with a youthful dreamer who always has strange and fascinating stories to relate. Things always happen—in his vivid imagination. But he can't tell the truth to save his. The result, he is taken to a doctor and, after being tampered with, returns to his native hearth a truth teller if there ever was one. Now, however, he can't tell anything but the truth, which gets him and Paradoxical as he is, into a pile of trouble. The only thing to do, says the doctor, is to wait. Some shock will restore him to his fabricating way of seeing things. A shock does not return of the girl he loves. When he takes her into his arms, he tells her a colossal fib of what just happened to him! Every one sighs in utmost relief. The town is safe, once again!

SPECIAL CAST IN

SHAMS OF SOCIETY

(R. C. PICTURES)


Scene from "Shams of Society" (R.C. Pictures)

Picture fans are more or less familiar with stories of wives of rich husbands, who are compelled to gamble to pay off their husbands' debts, because said rich husbands neglect to give them sufficient funds. That is the underlying theme of "Shams of Society," but as an extra added feature there is a Jewish family recently removed from Avenue A, New York, to the exclusive West Side, with two young daughters anxious to enter society. Their older and wiser brother shows them what a sham it all is, at the same time restoring the society lady to her husband, whom she was on the point of losing.

Barbara Castleton gives a splendid performance as Helen Porter, the neglected wife. Others in the east are Montagu Love, as the husband Herbert; Juta Swaney Gordon, Anna Brody, Gladys Feldman, Salie Tyler, and Lucile Lee Stewart. Herbert Porter pays all of his wife's bills but does not allow her any spending money. She patronizes a modiste who runs a gambling parlor and is persuaded by a friend to try her hand at roulette. She loses $500 and to repay it she pawns a valuable pin. At a social event a valuable pin is stolen and the modiste tries to pawn it with a gentleman who attended the affair. He threatens to call the police or her husband unless she will accompany him to his newly furnished home. She goes and is followed by her husband. Maunning, the pawnbroker, brings his young sisters before her and asks her to enlighten them as to the pitfalls a life in society holds. There is a happy reunion between Herbert and Helen and a lesson to Manning's sisters is obvious.

The exhibitor seeking the unusual for purposes of advertising has a fashion display as a device, and this picture can be used as a tie-up with the local merchants. It will also appeal strongly to Jewish patrons. The story is presented as a historical picture as an incident of Hebrew life and some very likeable Jewish characters are shown.

SPECIAL CAST IN

GOD'S COUNTRY

AND THE LAW

(Arrow)

Another James Oliver Curwood story of the Northwest depending upon its beautiful out-of-door shots of majestic lakes and sweeping rivers rather than upon novelty of plot for its interest. It has great pictorial value and some drama. Directed by Sydney Oelcott.

Like most of Curwood's stories, "God's Country and the Law" depends upon its beautiful scenes of the North, including several of Gladys Leslie playing with a half dozen cute and frolicsome bear cubs, scenes of placid lakes, rushing streams and beautiful forests, and stretches of woodland, for a greater part of its interest.

The story here is concerned with the misfortunes of a frontier family, the Calvert's, and how they eventually "get their man" but this angle of the usual Cur-wood story is not stressed. There are several fictitious encounters that are regular battles and each is logically and well staged. The picture is nicely tinted throughout a deep sepia and the backgrounds are especially appealing to the eye.

Gladys Leslie, in the rôle of Marie, is as pretty as ever, and fulfills all requirements of the role of a Northwestern lass's husband who holds interest by reason of its dramatic incidents. Directed by Henry King. Six reel feature.

PAULINE FREDERICK

IN THE STING

OF THE LASH

(R.C. PICTURES)

Star contributes some fine emotional acting. Story is a good warning for her brutal husband who holds interest by reason of its dramatic incidents. Directed by King.

Pauline Frederick has rarely ever failed to transcend the plays assigned to her. In "The Sting of the Lash" she has one of her best roles as a wife whose love, with renewed lustre in a story whose main situations have been used time and time again. She is in centers to be, the wife of a ne'er do well miner and bootlegger, an unlucky role for the most part, but she has given it serious thought and dresses and acts the part to perfection. She is ably assisted too by Clyde Fillmore, as Joe Gant, and a well balanced cast.
Attractive sets and some beautifully photographed action and desert stretches give the story the proper atmosphere. One shot in particular, showing Miss Frederick on horseback against a beautiful sunset, done in natural colors, was especially pleasing.

The high point in the picture is where Mrs. Gant, at the end of her patience with her shiftless husband, ties him to the rafters of the cabin and gives him a severe horsewhipping. A bit brutal but in view of the preceding facts, all that he deserved.

Dorothy Keith meets Joel Gant when her father succumbs in the stage coach, and Joel comes to her rescue. They are married and while on a honeymoon Joel's claim is jumped by a band in league with the sheriff. Joel becomes discouraged and falls lower and lower, while Dorothy tries to keep the home together by doing washing. Joel possessed of a terrible temper comes home drunk and beats his child. Dorothy ties him to the rafters and beats him into unconsciousness with her own lash. She is offered a position in the East and leaves Joel. Returning to the mines on an inspection trip she comes upon Joel again. The old love returns and finding he has endeavored to make a man of himself, she gives up her divorce action and the two settle down to a happy existence in the old cabin.

MARIE PREVOST IN
MOONLIGHT FOLLIES
(UNIVERSAL)

King Baggot has made the most of slender material in "Moonlight Follies." It serves well, however, to introduce Universal's new star, who shows marked ability in a light role.

Exceptionally convincing performance, as does Brinsley Shaw, as Meech; Unice More, as the Widow Boland, and Victory Bateman, as Mrs. Smiley. A picture that should appeal to universal drawing power, as that will certainly please Lytell followers.

GRACE DAVISON IN
LOVE, HATE AND A WOMAN
(AARROW)

Little novelty in the theme, but good direction, a competent cast and pleasing star make an entertaining picture among the majority. The title is the crudest thing about the picture. Directed by Charles T. Horan.

"Love, Hate and a Woman" serves well as a vehicle to introduce Grace Davison as an Arrow star. The plot is unfolded in such a manner that the interest is held, despite the fact that there is nothing very new about it.

Director Horan has injected drama and thrills, conflict and contrast, and sufficient complications to hold the interest up to the final and novel climax that saves the story.

The story revolves around Delyn Sutherland, the part assigned to the star, who, faltering, have been courted by Joel Lockwood, at a summer resort. Delyn is a model in the employ of a modiste, and is exposed by his wife, Julia Swayne Gordon, as a forger. When he is told that his husband appears on the scene, Delyn, who has overheard the talk, and Mrs. Ramsey, saves him by announcing that they are married. Upon her return home, Delyn learns that her sister has been betrayed by an artist, and the address given is that of John Lockwood. She confronts him with the facts on the day that he is displaying a painting of her sister, but she learns that while Lockwood finished the painting, it was actually the work of another artist. This comes as a blow to his wife.

There is the usual happy ending.

Miss Davison has grace and beauty and in time will doubtless develop into a star of unusual drawing power, as soon as the rough edges of her acting have worn off. Ralph Kellard made a handsome and convincing lover, and Julia Swayne Gordon gave a capable performance as Mrs. Ramsey. Others of the supporting company were well chosen. The principal fault in direction was too many scenes where the characters did nothing but walk through. These were quite numerous, and retarded the action considerably.

BIBLE IN PICTURES
(SACRED FILMS, INC.)

"Creation," "Cain and Abel," "Noah's Ark" and "The Deluge," the first four episodes in a series of twelve which the Sacred Films, Inc. of Burbank, Calif., is making, have been completed and are being placed with states right buyers throughout the country. A pre-view of the above episodes by the Universal Films of Chicago last week. The pictures were made under the personal supervision of Professor Edgar James Banks, who in the capacity of field director of the University of Chicago, excavated the Babylonian city of Bismya in Mesopotamia in 1909. The four episodes show the story of the ark as built by Noah and his sons, and the deluge, are the most interesting. The latter is very well done indeed, fewer
Paramount Week to Set Record; 7,000 Theatres Are Participating

Figures Compiled at Close of Business, August 29, Show 955 More Accounts Than Were Received For Event a Year Ago

With approximately seven thousand motion picture theatres in the United States showing Paramount pictures exclusively this week, Paramount Week has marked some of the highest records of any series of releases in the history of the corporation. Not only did the release of "A Man in the Sun" and "The Frontiersman" do well during the show, but the series of short subjects, "The Little Gentleman," "Our Champion," "The Country Doctor," and "The Strongest Man in the World," did well throughout the country.

Good Margin Over 1920

Figures compiled by the sales department at the Paramount home office last Wednesday, based upon returns received up to the previous Monday, showed an actual gain of 955 accounts over last year. At that time, however, three of the biggest exchanges had not filed their weekly report. Adding an approximate figure for these three offices, based upon previous reports, and allowing for the fact that there were still five business days to go before the beginning of Paramount Week, the conservative estimate of an increase of 3,100 houses over last year was arrived at.

A tabulation made ten days ago showed a number of exchanges bunched so closely in the race for leadership in the big sales contest, in which $10,000 in prizes is at stake, that it was impossible to pick the winners. At that time, the ten offices apparently in the lead were the following: Indianapolis, San Francisco, Los Angeles, Cincinnati, Denver, Seattle, Albany, Salt Lake City, Chicago, and Buffalo. Salt Lake City had jumped in one week from 17th place to 8th, and San Francisco from 4th to 2nd. However, there are so many conditions that must be taken into consideration by the figures as to the volume of business for the week preceding Paramount Week and the week following, that it is not impossible that all of these changes may be easily captured by dark horses which now seem, on the face of present returns, to be out of the running. Boston, for one, looks decidedly dangerous, and so does Philadelphia.

Mirrors Business Revival

More eloquent, even, than the country-wide survey of business conditions made by Adolph Zukor is the story of the definite revival of the picture business which is written between the lines of this Paramount Week result. It is a story of confidence in the future on the part of exhibitors, a confidence which is based on the fact that the slackness during the Summer was almost entirely due to the unfavorable weather and not to weakness in the business fabric of the country or any instability in the film industry.

An examination of the actual booking returns of Paramount Week, the Famous Players-Lasky office states, shows a healthy condition in all sections of the country. Not only are exchanges in their own sections of the country, but in the South. Pronounced gains were registered in Boston, which showed an increase of 100 per cent; Albany with 75 per cent; Denver with 60 per cent; Pittsburg with 50 per cent; Salt Lake with 30 per cent; Des Moines and Cleveland each with 20 per cent, and Minneapolis with 12 per cent.

Demands of "Molly O" Breaks Star's Vacation

Mabel Normand's plan for a quiet ten days' vacation spent with relatives and friends in New York City was spoiled, it is said, by the interest that has been aroused in the forthcoming Associated Producers production, "Molly O," which marks the first association of the comedy king and Miss Normand since they produced "Mickey."

The stars originally planned a trip to Europe for her vacation but demands for her time from various quarters persuaded her to change her plans and she gave up the whole month of August, given her as vacation time, to cooperating on various matters which had been arranged for publicity and advertising on the production.

Paramount Proud of September Pictures

Paramount considers the six pictures it is offering for September the strongest array it has presented this history. The are:

Sept. 4—"The Hell Diggers," starring Wallace Reid.
Sept. 4—"The Great Moment," starring Clara Bow.
Sept. 11—"At the End of the World," starring Betty Compson.
Sept. 18—"Dangerous Lies," a Paul Powell production made in London.
Sept. 18—"The Golem," the European special production.
Sept. 25—"The Affairs of Anatol," a Cecil B. DeMille production including twelve stars in the cast.

The last named picture will be shown in 225 of the leading first run theatres of the country September 25. Paramount claims this to be the biggest day and date booking in the history of the industry.

R-C Pictures to Adopt Salesmen's Bonus Plan

As an extra incentive to branch managers, salesmen and bookers in the various exchanges during the fall business drive, R-C Pictures Corporation will put into effect a bonus proposition. Effective September 3, it is announced. The first payment will be made on the basis of results shown by each branch during the thirteen week period ending November 26, 1921.
ATTRACTION
24 SHEETS

"THE SON OF WALLINGFORD"
WITH AN ALL STAR CAST
Written and Directed by
Mr. and Mrs. George Randolph Chester
VITAGRAPH
ALBERT E. SMITH Pres.

ALBERT E. SMITH
PRES.

EARLE WILLIAMS
BRING HIM IN
BY P. M. VAN LOAN
DIR. BY EARLE WILLIAMS AND BERT ENSMINGER
VITAGRAPH

ALBERT E. SMITH
PRES.

ALBERT E. SMITH
PRES.

ALBERT E. SMITH
PRES.

ALBERT E. SMITH
PRES.

(Advertisement)
Week of October 16-22 Designated "Joy Week" by R-C Pictures Corp.

Supplementing the announcement of publication date on the production in which Doris May will make her debut as a R-C Pictures star in Hunt Stromberg Productions, directed by William A. Seiter, comes an announcement of an exploitation drive to be launched throughout America as the "First Annual Doris May National Joy Week" in cities where the picture is to be shown. The "National Joy Week" is said to include a program of events, stunts, and publicity drives of immense proportions, every one directly designed to influence publicity and box-office crowds for the premier Doris May picture, "The Foolish Age."

Will Be Annual Event

The first of the annual "Joy Weeks," which continues the announcement, was inspired in dedication to the happiness and wholesomeness as typified by Miss May and her starring productions, will be inaugurated and carried on during the week of October 16th to October 22nd. The "Joy Weeks" will be repeated annually during the starring career of Doris May.

Exhibitors in all territories and cities nation booking this picture will actively participate in the tremendous drive, the full force of their own publicity and display resources having been pledged to make the first "National Joy Week" an annual event of interest to all classes of picture fans, it is said.

Press Support Assured

A pre-canvass of newspapers and periodicals in cities where "The Foolish Age" has been booked in all sections also indicates the undivided support of the press, which will fully cooperate with the scores of big national advertisers and manufacturers, who will take advantage of a "Joy Week" for boosting their various products designed to bring joy and comfort to consumers, according to report.

The studio, home office publicity department and field exploitation divisions of R-C Picture Corporation, have closed arrangements for special "Joy Week" advertising of manufacturers and wholesale, while others have announced their intention of joining the procession when the curtain is raised on Sunday, October 16th.

Local dealers and merchants in every city where "The Foolish Age" is showing will co-operate with the national advertisers with special window displays, newspaper tieups, sales, drives, etc., the underlying purpose being to impress every man, woman and child with the significance of one week in the year, at least, in which the masses will be urged to "Smile—and be happy!"

Acclaim Art Accord Serial As Universal's Greatest

The first installment of "Winners of the West," Art Accord's new serial based on actual historical events, has been received at the Universal home office in New York and pronounced by Universal the most remarkable serial opening since chaptered photoplays were devised. The new serial is a story written around the adventures of Capt. John C. Fremont, pioneer of the West.

New Cuneo Western Is Nearing Completion at Studio on West Coast

"Pat O' Paradise," the new Lester Cuneo picture upon which he is now at work, could be classed as a dramatic production containing all the thrills of a Western and will be one of the most elaborate Westerns yet seen on the screen, according to Charles W. Mack of the Western Pictures Corporation.

Money and time are not interfering with the production of this picture, it is said. Several scenes call for massive interiors, but this does not in any manner slacken the speed of the feature, nor give the audience any reduction of thrilling scenes, according to report.

The picture is expected to be completed within two weeks and Irving M. Lester, general manager of the Western Pictures Exploitation Company, has announced publication dates for the last of September.

Alfred Kubies Abroad to View Foreign Productions

Alfred Kubies, representing Adolph N. DuMaulaut-Edward L. Klein, international distributors, New York, sailed recently for Germany where he will inspect productions upon which that company has options. Mr. Kubies will also exhibit American films in other European markets for disposition.

Mathew Kane, in Europe for the past two months in the interests of the same company, has returned with prints of several productions acquired.

Sell More Territory for "Adventures of Tarzan"

Louis Weiss, secretary of Adventures of Tarzan Serial Sales Corporation, has disposed of "Adventures of Tarzan" for another block of territory. The newest Tarzan serial starring Elmo Lincoln has been acquired by R. D. Craver, with offices in Charlotte and Atlanta. He has purchased the rights to "Adventures of Tarzan" for North Carolina, South Carolina, Georgia, Florida and Alabama.

Hope Hampton Finishes Making of "Stardust"

Hope Hampton has completed actual filming of "Stardust," from a story by Fannie Hurst, which will be a First National attraction. Work upon editing and titles is in progress.
Geo. H. Davis Presents

The Heart of the North

an awe-inspiring drama of the great Northwest where men die for the women they love

featuring

Roy Stewart in a dual role assisted by Louise Lovely

A Harry Revier Production

For information apply to Geo. H. Davis
526 Holbrook Bldg. San Francisco
"Joe Brandt, 1600 Biway, N.Y.
Two scenes from "Enchantment" in which Marion Davies, the Cosmopolitan star appears. Forest Stanley appears opposite her. The story was written by Frank R. Adams, and was directed by Robert G. Vignola.

"The Heart of the North" to Have Premiere at Tivoli, San Francisco

The Tivoli theatre, San Francisco, is to witness the grand premiere of "The Heart of the North," the new feature of the Canadian Northwest produced by Joe Brandt and George H. Davis under their new producing organization, Quality Film Productions, Inc. This picture is to be states righted and features Roy Stewart, who is supported by Louise Lovely.

Other bookings made

This feature booking, it is announced, is especially unusual in that the management of the Tivoli requested this feature for the week of September 18th, after seeing the film on the West Coast, immediately following its completion, before it had been given final editing, and without any sales exploitation or advertising drive upon it.

All Star Features Distributors, Inc., of San Francisco, who have secured rights in their territory to "The Heart of the North," have wired Mr. Brandt that feature bookings of the same calibre as the Tivoli showing have been obtained in Oakland, Stockton, San Jose, Fresno, and every other key city in their district.

An extensive campaign is being planned to put this picture over big in every territory, and special campaigning will be done in September, it is announced.

The press book has been completed, it is stated, an attractive and elaborate book of twenty pages, containing every aid and suggestion that will be of use to exchanges in selling this feature, and to exhibitors in putting it over big. The cover is done in two colors, and the book contains samples of advance notices, reviews, publicity stories, special spreads, and presentation and exploitation ideas.

Press Book Completed

Attractive scene cuts full of punch and action have been prepared for one, two, and three column space. There are advertising suggestions, with cut and copy complete, special oil painting, and beautiful lobby display.

James C. Bradford, who prepared the synchronized music score for Mr. Davis' "Isobel or the Trail's End," prepared the music program for "Heart of the North.

Affiliated to Handle

"Burn 'Em Up Barnes"

Charles C. Burr's "Burn 'Em Up Barnes," the romantic comedy featuring Johnny Hines, will be distributed in the independent market through Affiliated Distributors, Inc., of which organization Mr. Burr is the presiding factor.

"Fauntleroy" Slated For Publication Soon

First Print of Mary Pickford Production Received in New York

Jack Pickford and Alfred W. Green, directors of "Little Lord Fauntleroy," Mary Pickford's next United Artists feature, have brought the first completed print to New York, where Mary Pickford and Douglas Fairbanks appeared in connection with the New York premiere of "The Three Musketeers," the latter's production of Alexander Dumas' novel. The Pickford production is slated for early publication by United Artists.

Jack Pickford to Star

Jack Pickford and Albert Green will return to the West Coast shortly to begin work upon "The Tailor Made Man," in which Mr. Pickford will have the leading role. This feature also will be a United Artists production.

Mr. Fairbanks' next production will be "The Virginian," which will be a United Artists production for publication about the first of the year.

First Contracts Signed

It is stated that practically all first-run contracts have been closed for "Little Lord Fauntleroy" and that United Artists officials are confident the picture will "go down on record as being the greatest heart story ever told."

Chester M. Franklin Will Direct Bebe Daniels Film

Owing to the newly installed rotary system of directors at the West Coast studios, the thirteenth current season Realart picture, starring Bebe Daniels, will be directed by Chester M. Franklin. Franklin directed Miss Daniels' first starring production, "You Never Can Tell," and Edward Martindel, who played an important part, also appears in this one.
Broadway Acclaims Fairbanks’ Latest

United Artists Star Is Given Great Ovation at NY Premiere of “Three Musketeers” (Special to Exhibitors Herald)

NEW YORK, Sept. 6.—New York has acclaimed “The Three Musketeers” one of the greatest pictures that has been produced and that Douglas Fairbanks has achieved a triumph in it that has seldom been equaled in the history of motion pictures.

Every critic in New York praised the production. Superlatives of the most unusual type were used in their articles commending the greatness, the stupendousness, the beauty and attractiveness of the picture, from its every angle.

The opening night at the Lyric Theatre was a scene that will long be remembered in theatrical history. Seldom has a reception like this been accorded a picture for hours before the opening of the doors of the theatre. Traffic was blocked by the thousands of people who endeavored to gain admission to the theatre. At the opening performance Mr. Fairbanks and Miss Pickford appeared in person, and Charlie Chaplin was a guest. There were old persons standing on stage and screen who were among the first-nighters, and it was necessary for Mr. Fairbanks to appear before them three times because of their enthusiasm.

Only a small percentage of the people who were there were the first to come in the first night and during the hours that the picture was in process of presentation outside of the theatre, to get a glimpse of the inimitable Douglas even though they could not see him on the screen that evening. The picture has proven so immensely popular that far more than any of the persons interested expected.

The late John Lloyd in the New York Herald said: “In the screen arrangement, one gets a better idea of what Dumas’ masterpiece was than one can find in operas, in melodramas, in musical comedies, and in vaudeville. There is a good deal of material in this Three Musketeers that cannot fail to appeal to the adolescent as well as to the sensitive mind. It is the sort of adventure that has done duty for years and years, but it is so neatly done, and there is such an atmosphere about it all, that it gets you in spite of yourself. You may set out to see the picture purely for the spectacle, and find it entertaining. You may take it as a way to learn more about the fun that Mr. Fairbanks has with him.

See somebody quick. Fairbanks, although he is a new creation this year, is nevertheless, so vigorous, so unrestrained, and so inexpressible that those who have never cared much about him are even more inclined to be converted by watching his D’Artagnan. The Fairbanks D’Artagnan is a vivid presence in the story, which other, so far, for a moment. This D’Artagnan would soon jump from the page, or plunge into the story, down a balustrade, than enjoy the usual methods of sale. And as for fighting, the more the merrier!”

The Evening Mail said: “New York celebrated a greatest motion event last night with the opening of the sound reproduction of The Three Musketeers, from Dumas, which in the opinion of many, is an unmistakable one. At the final fadeout, the audience was numbered. The exhibitors mounted the stage and expressed his thanks both for himself and those who had assisted him in making the film. As to the picture itself, it is a splendid interpretation of the Dumas masterpiece. In the role of D’Artagnan, Fairbanks has created a vivid character. He has captured his audience with the dashing, quick-fighting cavalier, ever ready to draw his rapier to avenge insults, whether it be to king, queen, sweetheart, friend or foe. Action is the keynote of the film. From the outset the picture is one of non-stop moving thrill, with the naked steel constantly flashing.”

The Evening Journal also, was most enthusiastic in their review: “Being a star of the vast stage of Douglas Fairbanks is doubtless quite a jolly state of affairs most of the time. But when one can be a star of such shining and then be present in person to see the very best picture of one’s picture life, to know the top of being a silent actor and yet bearing a public rise in gorgeous acclaim to one’s work on the screen— when life must be sweet, very, very sweet.”

This actor, Fairbanks, after years of being a gay, inconsequential funster for picture fans, stopped forth on a silver sheet at the Lyric Theatre last night as a legitimate, romantic hero—a hero for all that he quipped his role, laid a finger of fun on scene after scene, and gave to Dumas’ brilliant old tale of four knights a smack of the same sound effect that Fairbanks is capable of. The picture is a glorious affair. The production is a beautiful one, and moves, for the most part, with a zest that is quite Fairbanksque.

As for the star, he is a new and better player than ever before in his present characterization. There is always the grin lurking near him, but there are flashes of pathos and emotional power about him and his Frenchman that come unawares and fine. His picture is a triumph in the role of D’Artagnan, and he rises to it with a clean, fine stock. It is a fine accomplishment—this Three Musketeer.”

P. F. Resler of the Evening Post said: “There is no gaining the fact that they have made of ‘The Three Musketeers,’ a startling, compact dramatic, and beautiful piece of work.”

The New York Herald said: “The real ‘fight’ of the night opened last night at the Lyric Theatre, with Douglas Fairbanks’ production of ‘The Three Musketeers.’ He harked Alex Dumas’ masterpiece on the film so far, particularly in the numerous combat scenes, that the camera seemed hardly able to keep up with him, and a mere typewriter falters. After the picture Douglas could surely shear his sword, for he has made his film for screen immortality with the greatest of dashing effect. Other film adaptations have been made of the Dumas work on stage, and to a large extent, in the film, which has consumed six months in the fabricating, but none has ever approached it in vim and action, which braced the overwhelming audience to the point of backing the crowd, lined up outside afterward with zest. It is a kind of combination of Dumas, Douglas and delirium. One moment it boils with action and the next it sputters and sparkles with humor like D’Artagnan’s own rapier. The spectators alternately whistled with glee at Fairbanks’ prowess and the next shrieked with laughter at his comedy. The last scene had everybody in tears. Fairbanks laughed in the Pickford-Fairbanks box. It increased in speed and fury as it proceeded, until only one word. Fairbanks rapped and the audience roared.”

Yates of the Daily News said: “The enthusiasm that ran high at the opening performance of ‘The Three Musketeers’ bids fair to last. Even the most blase movie-goers sighed no sighs of boredom. No longer can German producers impress us with the superiority of ‘Passion’ and ‘Deception’ since this picture has been filmed in America. As D’Artagnan, Douglas Fairbanks achieves the ambition of every actor, the creation of a great role. He climbs over housetops, fences from table and chair, displays all his much-admired agility in his efforts to save the honor of the queen and to rescue his sweetheart. Constance, the little dressmaker. But, more than this, he adds interpretation of D’Artagnan’s character that makes the French adventurer all Dumas intended.”

New York Premiere of “The Three Musketeers” was the United Artists production opened. Douglas Fairbanks and Mary Pickford appeared in person.

Crowds trying to gain admittance to the Lyric theatre, New York City, on the evening of the premiere. Before the “Three Musketeers” the United Artists production opened. Douglas Fairbanks and Mary Pickford appeared in person.
"Quo Vadis" Grosses Big Sum at Opening Film's Receipts at San Francisco Opening Brings Total of $2,300.

Geo. Klein in 1913 presented "Quo Vadis" to the American theatre-goers as the first big picture to play the leading legitimate theatres of the country as a road attraction. The top price was $1.00 and in that year this photo-spectacle is said to have grossed over two million dollars.

Since the date of this Klein triumph we have had many big pictures from the studios of noted producers. All have been proclaimed big spectacular pictures and the box office returns have been enormous, but never is it said have eclipsed the record made by "Quo Vadis."

On August 28th, "Quo Vadis" was again shown to the American public at the Savoy theatre in San Francisco, California. The Savoy showing marked the pre-issue of the revival of this picture to be distributed by the F. B. Warren Corporation. On the opening day, it is reported, this picture grossed $2,300 and the lobby of the Savoy was crowded from opening till closing time.

New Producing Concern To Film Actual Events

A series of two-reel "Real Romances," presenting actual locations and, when possible, actual characters, in episodes famous in America's past, will be offered by Community Pictures, Inc., according to recent announcement. Thornton Raston, recently seen in support of Pearl White in Fox pictures, is engaged in producing the first of the series, picturizing the life romance of Edgar Allan Poe in actual locations.

Texas Guinan Series of Two-Reel Westerns Sold To Prominent Exchanges

The demand on the part of state right exchanges for the rights on the new series of Texas Guinan two-reel Western and Northwestern productions has been so spontaneous and widespread, it is stated at the offices of the Texas Guinan Productions, that no difficulty has been experienced in carrying out the policy of placing these only in the hands of exchanges which are not merely well established and financially sound, but which have back of them aggressive personalities and result-producing business methods.

Among the exchanges which have recently closed contracts on the first Guinan series are the Quality Film Corporation of Pittsburgh, covering Western Pennsylvania and West Virginia, and The Lande Film Distributing Company, of Cleveland and Cincinnati, covering Ohio and Kentucky, both of these territories being closed for by H. V. Lande, President of these companies.

Robert Lynch, acting on behalf of the Metro Film Exchange of Philadelphia, has acquired Southern New Jersey and Eastern Pennsylvania, while the state of Michigan has been sold to Merit Films, Inc., of Detroit. Northern Illinois, Indiana and Southern Wisconsin have gone to the Favorite Players Film Corporation of Chicago and Northern Wisconsin, Minnesota, North Dakota and South Dakota have been taken by the Merit Film Corporation of Minneapolis.

Physioc Starts Production

The Wray Physioc Productions, Inc., started their first production at Corbin, Maine, September 1st. The Physioc Productions, Inc., will produce a series of six pictures within a year and distribute through Forward Film Distributors, Inc.

Small Houses to Get Twelve Fox Specials Preparations Are Made for Exploiting Films Outside of Key Cities

That exhibitors of other than first run theatres have been considered in the plans made for the issuance of the twelve Fox special features announced for this season is revealed through a reply to inquiries which have been directed to Fox Film Corporation.

False Impression Created

The announcement that these pictures following their runs at Broadway theatres in New York City will have been loaned to exhibitors who could give them the extended engagement "commensurate with their values" is said to have created an impression among some exhibitors of smaller houses that the pictures would be available for them.

Such, it is announced, was not the intention of William Fox. His productions, the statement continued, are designed for appeal to the general body of motion picture patrons, and this necessitates the broad extension of runs which has ever been the characteristic of the Fox distribution policy.

The Fox specials naturally would be handled, according to the statement, so it is thus to make them for the entire territory. Following their presentation at first-run houses these pictures will, in the natural course of events be shown at second-run, third-run, and the other theatres in the usual sequence. The big city productions will serve to make them more valuable for other neighborhood and smaller houses, it is stated.

Exploitation Plans Made

Preparations for issuing the specials to small exhibitors and promoting their exploitation in this field have been made, it is said, with all the care and thoroughness devoted to the first two stages of the campaign to establish the specials as standard attractions.

"Why Girls Leave Home" Given Simultaneous Run

Indefinite runs of "Why Girls Leave Home," the Warner Brothers production adapted from the stage play of the same name, will be inaugurated simultaneously at B. S. Moss' Broadway theatre, New York, and the Halsey theatre, Newark, on September 11th, it is announced. Both theatres have planned big publicity and advertising campaigns.

Shallenberger Combines Vacation With Business

W. E. Shallenberger, president of Arrow Film Corp., is combining business with his vacation in the Maine woods, where, with ex-Governor Milliken, he is watching the filming of the first scenes of a new Arrow-Curwood production being made by Pine Tree Pictures, Inc.

Realart Gets Locke Story

Realart announces that Wm. D. Taylor has received cable advice from England that the deal which he started while abroad to obtain the rights to "The Morals of Marcus Ordeyne," has been consummated. Edward Locke is the author.
Many Attend Pre-View of “Hurricane Hutch”

New York and New Jersey Showmen Attend Showing Held in New York

Exhibitors and their friends, of New York and New Jersey, filled the Town Hall on West 43rd St, New York City, almost to capacity at the special showing of the new serial, “Hurricane Hutch,” produced by George B. Seitz, and starring Charles Hutchison. Only the first two episodes of the chapter play were shown, but their reception was so strong that it is said to indicate that “Hurricane-Hutch” should be a record-breaker.

Explotion Manager Talks

The showing was arranged and held under the direction of William E. Raynor, Branch Manager of the Pathé Exchange in New York City, and a suitable musical setting was especially arranged for the presentation. All the episodes of the serial were screened. Victor M. Shapiro, Pathé’s exploitation manager, made a short address, explaining the exploitation possibilities for the serial.

Mr. Shapiro pointed out that “thrills are a tonic for human nature,” and that George Seitz had demonstrated his ability as a “thrill doctor.” He also called the exhibitors’ attention to the fact that the serial is “censor-proof.” He also said that at the moment as there is nothing in the chapter play to be disapproved by the most severe censor.

Ad Material Prepared

A number of one-sheets, and other advertising matter were shown, followed by the speaking of the star and members of the cast. Charles Hutchison greeted the showmen with a smile and a bow, as did George B. Seitz, Lucy Fox, who plays opposite Mr. Hutchinson, Harry Semels, the heavy man, Ann Hastings and Diana Deer.

Ann Little’s Serial is Full of Pep; “Airships ‘N Everything” Are in It

That Ben Wilson hasn’t forgotten the successful formula for a serial picture is testified to by one of the old timers who was fortunate enough to go on the private screening of the first three episodes of “The Blue Fox, starring Ann Little,” which three continued photoplays are to be released by Progress Pictures Co. during the coming year.

“It’s got everything,” he said, “to get the serial fans going and to keep them coming. It starts in the north woods in snow, then switches to high episodes in a dash of western atmosphere and roping stunts; rings in an aeroplane and parachute leap as well as a cliff from one aircraft to the other and a scrap in mid-air; visits the ancient village of the Yaqui Indians in Mexico, all in the first three chapters. So the Lord only knows what will happen in the last twelve.”

Baker Renews Contract

To Direct Metro Star

George D. Baker, who has completed a series of three comedies starring Gareth Hughes, has renewed a contract under which he will make another series of pictures with the same star. Announcement of the new agreement has been made by S-L (Arthur Sawyer and Herbert Lubin) by whom the productions are being filmed for Metro.

Mr. and Mrs. OWEN MOORE (Kathryn Perry) pass their honeymoon hours reading a sun dial at Douglaston, Long Island. The two new pictures together and just now are making “Love Is An Awful Thing,” a new comedy.

1921-22 Will Be Industry’s Most Prosperous Year, Says Universal

Volume of Contracts Indicates Business Already Has Returned to Normal, According to Statement from Company

Every company in the industry is looking toward September with the hope that it will bring the expected prosperity to the motion picture business. While they are looking, the officials of the Universal report that they have found that it is here.

Prosperity has already arrived. From four points of the compass the answer has come it is said in the shape of the most concrete evidence—contracts. New York, Los Angeles, Chicago and Atlanta each have added their quota to the sum total. The answer points not only to the fact that conditions have returned to normal, but that this coming year will be the best that the moving picture industry has ever experienced.

Receipts Show Conditions

Charles Rosenzweig, who has just been appointed general sales manager of the Big U exchange, New York, reports that last week was by far the biggest week the exchange has experienced since it was established nine years ago. After the check-up Saturday night it was found that his salesmen had brought in between seventy-five and eighty thousand dollars of new business. The record week’s business before was forty-five thousand. Among the circuits signed up for special attractions were Loew, Fox, Meyer-Snyder, Sydney Cohen, Rechamel & Rinler and Herring & Blumenthal.

“This encourages me to believe,” said Mr. Rosenzweig, “that this depression stuff is all off. This kind of business seems to indicate that the exhibitor is not afraid of the future. Of the one hundred and twenty-seven houses which closed during the summer, more than half are now open again and the rest are preparing to open. And there are several new ones opening in September. The fact that my salesmen secured without effort a higher price for the new series of special attractions means either that the six stars now in the Attractions program are more popular or better known, that the product is better, that prosperity has returned as never before, or that I have a crackerjack sales force.”

First Film Successful

“Perhaps it is all of these reasons. At any rate we are feeling very much encouraged at 1600 Broadway. Our first Fall special attraction, Frank Mayo in “The Shark Master,” won’t be officially released until September 4, but it has already played twenty-six days pre-release in big houses and has been a wonderful send-off to the entire program.

One thing that encourages me particularly is that this record business was secured without the offering of one single new Jewel contract. It was all written on special attractions, serials, comedies, short features and International News reels. When we have the chance to offer ‘No Woman Knows,’ Harry Carey in ‘The Fox,’ and Priscilla Dean in ‘Conflict,’ I expect some more evidences of prosperity.”

Say “Enchantment” Has Appeal to All Classes

“Enchantment,” forthcoming Cosmopolitan production featuring Marion Davies, is said to have unusual appeal for young and old alike. The picture is from a story by Frank R. Adams which ran in Cosmopolitan Magazine. Robert Vignola directed, and settings were made by Josef Urban. Vignola directed “The Woman God Changed.”

Boston Gets Premiere Of New Arrow Feature

Announcement is made by W. Ray Johnston, vice-president of the Arrow Film Corporation, that the world’s premiere presentation of the Grace Davison feature, “Love, Hate and a Woman,” will be made in Boston on September 5th, when this picture will be shown to the public for the first time at the Boston Theatre.
“Shadows of Conscience” Described
By Russell as “American Classic”

In defining just what constitutes an American classic, the term which is used in describing the latest feature from the studios of Russell Productions, “Shadows of Conscience,” W. D. Russell says:

“Only a picture that gets its strength and popularity from a theme that compels admiration for the early American traits of honesty, fortitude and wholesomeness can fittingly be called an American classic. We have frequent examples of foreign classics, pictures that record history-making events and picturesque characters that will live always. But there is a tendency to avoid elaborately historical presentations in this country, because of late the public shies at anything in the way of a costume play. But it is quite possible to produce something representative of the character and grandeur of the American pioneers, without indulging in a lot of ostentatious display that only bores the modern theatregoer.

“Action Is Drama”

“In 'Shadows of Conscience' we have just this last-mentioned type of production. We have a story of the plains, revealed simply and with character. There is intense action which is drama, rather than melodrama, life-like rather than sensational. One man's strength against another's, waged physically, mentally and morally, exemplifying a continuous combat of the good and evil forces of existence, makes this classic a thrilling and picturesque slant on life in the earlier days.

The harassing memories that continually agonize a man who has been guilty of murder are the 'shadows of conscience.' Sometimes to be dodged, never to be forgotten they pursue him all through life and claim a final settlement when he stands face to face with his accuser.

"It is in this sense that we have staged an unusual administration of the third degree. The setting is a rough dance hall, typical of the period, in which all amusement-seekers flocked to gambling haunts, and is peopled with a cast of about a hundred. Into this haunt of wickedness comes the messenger of justice, a man who is avenging the crime committed against his daughter, and a fact of nature causes the ghastly rays of the midnight moon to fall upon the tortured countenance of the murderer. In swift, dramatic sequence his confession is precipitated upon the accusation, and the effect is, to say the least, striking. Another triumph, photographic and dramatic, is the scene of the pursuit in a snow storm, one of the thrills of a lifetime.

Simpson Plays Lead

"Russell Simpson is the masterful sponsor of the leading role which demands exactly the type of work in which he excels. The reputation of this actor is for being the world's foremost character ever since his remarkable success in 'Snowblind.' His adaptability for portraying the grim, fearless hero, as seen in many earlier productions such as 'Godless Men,' 'Buntz Pulls the Strings' and 'Out of the Dust' is once more strikingly shown.'

Warner Brothers Sell
Additional Territory for
"Why Girls Leave Home"

Following the announcement by Warner Brothers that the exclusive distribution rights of "Why Girls Leave Home," featuring Anna Q. Nilsson, for eastern Pennsylvania, southern New Jersey, Delaware, New England and Europe had been sold, a recent statement makes known that the territorial rights for Minnesota, North and South Dakota have been purchased by E. G. Tunstall of the Tri-State Film Corporation, St. Paul, Minn.

Other negotiations are now pending, and it is intimated that the entire country will be disposed of in the next few weeks. All negotiations are being made with principals only, and not with representatives, it is announced.

The Warner Brothers are more than gratified by the reception accorded the production in Atlantic City, where it has played for two weeks, and in Wilmington, Del., where it is declared the picture has been hailed as a sensation. These two showings are the forerunners of two eastern campaigns now under way in Newark and in New York.

Pathé Reports Demand
For French Production

Pronounced demand from trade and public is said to be indicated by inquiries received at the home and branch offices of Pathé Exchange, Inc., following announcement that that company would publish on its program a French production made from Guy De Maupassant's story, 'The Ordealy.'

Charles Maigne to Direct
Corinne Griffith Picture

Albert E. Smith has engaged Charles Maigne to direct Corinne Griffith at Vitagraph's Brooklyn studio in "Received Payment," the star's new production to follow "The Single Track."

MAX GRAF, who has started work on his first independent production to be distributed by F. B. Warren Corporation.

Graf Producing First Feature for Warren
Work Started on "White Hands"
With Hobart Bosworth at San Mateo

Max Graf and J. H. J. Jacoby, the two operating heads of the Graf Productions, in San Francisco, did not let much time slip by after announcement that their productions are to be distributed throughout the world by the F. B. Warren Corp.

Production Under Way

Production started at the Pacific Studios in San Mateo last week on "White Hands," a story by C. Gardner Sullivan, directed by Lambert Hillyer and starring Hobart Bosworth surrounded by a cast said to be of star caliber. A second producing unit headed by one of the ablest and most popular directors in the industry will be at work at San Mateo within the next four weeks, it is promised, and around the first of the year the most powerful original writer for the screen, according to report, will have a third producing unit working just south of California's northern metropolis.

Cast Not Announced

Thus far Mr. Graf has made no announcement of his cast of players in the Bosworth production, nor of the technical and publicity organization which he has recruited. Max Graf, the head of the organization bearing his name, is barely in his thirties and has revealed understanding of production by surrounding himself with men said to be some of the best factors in the business. He has made two productions which are going through Associated Producers, Inc.

Arrow Feature Completed

Word received at the Arrow home office states that the second of the series of Neva Gerber productions, entitled, "Dangerous Paths," has been completed and the print is on the way East.
Lewis J. Selznick to Personally Pass on Select Booking Contracts

Official Announcement States Purpose Is to Avoid Over-selling and Over-charging and to Establish Closer Touch With Field Men

In future all contracts for pictures distributed through Select branches will be personally passed upon by Lewis J. Selznick. This announcement comes from the desk of the president of Selznick with an explanation that should be of unusual interest to exhibitors.

"Mr. Selznick has a wide and thorough understanding of the exhibition field," says the statement that accompanies the announcement. "Mr. Selznick also understands distribution better than most men and as he is able to look upon both sides of the subject he has determined to make part of his manifold duties the work of passing on every contract.

To Avoid Over-charging

"He knows motion picture values as related to various houses in various territories and for that reason there is no one better able to pass judgment on the fairness of contract prices the country over. There will be no over-selling or over-charging with Mr. Selznick watching the contracts. Both parties to the contract receive fair treatment and in this way will all interests be protected.

"Mr. Selznick also wishes to become more intimately conversant with the activities and accomplishments of his sales forces. As in the past Mr. Selznick will continue to make all promotions from the ranks of his sales force and personally handle every contract he will get that intimate knowledge of a man's ability that is necessary to equitable judgment in making advances in position on merit.

"The interest Mr. Selznick will manifest in future contracts will in no way effect the present smooth running machinery of the sales force and contract department. Rather will the decision work out as more of a new hobby of a man who will be engaged in the interest of his associates as he is in the progress of his own enterprise."

Plans for Stars Announced

"Clay Dollars," the first of six pictures starring Eugene O'Brien to be published during the coming year, will go to exhibition October 30. "Chivalrous Charley," the second, has been completed and is now being cut and titled. Production is to start immediately upon "Paradise," a story with an Arabian locale, written by Lewis Allen Browne and C. W. Montanye. Alan Crossland will direct.

Elaine Hammerstein's first picture in her new series will be "Handcuffs or Kisses," directed by George Archainbald and adapted from a story by Thomas Edselow in Young's Magazine. The second issue will be "Way of a Maid," directed by William F. S. Earle.

"After Midnight" is the first of the new Conway-Curwood series. It was directed by Ralph Ince and the supporting cast is headed by Zena Keefe. It is a story of San Francisco's Chinatown. It will be followed by "A Man of Stone," a story of English army life in India. His third will be "Love's Masquerade."

Henderson to Direct Next Arrow-Curwood "Girl from Porcupine" Title Selected—Work Begins At Once

Announcement is made at the Arrow offices that Dell Henderson has been signed to direct the next James Oliver Curwood picture being made by Pine Tree Pictures, Inc. This information is contained in a wire received by W. Ray Johnston of the Arrow offices, from Niagara Falls, N. Y., where Mr. Curwood, Dell Henderson, ex-Governor Milliken and Mr. Hinckley were in conference deciding upon the important points of the new production.

Start Work Immediately

The title selected for this production will be "The Girl from Porcupine" and production will be started on this immediately. Among those connected with the production of this picture will be Technical Director William Smith, known to the industry through his work in a similar capacity for Famous Players and D. W. Griffith.

Smart and the camera man, Lucien Tanguay, have already gone to Maine to look over the locations which were previously selected by Mr. Henderson and ex-Governor Milliken.

Henderson Optimistic

Mr. Henderson, who will be remembered for his work with Fox and other producing companies, states, it is said, that never before in his experience has he had a story which afforded such excellent opportunities as this picture and that he believes "The Girl from Porcupine" will surpass anything he has ever done.

Joe Weil to Syndicate "Adventures of Tarzan" For Use of Newspapers

Joe Weil, free lance publicist and special writer, has been engaged by Louis Weiss to prepare the story of "Adventures of Tarzan" in syndicated form for newspaper use.

Weil has to his credit several special stories which have been published in the New York Telegraph and was selected to serialize the story of the new Tarzan chapter play because of his long newspaper experience. "Adventures of Tarzan" forms it is said, excellent material for a syndication of this nature.

Bert Ennis director of Publicity for the Tarzan organization, will issue a novellette in which the story of the serial will be given in complete abbreviated fiction form.

"My Boy," Jackie Coogan Film, Ahead of Schedule

Jackie Coogan's new production, "My Boy," will be completed about ten days ahead of schedule, according to present indications. A representative of Coogan Productions is preparing for a coast to coast trip visiting exchange centers in behalf of the new picture.
LETTERS
From Readers

Communications on topics of current interest. Writers are requested to confine themselves to 500 words. Unsigned letters will not be considered.

Urges A United Front
ROCK FALLS, ILL.—To the Editor: I am enclosing a clipping on Blue Sunday. For the life of me, I cannot understand why people will be so narrow minded. Every town has a chauffeur and a particular few will subscribe a year ahead for Sundays and all.

I suppose that is all right because it is done under the guise of religion.

Some of the Congressmen sent to Washington are just as bad. They act like a lot of school boys. It seems to me that United States sent her boys over to Germany to suppress autocracy. The first thing we know, we will have to fight to suppress it here.

I guess the poor man in the amusement business hasn’t any business living any more. They tell him how to run his business and tax him to death. It’s like a fellow who steals $5 to keep his family from starving. They give him a year or two in prison and he’s a common thief. But in the case of some of these guys that are stealing millions, it’s petty larceny.

There are enough exhibitors in this country, if they would wake up and stop fighting among themselves, to get their rights. Let the exhibitors, producers and exchange managers, in fact the whole amusement enterprise, get together and I think they can tell some of those guys that they think they are born to reform the world where they belong.

-H. B. FRANK, Lyric theatre, Rock Falls, Ill.

More on Independence Question
PORT WASHINGTON, WIS.—To the Editor: Your Herald is scanned from one end to the other as soon as it comes. Three departments which interest me the most are your weekly review, What the Picture Did Do, and Letters From Readers.

Your editorial on “Let’s Look at the Facts” sure hits the nail on the head without using any distributors’ names.

This Independence idea is All Hokum. The real fact of the matter is that we are all Independent on the other to some degree or other. Were we Independent, then we wouldn’t need to be in this game at all. While at the Toy Building, Milwaukee’s Film House, I was impressed by a sign reading to the effect that exhibitors should book from the following distributors.

In scanning over this list of eight or ten companies, I doubt very much if the entire bunch could show up a dozen features not counting the reissues they handle.

Someone is trying to shove the bun an don’t know where to start and what to do next. At least, the list above referred to would include distributors like Pathe, Educational, Vitagraph, Selznik, Universal, Metro, First National, Pathé, Associated Exhibitors, Associated Producers, Fox, Goldwyn, Hodkinson, Robertson-Cole and United Artists. Take these last distributors’ product off the market and what have you left? And still they want In

carmel myers in a scene from episode two of her first Vitagraph serial, *Breaking Through.*

dependence month. What is it all about?

We’re all Independent and Dependent. Somebody is kidding himself by having the rest kidded with him. Just keep sending the Herald on schedule and the rest will take care of itself.—WILLIAM M. ROOF, manager, Grand theatre, Port Washington, Wis.

Well, What is the Answer?
DAVIS, CAL.—To the Editor: How do you figure this out? I played “The Three Musketeers” reissue one night, Wednesday, and on Thursday and Friday played “Heliotrope,” two nights. Took in $15 more on “The Three Musketeers” in one night than on Heliotrope” in two nights. “Heliotrope” cost me $25 per cent more than “The Three Musketeers.” Was afraid of the reissue and did not advertise it heavily and went strong on “Heliotrope.” As a matter of fact, I think “Heliotrope” pleased more than “The Three Musketeers,” but not much more. Lost good coin on the new one and cleaned up on the old one. What’s the answer?—O. R. NATION, Strand theatre, Davis, Cal.

Small Town Showmanship
LIVE OAK, FLA.—To the Editor: A big town or city picture show manager would know as much about operating a picture theatre in a town the size of Live Oak as George Washington did about running a Ford. A small town picture show man must be a good mixer. He must be able to stand in the front of his theatre, call his patrons by name and shake hands with them. He must stop and chat with the kiddies on the street and go to church on Sundays. He must tell his people how much he took in last night and take them up in the machine room and show them all about how it is done. He must visit his people in their homes and talk about their picture show—his. If the pictures do not suit them, give them what they want. Make them feel a personal interest in the show and the answer is business.

Just imagine a city showman pulling such stunts. But if the average big town manager would put a little more personality into his business, the results would prove gratifying.

I am enclosing one of my weekly folders, “The Marion Weekly.” These are put into the homes in Live Oak every Monday and I, myself, take a route with the boys and shift about so that I visit every home in the city at least once a month. I will be in my new $40,000 theatre by December 1 and here-with, invite you to my opening.—LOV BURTON, Marion theatre, Live Oak, Fla.
“What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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You are especially invited to contribute regularly to this department. It is a co-operative service for THE BENEFIT OF EXHIBITORS.

TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address “What The Picture Did For Me.” EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

Associated Producers

A Perfect Crime, an Allan Dawn production.—High grade comedy-drama. Title against it. No drawing power.—R. H. Holmes, Royal theatre, Emporia, Kans.—General patronage.

A Small Town Idol, a Mack Sennett production.—Very good comedy. Full of laughs. Good Fair Week picture. Paper very flashy and makes good flashes for country people.—Louis B. Goulten, Princess theatre, Frankfort, Ind.—General patronage.

Home Talent, a Mack Sennett production.—Poor comedy-drama. Didn’t like this one at all. Not enough pep.—Joseph V. Rukli, Eagle theatre, Pana, Ill.—Neighborhood patronage.

A Small Town Idol, a Mack Sennett production.—Pleased, but not the type of picture wanted by majority of fans.—R. H. Holmes, Royal theatre, Emporia, Kans.—General patronage.

First National

Peck’s Bad Boy, with Jackie Coogan.—Great picture. Stood them up in five houses for four days. Hottest kind of weather. Book it.—Foy’s Theatres, Inc., (six houses) Dallas, Tex.—Neighborhood patronage.

Sowing the Wind, with Anita Stewart.—Poor business. Anita Stewart no drawing card here.—Liberty theatre, Cincinnati, O.—Neighborhood patronage.

Wedding Bells, with Constance TalIDGE.— Went big and satisfied all. Picture is some produce. Mrs. R. G. Jordan, Hinsdale theatre, Hinsdale, III.—Neighborhood patronage.

A Daughter of Two Worlds, with Norma Talmadge.—First appearance of Norma here in a long time. As good as any I have ever seen her in.—Sadie I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

DINTY, a Marshall Neilan production.—Painted five coal oil cans, then lettered them with same letter on all four sides. The five cans spelled out DINTY. Suspended them on rope across street, thus making an unusual attraction. Everybody in town passed under and asked questions. Result, we “put the din in DINTY” two nights. Piano and drum. The play was very fine. Don’t miss it.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Courage, with a special cast.—An excellent picture. I would call it 100% good.—W. H. Goodroad, Strand theatre, Warren, Minn.—Neighborhood patronage.

The Passion Flower, with Norma TalMADGE.—Good, but made the poorest business I ever did on any of the TalMADGE pictures.—R. Navary, Liberty theatre, Verona, Pa.—Neighborhood patronage.

Mamma’s Affair, with Constance TalMADGE.—The most ridiculous and absurd piece imaginable. “Okay” for the swells, but N. G. for us.—William M. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.

Jim the Penman, with Lionel Barrymore.—Fair picture. No box office value. Played in five houses three days. Lost more than $600.00. Pass it up entirely unless your have a surplus you don’t need, as no one would ever tell a friend to go see it.—Foy’s Theatres, Inc., (six houses) Dallas, Tex.—Neighborhood patronage.

The Woman GIVES, with Norma TalMADGE.—One of the very best pictures this star made. Chaotiqua and hot weather left us with a small house.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

The Love Expert, with Constance TalMADGE.—Fine picture and pleased our audience.—Britton & Lundgren, Melba theatre, Alexis, Ill.—Neighborhood patronage.

Peck’s Bad Boy, with Jackie Coogan.—Picture well liked and went over big considering time of the year.—Woodland Plaza theatre, Cincinnati, O.—Neighborhood patronage.

“Kid,” with Charlie Chaplin.—Ran this picture two days second run, after running it at the Princess theatre for a whole week. Did very good business.—Louis B. Goulten, Royal theatre, Frankfort, Ind.—General patronage.

Not Guilty, with a special cast.—This picture has a poor title, but keeps interest to the last. The few that saw it were well pleased.—William M. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.

Unseen Forces, with a special cast.—A fine picture that you can bet will please 90% of your patrons. Have no record of its drawing power as I was entirely rained out on this.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Passion, with Pola Negri.—Excellent in every way. However, I contend that one and a half hours of pictures are enough for any eyes or patrons.—Mrs. R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Unseen Forces, with a special cast.—This is a 100% picture at a reasonable price.—A. H. McCarty, Mildred theatre, Barnsville, Ga.—General patronage.

Twin Beds, with Mr. & Mrs. Carter De Haven.—If pictures don’t do comedy-drama this fills the bill. Very good.—Star theatre, Sandusky, Mich.—Small town patronage.

The Old Swimm’n Hole, with Charles Ray.—The name of Charles Ray coupled with that of James Wilcomb Riley brought many skeptical ones. A wonderfully natural photoplay amid natural surroundings.—Sadie I. Haney, Liberty.

Picturcs That Drew Business

1. Daddy Long Legs.
2. In Old Kentucky.
3. The Great Air Robbery.
4. Down On The Farm.
5. Heart O’ The Hills.
6. The Woman GIVES.
7. The Last of the Mohicans.
8. A Small Town Idol.
10. Outside The Law.
11. The River’s End.

J. H. VAUGHAN,
New Orpheum Theatre,
Makoketa, Ia.
theatre, Des Moines, N. M.—Small town patronage.

Not Guilty, with a special cast.—An excellent picture. Heard many good comments. I would class this 100% good.—W. H. Goodroad, Strand theatre, Warren, Minn.—Neighborhood patronage.

Go and Get It, a Marshall Neilan production.—One of the very best. Not another. A good two-day attraction. Had two full houses.—Goforth & Son, Dreamland theatre, Kiowa, Kans.—Neighborhood patronage.

A Virtuous Vamp, with Constance Talma-
dge.—A dandy picture, as are all of this star's so far shown here.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

Twin Beds, with Mr. & Mrs. Carter de Haven.—I didn't see it, but comment on it was good.—Alvin S. Frank, Alhambra theatre, Brighton, Colo.—Neighborhood patronage.

Heart o' the Hills, with Mary Pickford.—A good picture for a small town. This will get the money anywhere. Bound to please the star's admirers. Better than Daddy Long Legs.—Bush, Powers theatre, Red Creek, N. Y.—Neighborhood patronage.

In the Heart of a Fool, an Allan Dwan production.—A very good picture.—W. H. Goodroad, Strand theatre, Warren, Minn.—Neighborhood patronage.

Forty-five Minutes from Broadway, with Charles Ray.—Did not see this myself, but had several good comments, and think it gave entire satisfaction.—Sudie J. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Nomads of the North, with a special cast.—Good picture. Lon Chaney always draws good crowds with us.—Foy's Theatres, Inc., (Six Houses) Dallas, Tex.—Neighborhood patronage.


The River's End, a Marshall Neilan production.—A dandy production and it went over good. A 100% audience picture.—M. G. Porter, Grange theatre, Baldwinville, N. Y.—Neighborhood patronage.

The Beauty Market, with Katherine MacDonald.—Patrons said this is one of her best. No business, however.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

The River's End, a Marshall Neilan production.—Very good picture. You can't go wrong in playing this picture.—Would make a good hot weather picture.—A. G. Miller, Miller theatre, Atkinson, Nebr.—Small town patronage.

Polly of the Storm Country, with Mildred Harris.—No good.—W. C. Cleton, Gem theatre, Higbee, Mo.

Mary Regan, with Anita Stewart.—Good crowd. Good picture and pleased all of them.—E. E. Harman, Opera House, Elgin, Ore.

FOX

The Tomboy, with Eileen Percy.—Good. Eileen suits this role.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Ridin' Romeo, with Tom Mix.—Did you ever see anyone to beat Mix? I didn't. He got the crowd and money. What more can one ask at these times?—E. Barret, Royal theatre, Fairmount, Ind.—Small town patronage.

The One Man Trail, with Buck Jones.—Very good Western. They have been asking for Buck Jones ever since.—Ernest Montet, Pastime theatre, Glenster, Miss.—Small town patronage.

The Untamed, with Tom Mix.—A very good. Buck has certainly been doing fine in his last few pictures.—R. Navary, Liberty theatre, Verona, Pa.—Neighborhood patronage.

THE ROAD DEMON, with Tom Mix.—Used this against tent show. First one in my town in years. Fine business. Everybody pleased. I think Tom could go against a circus and know they were in town.—T. F. Miller, Gem theatre, Palmyra, Mo.

His Greatest Sacrifice, with William Farnum.—Satisfactory, but it's a rehash of an oft-told tale. Patrons longing for something new.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Love Time, with Shirley Mason.—Shirley is bound to be one of the greatest stars of filmdom. She always makes good and creates friends.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Sunset Sprague, with Buck Jones.—GREAT picture for people that like Western plays. Also for those that don't.—Jos. Blaschke, Wapato theatre, Wapato, Wash.—General patronage.

Tiger's Cub, with Pearl White.—This picture did not take well. In fact my patrons do not like Pearl White. Leave her in serials where she belongs.—J. C. Harlan, Pastime theatre, Humphrey, Ark.—Neighborhood patronage.

The Big Town Round-Up, with Tom Mix.—We take off our hats to Tom. Have these one reelers to big ones of his own composition and direction. He has surely arrived. This is a dandy.—Mr. & Mrs. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

While New York Sleeps, with a special cast.—Great drawing power, but failed to please my patrons.—O. Trayer, Lyric theatre, Rugby, N. D.—General patronage.

A Ridin' Romeo, with Tom Mix.—Extra good picture. A good puller. Plenty of action. Pleased everyone. Give us more of this kind.—Auditorium theatre, Carthage, Ind.—Small town patronage.

The Mother Heart, with Shirley Mason.—Very good. Pleased them all. A picture that the whole family enjoyed.—E. J. Trayer, Liberty theatre, Verona, Pa.—Small town patronage.

The Mother Heart, with Shirley Mason.—A splendid picture. Everybody pleased. Many favorable comments. Shirley Mason is fine.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

The Blushing Bride, with Eileen Percy.—Miss Percy is very much admired in Live Oak and this picture was enjoyed. Fox is o. k. here.—Lon Burton, Marion theatre, Live Oak, Fla.—Neighborhood patronage.

Coming — An American Classic "SHADOWS OF CONSCIENCE"

Starring RUSSELL SIMPSON Supported by a noted cast of players.

Produced by RUSSELL PRODUCTIONS, Inc.
Directed by John P. McCarthy

It's going to make new box office records
dandy picture. Play it up big. Spend to advertise it.—Preston Bros., Empire theatre, Rockwell City, Ia.—Neighborhood patronage.

Big Town Ideas, with Eileen Percy. —Very good comedy-drama.—R. Navary, Liberty theatre, Verona, Pa.—Neighborhood patronage.

Fire and Treason, with Buck Jones. —The best puller that I have had in four months. Had two reels of Buffalo Bill with it. Plenty of action in the Jones pictures for those that have a good heart.—Auditorium theatre, Carthage, Ind.—Small town patronage.

Bare Knuckles, with William Russell. —Good picture. You can't go wrong on pictures with William Russell featured—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

Beyond Price, with Pearl White.—A good picture. Pleased 100%.—Ernest Montet, Pastime theatre, Glotser, Miss.—Small town patronage.

The Texan, with Tom Mix.—A good Western feature. Mix always draws big crowds here.—Jack Bouna, Lyric theatre, Jewell, Ia.—Neighborhood patronage.

Hearts of Youth, with Harold Goodwin.—A good picture.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

Goldwyn

Guile of Women, with Will Rogers. —An hour of laughter. One of his best. He draws well for us.—Mrs. R. Gordon, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Wet Gold, with Ralph Ince.—Good hot weather picture. A novelty. No story, but underwater photography wonderful.—H. R. Holmes, Royal theatre, Emporia, Kans.—General patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—Very interesting. Everybody well pleased. Brings the older folks back to boyhood days. Makes the younger ones laugh.—J. Koopman, Amenia Opera House, Amenia, N. Y.—Small town patronage.

Toby's Bow, with Tom Moore.—Very good comedy drama that will keep the audience in good humor all the way through.—H. Daspit, Atherton theatre, Kentwood, Ia.—Neighborhood patronage.

Jes' Call Me Jim, with Will Rogers.—Pleased 100%. However, only played to about a half crowd. Many favorable comments on Will Rogers.—W. F. Baker, Boeing Way, Mt. Vernon, Ky.—General patronage.

Pinto, with Mabel Normand.—It has had comedy, real pathos an' everything. Just excellent, and your patrons will tell you so.—M. Wayne theatre, Sandusky, Mich.—Small town patronage.

Honest Hutch, with Will Rogers.—As good as the best. Good for any audience.

Everyone pleased.—Goforth & Son, Dreamland theatre, Kiowa, Kans.—Neighborhood patronage.

Just Out of College, with Jack Pickford.—Made a dandy Saturday show. Many compliments.—Mrs. R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Godless Men, with a special cast.—Good. Charged extra price. Fair crowd.—J. J. McLoughlin, Jim's theatre, Poland, N. Y.—Neighborhood patronage.

The Great Accident, with Tom Moore. —They liked this one very much.—Ernest Montet, Pastime theatre, Glotser, Miss.—Small town patronage.

Madame X, with Pauline Frederick.—This picture should be cut to five reels, the first two being too slow and dull that some walked out at the end of the second reel. After the second reel it picks up and becomes a great picture.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

The Woman and the Puppet, with Geraldine Farrar.—Very poor. Heard many unfavorable comments on this one and no good ones, and many walked out during the show.—Walter Carroll, Royal theatre, Fullerton, Neb.—Neighborhood patronage.

Bunny Pulls the Strings, with a special cast.—A clean picture with no drawing power. Too old fashioned.—R. H. Holmes, Royal theatre, Emporia, Kans.—General patronage.

Laughing Bill Hyde, with Will Rogers. —As good as any of the other Rogers. Pleased the few that came out in the rain.—G. F. Rediske, Star theatre, Rye gate, Mont.—Small town patronage.

Duds, with Tom Moore.—Very good plot in this picture. Everybody left saying it was fine. Tom always goes good here.—J. Koopman, Amenia Opera House, Amenia, N. Y.—Small town patronage.


Hodkinson

Keeping Up With Lizzie, with Enid Bennett.—A dandy good comedy drama in six reels. The cast could hardly be improved upon. Plot, photography and continuity excellent. Give us more like it.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Down Home, an Irvin Willatt production.—Although a fine picture, attendance was very light. Poor title for me. Ought to go good in a neighborhood house with a steady patronage.—R. C. Stueve, Orpheum theatre, Canton, O.—Transitent patronage.
The Dwelling Place of Light, a Benj. B. Hampton production. Picture liked. Remarkable publicity value with this picture.—W. D. Ascough, Miles Regent theatre, Detroit, Mich.—Residential patronage.

The Man of the Forest, with a special cast.—Drew a good crowd at small advance in admission and pleased with the prologue as suggested in the press book.—E. Dewhirst, Beverly theatre, Beverly, Kans. —Small town patronage.

The U. P. Trail, with a special cast.—Very good picture. We ran same two days to big business during the hot weather. Book it.—L. J. Carkey, Opera House, Carthage, N. Y.—General patronage.

The Sage Brusher, with Roy Stewart.—This is a great picture. Will take fine anywhere. Fine acting. The dam breaking gives patrons a thrill that they like.—J. C. Harlan, Pastime theatre, Humphrey, Ark.—Neighborhood patronage.

Keeping Up with Lizzie, with Enid Bennett.—Picture like this brings the riff-raff in.—W. D. Ascough, Miles Regent theatre, Detroit, Mich.—Neighborhood patronage.

The Journey’s End, with Mabel Ballin.—Here is something different. This feature without a single subtitle was produced so well that it did not need them. It is well worth using as it will give satisfaction.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Metro

The Last Card, with May Allison.—About the best Allison ever made. A good, entertaining picture to please all audiences.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

The Last Card, with May Allison.—Picture good. Business good.—R. H. Holmes, Royal theatre, Emporia, Kans.—General patronage.

Fine Feathers, with a special cast.—A very pleasing picture. Used this with The Reckless Sex, an Educational complete, and an International News. Made as fine a program as one could wish for.—Raymond Piper, Piper’s Opera House, Virginia, Nev.

The Saphead, with Buster Keaton.—Keaton acts a saphead in the very extreme. Some said they liked it, but do not fancy they would like very many of this kind.—C. B. Sanders, Sandusky, Mich. —Small town patronage.

The Cheater, with May Allison.—You had better pass this up, as there are so many better specials. However, if you have it booked, do not be afraid of it. It is produced lavishly and May Allison is splendid. We undoubtedly put this over with a fine violinist, pianist and packed in a full house the first night and had hardly no one the second night.—Philip Rand, Rex theatre, Salton, Idaho. —Small town patronage.

Uncharted Seas, with Alice Lake.—A good star and a good picture. Was well received here for one day.—F. L. Freeman, Grand theatre, Lake City, Fla.—General patronage.

The Star Rover, with a special cast.—Medicor picture. Please—It did not do any entertainment in this. Business poor.—R. H. Holmes, Royal theatre, Emporia, Kans.—General patronage.

Alias Jimmy Valentine, with Bert Lytell.—Very good and the kind that will get over with almost any kind of a crowd.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

The Lion’s Den, with Bert Lytell.—Ran this as an emergency. Old, but good. Suitable for women’s club or Sunday. Deals with attempt of a minister to introduce a boy’s club into the town.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Fair and Warmer, with May Allison.—Good picture.—J. W. Schmidt, Grand theatre, Breez, Ill.

Paramount


The Woman God Chastised, a Cosmopolitan production.—If you want to make them something real good, get this. It is extraordinary. Don’t fail to advance the price. They will like it better if you charge them for it.—W. S. Taylor, Star theatre, Arcadia, Fla.—Neighborhood patronage.

Civilian Clothes, with Thomas Meighan.—Excellent production up to last scene in last reel. Too suggestive for audiences of general make-up.—Giacomo Bros., Crystal theatre, Tombstone, Ariz. —General patronage.

The Dark Mirror, with Dorothy Dalton.—Heavy, tragic crook drama. Different from any other. Please the majority. Unusually poor attendance.—Philip Rand, Rex theatre, Salmon, Idaho. —Small town patronage.

Brewster’s Millions, with Roscoe Arbuckle. Ran this picture the second run in town, and drew fair business. A picture well liked and the best Arbuckle in town.—Star theatre, Royal theatre, Frankfort, Ind.—General patronage.

More Deadly Than the Male, with Ethel Clayton.—Title seemed to be unattractive, but picture pleased fairly well. Business was $2 better than on corresponding night of previous week, and although we didn’t make expenses for the night that extra $2 made quite feel the movie optimistic.—Thos. N. Miles, Eminence theatre, Eminence, Ky.

The City of Silent Men, with Thomas Meighan.—Meighan’s best picture, but drew only fair, due to hot weather. In cooler weather it ought to go over good.—Park theatre, Cincinnati, 0.—Neighborhood patronage.

Treasure Island, a Cosmopolitan production.—This is a picture anyone will appreciate. I consider this a good feature, and it materialized the second run to only fair business. It would be better to play it in connection with public schools and give them a per cent to help boost it. Joseph S. Reisanger, Globe theatre, Beaver, Okla.—General patronage.

The City Sparrow, with Ethel Clayton.—With A Dog’s Life, Chaplin, made an excellent program feature particularly suitable for family theatre.—Mrs. R. G. Jordan, Hinsdale, Ill.—Neighborhood patronage.

A Girl Named Mary, with Margarette Clark.—A fine picture. It pleased our people and will please yours.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.

The Princess of New York, with David Powell.—This is a good program picture.—W. S. Taylor, Star theatre, Arcadia, Fla.—Neighborhood patronage.

The Inside of the Cup, with a special cast.—A fine production. Some said the best they ever saw. Invite the ministers. —Ernest Monet, Pastime theatre, Glos- ter, Miss.—Small town patronage.

Silk Hosiery, with Enid Bennett.—Very poor offering. Patrons could not understand where they got the title. Paramount, or you will lose your reputation. You have lots of competition these days.—R. A. Shohe, Kentland theatre, Kentland, Ind.—Neighborhood patronage.

The Life Line, with a special cast.—Great! Will serve as an educational feature for everyone; would do for a feature. A real 100 per cent production. Business off here. Boys, I’ve got to buy them.
Two scenes from the third episode of "The Bible in Pictures," as filmed by the Sacred Films, Inc. At the right, Noah leading the animals into the ark.

An Old Fashioned Boy (Paramount) and 19 and Phyllis (First National), with Charles Ray. We ran these two pictures ten days apart. If Charles Ray don't get down to business and cut out too much personality and too much foolishness he soon will be a dead one. He has been a great favorite here, but these two pictures were his downfall with my patrons. He needs a good director—Edwin Lake, Lake theatre, Baker, Mont.

John Petticoats, with William S. Hart.

Was afraid of this on account of unfavorable comments. Patrons said it was worth more than I asked, and I got 15 and 35 cents. Positively the best this star ever made, to my notion.—Mrs. W. H. Heller, Itacsa theatre, Alice, Tex.—Small town patronage.

Humoresque, with a special cast.—Very good picture that pleased them all.—Auditorium theatre, Carlton, Neb.—Small town patronage.

Crooked Streets, with Ethel Clayton.

Unusually fine attraction. The fight between Jack Holt and the sailor intensely interesting. Worth boosting. Star shows marked ability.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Away Goes Prudence, with Billie Burke.

A light comedy and, much to my surprise, played to the biggest business of the season.—L. F. Tapp, Strand theatre, Brockport, N. Y.—Neighborhood patronage.

Jack Straw, with Robert Warwick.

A good society comedy drama. Pleased my patrons, but personally I would rather see Warwick in pictures of the outdoor types, like In Missouri and Told in the Hills.—F. H. Gutenh, Armstrong's theatre, Vanceboro, Me.—Neighborhood patronage.

Midsummer Madness, with a special cast.—This is a wonderful production. Different from anything else we ever showed. Book it.—H. S. Toops Pastime theatre, Clayton, Ill.—Neighborhood patronage.

Humesque, with a special cast.—This is a wonderful picture. Business still very slow.—W. S. Taylor, Star theatre, Arcadia, Fla.—Neighborhood patronage.

Heliotrope, with a special cast.—Played two nights to fewer people than The Three Musketeers (reissue) in one night. Same admission price. Lost money. Picture pleased, but would not draw. Advertised double usual amount.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

The Lost Romance, with a special cast.—This is another good Paramount picture. They advertise, "If it's a Paramount it's the best show in town," and that is right.—W. S. Taylor, Star theatre, Arcadia, Fla.—Neighborhood patronage.

THE ROUND-UP, with Roscoe Arbuckle.—In the fade out Fatty remarked, "Nobody loves a fat man." You are wrong, Fatty.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.

The Frontier of Stars, with a special cast.—A very interesting picture, and pleased.—William Noble, Lyric theatre, Oklahoma City, Okla.—General patronage.

The Education of Elizabeth, with Billie Burke.—Nothing to this one. Burke has been a good drawing card here, but they will have to give her better stories if they expect me to play them.—R. A. Shohe, Kentland theatre, Kentland, Ind.—Neighborhood patronage.

Wolves of the Rail, with William S. Hart.—An old picture, but a good one.—Ernest W. Hatcher, Star theatre, Harlem, Ga.—Neighborhood patronage.

Her Husband's Friend, with Enid Bennett.—Nothing to it. Just waste of film.—Mrs. R. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Behind the Door, with Hobart Bosworth.—A little out of date and quite gruesome, but that doesn't hurt anyone now and then. My patrons liked it.—Sudie I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Behind Masks, with Dorothy Dalton.

One of the very best stars in the business, but seldom cast with good vehicles. She deserves the best plots. Dramatic big stuff.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

cheaper.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Homer Comes Home, with Charles Ray.—A super picture. Extra good.—Ernest W. Hatcher, Star theatre, Harlem, Ga.—Neighborhood patronage.

Below the Surface, with Hobart Bosworth. Good, strong feature. My patrons like all Bosworth's pictures.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

Why Smith Left Home, with Bryant Washburn.—Fine picture. Will please 95 per cent. Had many comments.—O. Trayer, Lyric theatre, Rugby, N. D.—General patronage.

The Fighting Chance, with a special cast.—A so-called special which is nothing but a drawn-out feature. The start of the second reel one could tell the outcome. These English stories don't go. Besides, having two villains kill each other in the last 160 feet of film leaves a bad taste with gunplay in society pictures.—William M. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.

Treasure Island, with a special cast.—Drew a good house, but did not prove to be a pleasing picture after we had them. Drew good many children and proved a gruesome picture. Many unfavorable comments as they passed out.—Auditorium theatre, Carlton, Neb.—Small town patronage.

THE SON OF WALLINGFORD
The Dancin' Fool and Sick Abed, with Wallace Reid—These two are hard to beat. Both stars and plays kept audience in uproar.—William M. Roob, Grand theatre, Fort Washington, Wis.—Small town patronage.

Pathé

In Walked Mary, with June Caprice.—Pleasing little comedy drama.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

The Sage Hen, an Edgar Lewis production.—Something different. Book it, for it is a money getter. Boost it. It packed them in here.—F. L. Freeman, Grand theatre, Lake City, Fla.—General patronage.

HALF A CHANCE, with Mahlon Hamilton.—Put this on for the local canning factory, and packed them in both nights. Book this one and you won't go wrong.—C. E. Bush, Powers theatre, Red Creek, N. Y.—Neighborhood patronage.

The World and His Wife, with Alma Kramer.—This is the only musical I got at near program prices which, had I known it, would have put out as a special. Try it.—William M. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.

Brothers Divided, with Frank Keenan.—This I consider only a fair show. Nothing extra. This does not draw well for me. Pleased 60 per cent. Lost money on this feature. Too many dark scenes.—Joseph F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

Man and His Woman, with Herbert Rawlinson.—A dandy. Give us more like this.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Small town patronage.

Realart

One Wild Week, with Bebe Daniels.—It's a Bebe Daniels picture. That's enough, here in Toledo. All the fans are strong for her and overlooked the fact that this picture was not quite as good as some of her previous ones. Some very clever situations put over the rather otherwise draygy comedy.—Harold F.

MAY ALLISON in a scene from "Big Game," her latest Metro picture.

Wendt, Rivoli theatre, Toledo, O.—Downtown patronage.

One Wild Week, with Bebe Daniels.—Good picture. Good star work, but people would like to see Bebe Daniels in vampire roles once in a while.—J. Carbonell, Monro theatre, Key West, Fla.—Neighborhood patronage.

DUCKS AND DRAKES, with Bebe Daniels.—This star gets the business. Also the laughs. Never a bad one. Realart came to the exhibitors' aid the same as America went to the front. Always a good picture if it's a Realart.—T. F. Miller, Gem theatre, Palmyra, Mo.

The March Hare, with Bebe Daniels.—Patrons liked this one, and Bebe is keeping up her stride. The story worked out smoothly and kept one interested throughout. Average business two days.—Will H. Brenner, Cozy theatre, Winchester, Ind.

A Private Scandal, with May McAvoy.—Pleasing star. Poor story. No drawing power.—Star unknown.—R. H. Holmes, Royal theatre, Emporia, Kans.—General patronage.

Ducks and Drakes, with Bebe Daniels.—Will please the ladies. Lingering shots always apt to be desired. Clever.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

A Heart to Let, with Justine Johnstone, and Pancho Villa.—Great picture. Keep your stride. There are two pictures here worth seeing.—Drew good crowd. You can't go wrong with a movie in this line this week.—S. G. Brown, Majestic theatre, Dallas, Ga.—Neighborhood patronage.

The Magic Cup, with Constance Binney.—Pleased 100 per cent. Very interesting. Above average program picture, even if ending is an improbable thing in life. Boost it and get the coin.—Giana Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Such a Little Queen, with Constance Binney.—A very good picture. Most everybody liked it. Realart makes what the people want.—W. S. Taylor, Star theatre, Arcadia, Fla.—Neighborhood patronage.

The Snob, with Wanda Hawley.—Say, boys, if you've got some families whose children are, or want to be, a little more than the neighbor's, get this and send these families comps. It's the best you can get without offending.—William M. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.


A Heart to Let, with Justine Johnstone.—Justine Johnstone was never much of a favorite with our patrons. Nothing in this picture to grow excited about. Fairly entertaining. Typical Realart high-class photography.—Harold F. Wendt, Rivoli theatre, Toledo, O.—Downtown patronage.

A Dark Lantern, with Alice Brady.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.

Sheltered Daughters, with Justine Johnstone.—This was a wonderful surprise after our experience with the Blackbirds. Miss Johnstone does some really good work in this and balance of cast are all adequate. Picture was well liked by our patrons.—J. H. Vaughan, New Orpheum theatre, Maquoketa, la.—Critical patronage.

She Couldn't Help It, with Bebe Daniels.—Dainels is a general favorite here, and all her pictures go over fine. This was very good indeed.—Lon Burton, Marion theatre, Live Oak, Fla.—Neighborhood patronage.

All Souls' Eve, with Mary Miles Minter.—Very good picture. Good story and settings.—Ray McAvoy, Monarch theatre, Port Washington, Wis.—Small town patronage.

The Soul of Youth, with a special cast.—Fair crowd. They tell you this is a six-reel special. Didn't see it. Pleased, however.—G. F. Rediske, Star theatre, Raymond, Mont.—General patronage.

The Luck of the Irish, with a special cast.—A good story. New situations and

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it pleased immensely.—Raymond Piper, Piper’s Opera House, Virginia, N. Va.

Sweet Lavender, with Mary Miles Minter.—This is a good one. Not above the average. Especially fitted for school town. Did not do so well for me, although the star draws them in.—W. B. Stubbs, Liberty theatre, Erick, Okla.—Small town patronage.

The Land of Hope, with Alice Brady.—Most of Recals’ are good pictures, and a good company to deal with. The Land of Hope was well liked.—W. S. Taylor, Star theatre, Arcadia, Fla.—Neighborhood patronage.

The March Hare, with Bebe Daniels.—Great comedy, with a great star. Certainly pleased Saturday patrons.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

You Never Can Tell, with Bebe Daniels.—Bebe is sure there when it comes to getting away with things. Well liked and remembered by all when she played opposite Lloyd.—William M. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.

Two Weeks with Pay, with Bebe Daniels.—This is a good comedy drama. Everybody likes Bebe Daniels. She puts the pep in pictures.—W. S. Taylor, Star theatre, Arcadia, Fla.—Neighborhood patronage.

R-C Pictures

The Stealers, with a special cast.—One of the very best pictures we have ever run. Pictures like this one will help kill the censors. Book it and boost, as can’t make a mistake.—Foy’s Theatres, Inc. (six houses), Dallas, Tex.—Neighborhood patronage.

The Stealers, with a special cast.—This is a fine heavy picture which drew stronger with the women than the men. Many said they liked it better than The Miracle Man. A picture which helps to draw the occasional picturegoer of the better class.—J. H. Vaughan, New Orph- eum theatre, Maquoketa, la.—Critical patronage.

The Stealers, with a special cast.—While used by me as just as ordinary program picture, I should have used it as a special at advanced prices. Great.—Lon Burton, Marion theatre, Live Oak, Fla.—Neighborhood patronage.

The Luck of Geraldine Laird, with Bessie Barriscale.—A good picture.—J. W. Schmidt, Grand theatre, Breezile, Ill.

Selznick

The Daughter Pays, with Elaine Ham- merstein.—Fine. A good puller. Star takes good with us. Has a good supporting cast. Good crowd. This was the first of this star that we have played.—Auditorium theatre, Carthage, Ind.—Small town patronage.

The Daughter Pays, with Elaine Ham- merstein.—This is a very good picture. Should have been boilled down to five reels, but, food and less printing.—William M. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.

Corinne Griffith (Centre), Catherine Calvert and William Parks, Jr., in a scene from “Moral Fibre” (Vitagraph)

Washington, Wis.—Small town patron- age.

Broadway and Home, with Eugene O’Brien.—A good picture. A few ex- pressed dissatisfaction on account of the ending.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

The Fighter, with Conway Tearle.—Picture rather good. No complaint.—W. D. Ascough, Miles Regent theatre, Detroit, Mich.—Residential patronage.

A Divorce of Convenience, with Owen Moore.—Good clean comedy. Don’t be afraid of this one.—Goforth & Son, Dreamland theatre, Kiowa, Kans.—Neighborhood patronage.


The Girl From Nowhere, with Elaine Hammerstein.—Good picture. Hammer- stein is always good.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

The Greatest Love, with Vera Gordon.—Opened my new theatre with this. A fine picture that pleased all. On same bill Buster Keaton in The High Sign and Tony Sarg’s Almanac. All good.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

The Servant Question, with Willie Collier.—A pretty good comedy with lots of laughs.—Adolph Kohn, Pastime thea- tre, Granville, N. Y.—Small town patron- age.

A Divorce of Convenience, with Owen Moore.—So poor it was good. Nothing to it. It was my last on the contract. Thanks to Select.—R. A. Shobe, Kent- land theatre, Kentland, Ind.—Neigh- borhood patronage.

Society Snobs, with Conway Tearle.—Conway is a favorite as a co-star, but pictures like this will kill him.—William M. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.

Bucking the Tiger, with Conway Tearle.—Picture was very well liked and had favorable comments on Conway Tearle and cast. Direction was very good, but photography was very poor. Business average two days.—Will H. Brenner, Cozy theatre, Winchester, Ind.

The Daughter Pays, with Elaine Ham- merstein.—Very good.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

United Artists

Through the Back Door, with Mary Pickford.—Good picture. Excellent drawing card.—Woodland Plaza theatre, Cin- cinnati, O.—Neighborhood patronage.

The Nut, with Douglas Fairbanks.—Full of pep. They went out smiling.
Heard many good comments.—Raymond Piper, Piper's Opera House, Virginia, Ncv.

Polyanna, with Mary Pickford.—Like all Pickford pictures, this one went good with me.—Lon Burton, Marion theatre, Live Oak, Fl.—Neighborhood patronage.

His Majesty, the American, with Douglas Fairbanks.—Did good business on this picture, and made some jack. Doug is fine, but the picture has too many old scenes and foreign stuff. Not enough pep.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Polyanna, with Mary Pickford.—Played for two nights to good business, and everyone pleased.—Fred Austen, Austen Hall, Lacona, N. Y.—Neighborhood patronage.


When the Clouds Roll By, with Douglas Fairbanks.—Very good Fairbanks picture. Good novelty stunt. Plenty of pep and action galore. Will please all classes.—Louis B. Goulden, Princess theatre, Frankfort, Ind.—General patronage.

Universal

Luring Lips, with Edith Roberts.—Here is a pippin of a picture which came to us with no blaring of trumpets or with no superlative adjectives used to herald it, yet it proved to be a picture worthy of exploitation and a whole lot better than many so-called "super-specials." It is a class A, 100 per cent winner, and will get the money on added days, if you go to it strong. The title is the only lame thing about it and to our notion is not at all appropriate. However, we shall bring it back.—I. H. Vaughan, New Orpheum theatre, Maquoketa, Ia.—Critical patronage.

Human Stuff, with Harry Carey.—Program picture. Drags in lots of places. Nothing to rave over.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

The Wallop, with Harry Carey.—Sun day, good; Monday, fair, Tuesday, light.

—R. C. Stowe, Orpheum theatre, Canton, O.—Tract patronage.

Desperate Youth, with Gladys Walton.—This is fine. It is not a Western, but it has that Universal punch.—W. S. Taylor, Star theatre, Arcadia, Fla.—Neighborhood patronage.

If Only Jim, with Harry Carey.—Star well liked and this picture pleased the crowd.—Charles Lee Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

THE FIRE CAT, with Edith Roberts.—Our operator, with a can of white paint and brush plastered the marquee words "Fire Cat" on the sidewalks all over town. All one saw that day was "Fire Cat." It brought them in strong for this dull month.


Luring Lips, with Edith Roberts.—A good average program picture. Not a good box office picture, due to the fact that the star's previous pictures were not up to the standard. Universal should put more money behind their fabulous.—Charles H. Ryan, Garfield theatre, Chicago, Ill.

Outside the Law, with Priscilla Dean.—This is a whirlwind in action; 100 per cent melodrama.—Raymond Piper, Piper's Opera House, Virginia, Nev.

Colorado, with Frank Mayo.—Good. Mayo becoming rather popular here.—O. R. Nation, Strand theatre, Davis, Calif.—Small town patronage.

A Shocking Night, with Eddie Lyons and Lee Moran.—Pretty fair comedy, but most of these Lyons and Morgan comedies could be condensed into two reels. Don't take here.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

Wolves of the North, with Eva Novak.—This picture is good. I use a Universal every Tuesday and it is a highly satisfactory program.—Lon Burton, Marion theatre, Live Oak, Fla.—Neighborhood patronage.

Under Crimson Skies, with Elmo Lincoln.—Very good picture, but it drew a small crowd.—S. G. Brown, Majestic theatre, Dallas, Ga.—Neighborhood patronage.

The Beautiful Gambler, with Grace Darmond.—Very good picture. Pleased patrons.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.


Rich Girl, Poor Girl, with Gladys Walton.—A very good picture that should please in most places.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.


Pink Tights, with Gladys Walton.—A good little picture. Best program picture Universal ever made.—Joseph V. Rukli, Eagle theatre, Pana, III.—Neighborhood patronage.

The Freeze Out, with Harry Carey.—Book the special attractions. They always were good, but they are better than ever now.—W. S. Taylor, Star theatre, Arcadia, Fla.—Neighborhood patronage.

Thunder Island, with Edith Roberts.—Fair picture.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

Tiger True, with Frank Mayo.—This is a real good picture with plenty of action.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

Vitagraph

Black Beauty, with Jean Paige.—Played this three days in hottest weather of the summer. Business exceptional. Fine picture. Pleased 100 per cent.—R. H. Holmes, Royal theatre, Emporia, Kans.—General patronage.

Closed Doors, with Alice Calhoun.—Very good picture and package very much. Star certainly is beautiful.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.
Black Beauty, with Jean Paige—The best production for a money maker we ever played.—Goforth & Son, Dreamland theatre, Kiowa, Kans.—Neighborhood patronage.

State Rights


Hush (Equity), with Clara Kimball Young—Fair picture. Drew good for two days.—D. M. Spade, Theatorium theatre, Portland, Ind.—Neighborhood patronage.

The Lure of Crooning Waters (Stoll), with a special cast.—Best Stoll picture I have used so far.—Charles Kuchan, Idylhour theatre, Canton, Ill.—Neighborhood patronage.

Whispering Devils (Equity), with Conway Tearle.—Excuse me, please. Absolutely no good to me.—Ernest W. Hatcher, Star theatre, Harlem, Ga.—Neighborhood patronage.

The Man Worth While (Pioneer), with Romaine Fielding.—A fine picture to please all audiences. Book it.—J. Carbone, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Isobel (Davis), with a special cast.—Like all the Curwoods, was well received and enjoyed. The animal life seems to appeal to all. The fire scene was the best contribution to the screen thus far. Give us some more.—William M. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.

The 100th Chance (Stoll), with a special cast.—Would have been a good picture but was spoiled by lack of suspense in race scenes.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

Deliverance (Kleine), with Helen Keller.—Good. Drew good crowd.—J. R. McLoughlin, Jim's theatre, Poland, N. Y.—Neighborhood patronage.

Up in Mary's Attic (Fine Arts), with a special cast.—A picture that fills the bill "okay." Entire cast works hard to please and the same is in a class by itself. Production, direction and bathing girl poses are extra fine.—Will H. Brenner, Cozy theatre, Winchester, Ind.

Hell's Oasis (Pinnacle), with Neil Hart.—Fell flat second night. I can't get away with a Western picture.—O. Trayer, Lyric theatre, Rugby, N. D.—General patronage.

Before the White Man Came (Arrow), with a special cast.—This picture drew more than the average. It will please.—W. S. Taylor, Star theatre, Arcadia, Fla.—Neighborhood patronage.

The Earbarian (Pioneer), with Monroe Salisbury.—One of the most beautiful scenic as well as entertaining features you can use. Plot and acting excellent. Patrons well pleased.—H. L. Longaker, Alexandria, Minn.—Neighborhood patronage.

Isobel (Davis), with a special cast.—One of the best Curwoods. Good drawing power. Clean story. Pleased 100 per cent.—R. H. Holmes, Royal theatre, Emporia, Kans.—General patronage.

Sky Fire (Pinnacle), with Neil Hart.—Good picture. All Neil Harts are good so far. Book it.—Best Montet. Pastime theatre, Gloster, Miss.—Small town patronage.

Dead or Alive (Arrow), with Jack Hoxie.—This is a good Western picture. Hoxie is good.—W. S. Taylor, Star theatre, Arcadia, Fla.—Neighborhood patronage.

Montana Bill (Pioneer), with William Fairbanks.—Fair Western. Poorest picture this star has made. All his others have been very good, got by because star is popular.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

A Child for Sale (Abramson), with a special cast.—One of the best pictures I have used. Pleased 100 per cent. Book this one and boost it. You won't be disappointed.—J. C. Harlan, Pastime theatre, Humphrey, Ark.—Neighborhood patronage.

Black Sheep (Pinnacle), with Neil Hart.—Many people remarked that this was the best Hart picture they had ever seen.—Eugene Samuels, Samuels Palace theatre, Harvard, Ill.—General patronage.

The County Fair, with a special cast (Tourneur).—For a small town this picture should be good, it fell flat for me. Used plenty of advertising matter, and weather conditions were good. Second showing grossed a bit off per cent.—W. W. Wales, Yoemen theatre, Seneca, S. D.—Neighborhood patronage.

The Whip, with a special cast (Tourneur).—This picture got me more compliments than lots of the new special attractions. If you run it advertise the horse race.—E. Dewhirst, Beverly theatre, Beverly, Kan.—Small town patronage.

Whispering Devils, with Conway Tearle.—Very good. This star getting more popular. Keep it up, independents.—W. D. Van Derburgh, Broadway theatre, Statesville, N. C.—Small town patronage.

Serials

King of the Circus (Universal), with Eddie Polo.—Played the 17th episode yesterday. It has held them all through the hottest summer we have had here in years. My advice is run it if you like TONY SARG, who has been engaged to make posters for Paramount feature comedies. (Photo by Nickolas Muray.)

TONY SARG, who has been engaged to make posters for Paramount feature comedies. (Photo by Nickolas Muray.)

serials.—W. S. Taylor, Rex theatre, Arcadia, Fla.—Neighborhood patronage.

The Phantom Foe (Pathe), with Juana Hanson.—This is a fine serial. I am on the 12th episode and making good. Keeps you guessing. Very interesting.—J. C. Harlan, Pastime theatre, Humphrey, Ark.—Neighborhood patronage.

The Avenging Arrow (Pathe), with Ruth Roland.—On eighth episode and this serial going good.—Lon Burton, Manhattan theatre, Live Oak, Fla.—Neighborhood patronage.

The PURPLE RIDERS (Vitagraph), with Joe Ryan.—Big business. On the third episode. Serial looks like big winner. So much business I don’t get time to see it, but they say it is good.—William Thacher, Royal theatre, Salina, Kans.

Miracles of the Jungle (Federated), with a special cast.—We are on our 8th episode and going strong. It's exceptionally good and our patrons are well pleased. Don't hesitate to book this.—C. L. German, Royal theatre, Bonner Spgs, Kans.—Neighborhood patronage.

The Sky Ranger (Pathe), with a special cast.—First two episodes good, but the third was so poor that it fell flat from that on. They don't seem to like this one. Have shown 10 chapters and it's the first serial we ever ran that business fell off instead of picking up.—Chancellor Bros., Dreamland theatre, Aracum, O.—Neighborhood patronage.


Thunderbolt Jack (Arrow), with Jack Hoxie.—Very good. A recent visit of Jack caused a full house. Full of pep from start to finish.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.
Short Subjects

Selznick News.—One of the finest short subjects I have ever used.—Sadie I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Pathé Review.—The best single reel on the market, excepting none. Don't care for the dances, but otherwise it pleases old and young.—Mrs. F. G. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

TOPICS OF THE DAY (Pathé)—One of the best short subjects I ever played. Have run it steady for two years and every one I get is a knockout, especially on the last three or four that I showed. It had some wonderful stuff about the Blue Laws knocking what they call the reformers. I believe that every film that puts out these short subjects should do their bit like TOPICS OF THE DAY.—R. Novary, Liberty theatre, Verona, Pa.


Passing the Buck (Vitagraph), with Larry Semon and a knockout.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

A Monkey Hero (Universal), with Joe Martin.—Very good comedy for this kind. Pleased children especially.—Charles Kuchan, Ithylhour theatre, Canton, Ill.—General patronage.

Red Hot Love (Educational), with a special cast.—All Christie comedies have been uniformly good and this one is as good if not better than previous ones.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Harold Lloyd Comedies (Pathé), with Harold Lloyd.—Grab these. We have run four. They are all good.—D. M. Spade, Théàtorium theatre, Portland, Ind.—Neighborhood patronage.

Call a Cab (Pathé), with Snub Pollard.—One of Snub's best comedies. You will like this one. Both old and young had a good laugh.—J. C. Hartman, Pastime theatre, Humphrey, Ark.—Neighborhood patronage.

All Aboard (Pathé), with Harold Lloyd.—The second one of the 10 Pathe is resuming. Went over big. Star well liked, especially when supported by Bebe Daniels and Snub Pollard.—Louis B. Goulden, Princess theatre, Frankfort, Ind.—General patronage.

The Knockout Man (Universal), with Jack Perrin.—Very good for a two-reel Western. Jack Perrin is popular.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

The Goat (Metro), with Buster Keaton.—Our patrons enjoy Keaton comedies and this one was no exception. He always pulls off new gags in all of his comedies and they always get a laugh.—Charles H. Ryan, Garfield theatre, Chicago, Ill.

All Aboard (Pathé), with Hal Lloyd.—Fine comedy. Drew good. Give us more like this.—D. M. Spade, Théâtorium theatre, Portland, Ind.—Neighborhood patronage.

The Sailor (Fox), with Clyde Cook.—Cook's comedies all good, but this one more amusing than previous ones. They are clean and pull well.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

The Rent Collector (Vitagraph), with Larry Semon.—Dandy comedy. All of Semon's are good.—Charles Kuchan, Ithylhour theatre, Canton, Ill.—General patronage.

High Rollers (Pathé), with Snub Pollard.—Pollard comedies are getting better every week. A very good single reel comedy, and will please the highest class audience.—Louis B. Goulden, Royal theatre, Frankfort, Ind.—General patronage.

The Kid's Pal (Universal), with Brownie.—Good comedy. This dog is certainly clever.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

G-D "A GIRL'S DECISION"

is distributed by

Robert-Adler
1457 Broadway
New York City

Apply now for screening.
Lawrence B. Tefft, gentleman farmer and exhibitor at Berlin, N. Y., is only operating Saturday nights during the summer months. Tiffy "rolls his own" and is doing a nice business at Odd Fellows Hall.

Clinton Stewart and Harry Jones, leading authorities on full dress shirts and co-partners in the Eagle theatre at Petersburg, N. Y., are only running Tuesday and Saturday nights.

The old warrior and champion of exhibitors' rights is still giving the natives of Hoosick Falls, N. Y., real shows. Charlie McCarthy, an able exponent of Blackstone, manages the New theatre in the aforesaid village. Mr. McCarthy is on the executive committee of the N. Y. state league.

L. Connors, owner of the Victory at Cambridge, is sojourning in Boston, Mass. Mr. Connors will give the Royal Palms the once over at Miami, Fla., this winter. William Curran will have charge of the Victory during Mr. Connors' absence.

The Star at Salem, N. Y., has received a new coat of paint and is now all dolled up for the fall business. John M. Gillies is his name and he runs a real cigar store. John, as a painter, is a better exhibitor.

You all know "Denny," and it seems as if the whole town of Greenwich, N. Y., knows him too, but let us not forget the charming Mrs. Reagan who so ably assists in putting on real pictures at the Star. It is rumored that a much larger theatre will soon replace their old stand.

The business men of Schaghticoke, N. Y., plan to open the Town Hall on September 1. W. Sample will book as heretofore for these community gatherings.

Hawley & Yelverton are planning to entirely renovate the Ballston theatre at the Spa. When completed it will be a strictly modern and up-to-date place of amusement. "Business picking up," quotes Mr. Yelverton.

The booth at the Star theatre at Corinth, N. Y., has just been furnished with the latest equipment. Brother Mallery slipped us the above info. This village looks like the front line trenches now since the local paper mill tried to work some strike breakers.

Fred W. Mausert, general manager of the Rialto and Park at Glens Falls, N. Y., is visiting the home folks at North Adams, Mass. Fred motored over in his Packard. "Tis said Exhibitor Mausert is an authority on polish.

Lou Fisher, the former Catskills exhibitor, is now located at Ft. Edward, N. Y., operating the Bradley. Lou states times are hard, so he is running a dance hall for the summer at Round Pond, N. Y.

T. A. Boyle, exhibitor de luxe of Granville, N. Y., and Rutland, Vt., is spending his vacation in Los Angeles, looking over the Sennett lot. Word has been received that Exhibitor Boyle and Douglas Fairbanks are great pals.

Harry Jennings is engaged. Yep, it's a fact. No, he is no kin to Al Jennings, but as a publicist he excels. Besides being editor of the Granville Sentinel, he handles the copy for the Fember and Pastime theatres at Granville, N. Y.

James Costello was seen one day last week at Poultney, Vt., pushing his Detroit oil around the mountains, posting one-sheets. James believes in advertising—that's the reason his Opera House does the business.

The charming Mrs. Wallace, owner of the Grand at Whitehall, N. Y., is spending a pleasant vacation at her cottage at Glen Lake, N. Y. Don't ever try to play the Grand on percentage.

The charming Mrs. Wallace, owner of the Grand at Whitehall, N. Y., is spending a pleasant vacation at her cottage at Glen Lake, N. Y. Don't ever try to play the Grand on percentage.

The Public Rights League slides were very much in evidence the other night at Adolph Kohn's Pastime theatre, Granville, N. Y. Adolph sure is an active worker for the P. R. L.

The Electric theatre at Fort George, N. Y., is getting its quota of the summer visitors. Orange O'Dell stated business was great. This house was entirely remodeled this spring and Powers 6 A installed.

George Washington Dickinson, the leading pill mixer of Warrensburg, N. Y., is busy building a bungalow, so his partner, Jerry La Rocque, is taking active charge of the New Fairyland theatre.

The only case on record where an exhibitor cleaned up a Chautauqua. Some record that! And that is what H. Richardson of the Plaza at Chestertown, N. Y., did. Easy when you know how, quotes Howard. Played the sequel of Fox's "Riders of the Purple Sage," "The Rainbow Trail," and made the holders of Swathmore Chautauqua tickets throw them away.

Quite a drive over at Claude Wade's place, but it's worth the trip to meet Claude. One of those regular fellows and a beaming optimist. The Adirondack mountain financier and owner of the O'Keefe theatre at North Creek, N. Y.

No wonder some folks look happy and contented; we would too if we had Arthur Richardson's cottage on the beautiful Schroon Lake, N. Y. Exhibitor Richardson is operating the Strand at Schroon Lake with much success.

Al Barton, manager and owner of the Carillon theatre at Ticonderoga, N. Y., motored to the Great Lakes last week. The charming Mrs. Barton was in charge of the Carillon during Al's absence.

NAME .......................................................... 
THEATRE .................................................. 
CITY ........................................................ 

The American Photo Player Co. 
NEW YORK - CHICAGO - SAN FRANCISCO
Riesenfeld to Father
Another Foreign Film
(Special to Exhibitors Herald)

NEW YORK, Sept. 6—Hugo Riesenfeld, who acted as godfather to 'Deception,' is now putting the finishing touches for American presentation on another foreign made picture which he has renamed as 'The Golem.' With titles by Edythe Penfield, produced by the Prizma process, and an insert of a 'Mother Goose' story by Tony Sarg, will be introduced.

"The Golem" is now on its twelfth week at the Criterion and by the end of this week it will have realized $504,000 for the producer. The Golem, however, is not the only film which the paternal T.B. and his son are bringing into the American market. 'The Golem' is, however, the most successful of the films produced by the Pathe-Freres, a fact which is due to the fact that the Golem was a success in France when the picture was first released in that country. The Golem is a success in France and it is evident that the picture is a success here because it is a success in France.

AUSTRALIA DRAWS
DUTY ON U. S. FILM
(Continued from page 41)
including Messrs. Szarka, Howe, McIntyre, Eastmuir, Figgett and King.

Boost Rentals and Admissions
It was agreed at the meeting of the Film Renters' Ass'n, held several days later to impose an increase all round in film hire of 12½%. When advised of the decision, the Film Producers Association declined to raise their admission prices and a new scale of rates will come into effect commencing with the 1st of October. This means that exhibitors will have to recover the amount paid out in concordance with the 100% tax.

Present developments give occasion for the opinion that the imposition of this new tax was a good idea, and for the obvious reason that the money thus secured is found every year by independent parties concerned in the manufacture of films locally. Certain information was brought to the shrewd and exchanges proving conclusively that a spectator who had invested in a certain Australian production did not derive very great pecuniary benefit from the film released, which is necessary to make certain statements—in the right direction—which were absolutely untrue yet were re-echoed by jingoistic American writers and the like. As it is, we are making a Tower of Babel which we could comfortably and pleasantly enjoy some time in the future. But then, cunningly changing a theme like this.

My opposition to the proposed tariff on raw stock was prompted originally by the profound and profound conviction that we were making or we were something to at least as well as can any other nation. To wit, with very good reason, I sensed and felt several significant omens which seemed to have dangerous possibilities, and I thought that the wind was carrying my words as much as "suitable" suit against my business life. So I felt it would be wise to take notice and do my little bit toward keeping the wind from turning fatal to the raw stock.

With the raw stock market open far, wide and hopefully, as they say, "with no worry," it is to be feared he provided the Golden Rule in doing business as well as in labor, and that the extent I assume prevails in the manufacture of his excellent product. And the independent laborers are no less the industry at large and at heart is against all things that tend to wreck, destroy and disfigure the unsung and unsuspected assaults with intent to kill.

Now is the time for all good men—including Mr. Eastman—to come to the aid of the industry and resist the tendency of its enemies to disperse, discard, destroy and destroy its very existence. It is too late to pursue the methods of the picture producers and bring our whole weight to bear against the indi...

The New York Sun said: "Douglas Fairbanks was the conquering hero; last night when The Three Musketeers was presented at the Lyric Theatre, his name was the first to come to the lips of the audience. The picture was thrilling, hard riding, harrowing scenes, glimpses of Paris and Venice and "op" for French royalty. And more than once in the photoplay Fairbanks did those acrobatic stunts that the movie fans enjoy so much. It was indeed a triumph for Fairbanks. The picture is brim full of life, movement and action."
Equipment Progress

Minneapolis is talking about the new Robert Morton organ, which has been installed in the Blue Mouse theatre, which re-opened August 20. Evidently the owners didn’t keep quiet about it. They talked first and then the public started talking. It’s a good idea. Messrs. Sobelman and Rove are to be congratulated both on buying this excellent piece of new equipment and their showmanship in letting their patronage know the effort they are making to entertain.

** Sid Grauman has just installed a Hansen Vacant Seat indicator in his million dollar theatre in Los Angeles. In an adjoining photograph he is shown looking over the indicator board. It is said that Sid likes it so well he is going to have a duplicate master board in his private office so that he can tell at any time how many are in the theatre. That’s how Grauman got to be a national figure in the film industry. He knows everything that is going on.

**

Experts in the Eastman Kodak laboratories have been experimenting with theatre illumination and have made some important discoveries which have been incorporated in a booklet. The booklet will be sent to any exhibitor free of charge. It is to be hoped that the fact that it does not cost anything will not lessen the demand for it. One of the things possible, it is said, is that a motion picture theatre can be lighted sufficiently during the run of a film to make advertising on programs profitable. Another source of revenue.

Harry M. Crandall Enterprises
In Two New Building Projects

One House to Be for Exclusive Patronage of Washington Negro Residents—Other Neighborhood Theatre to Cost $500,000

The expansion of the Harry M. Crandall theatrical enterprises in Washington, D. C., temporarily given pause during the war and the period of business abnormality that followed the signing of the Armistice, has been resumed with a vengeance.

Two new building projects are occupying the attention of the Crandall organization at present. Crandall’s Lincoln Theatre, a house for the exclusive patronage of negro residents of the Capitol, who have never been afforded adequate facilities for enjoying photodramatic entertainment, is already in course of construction at the corner of Twelfth and U Streets, Northwest, easily in the center of the most densely populated negro district in the city.

Erect Costly Theatre

In addition to this undertaking, an announcement was made from the offices of the Crandall company last Saturday of the purchase of the Sacred Heart Church property at the corner of Fourteenth Street and Park Road, Northwest, for the erection of the largest residential theatre in the National Capital, to cost approximately $500,000. This purchase price of the ground, with its present improvements of church edifice and rectory is said to have been in the neighborhood of $200,000. The Sacred Heart church building thus acquired by Mr. Crandall forms the ninth link in his chain of photoplay houses in Washington, has a frontage of 200 feet on Fourteenth Street and 100 feet on Park Road, occupying practically the entire Fourteenth Street block between Park Road and Monroe Street, the choicest site in the city for its contemplated purpose.

The plans for the new theatre, which have already been prepared by Reginald W. Geare, the Washington architect who also designed Crandall’s Metropolitan, Knickerbocker and York Theatres in the Capital, Crandall’s Strand in Cumberland, Md., and Crandall’s Apollo in Martinsburg, Va., call for an auditorium with a seating capacity of 2,000 on one floor.

The entrance to the theatre will be directly on the corner of Fourteenth Street and Park Road, thus permitting electrical announcements visible from both directions on both streets.

Modern Equipment Planned

The lobbies will be spacious and the equipment the most beautiful and most modern to be had. The lighting system has been especially devised and exclusively designed for the house and the most efficient heating and ventilating plants will, of course, be installed.

In addition to the theatre, the new building will house ten stores, facing Fourteenth Street and extending from the Park Road corner to within a few feet of the corner of Monroe Street.

The most notable innovation connected with the latest Crandall project lies in the novel use to which the sub-street level of the theatre building will be put. The entire area under the auditorium of the theatre will be devoted to billiard, pool and bowling parlors, which will be operated on distinctly new lines for the enjoyment of both men and women. It is probable that the store frontage will be surmounted on the Fourteenth Street side by an immense assembly hall and ballroom.

The success of the new Crandall theatre is virtually assured. Mr. Crandall states, by reason of his ownership of the Washington franchise of Associated First National Pictures, Inc., and the power to buy advantageously in the open market possessed by the Crandall organization which is the largest motion picture exhibitor organization in the Washington territory, operating twelve theatres at the present time.

Savoy to Continue

The opening of the new house within two blocks of Crandall’s Savoy Theatre will not occasion the abandonment of the Savoy. Both theatres will be operated as individual units and each will display the foremost pictures made, with full orchestral accompaniment. Music is to be made a distinctive feature of the program policy of the new theatre.

POUR 610 CUBIC YARDS CONCRETE IN NINE HOURS

A construction record was established Saturday, August 26th, when 610 cubic yards of concrete was poured into one of the over-head trusses of the new Grauman Metropoliian theatre, Los Angeles, within a period of nine hours. This pour, the record of which officially by virtue of the presence of city building inspectors at the time it was made, is the greatest ever made in Los Angeles, and is among the largest registered in the building annals of the world, engineering authorities said today. The trusses into which the concrete was poured are the largest ever to be constructed in the world, it is claimed.
Theatre Illumination Analyzed

Eastman Kodak Company Has Results of Exhaustive Tests Made at Research Laboratories in Novel Booklet

A booklet entitled "The Motion Picture Theatre, Its Interior Illumination and the Selection of the Screen," which has just been published by the Eastman Kodak Company, gives the results of exhaustive tests made at the Kodak research laboratory on the proper amount and distribution of the interior illumination of a motion picture theatre and the selection of a suitable projection screen.

When Mr. Eastman, in connection with his gift of a School of Music to the people of the city of Rochester, conceived the idea of an endowed motion picture theatre, it was found that little accurate information was available concerning these two important factors in the design of any theatre. As a result the problem was turned over to the Kodak research laboratory to determine the best possible conditions of interior illumination and to find the projection screen which was best suited to the installation.

What Tests Show

While these tests were carried out with the expressed purpose of making this endowed motion picture theatre a model theatre in every detail, the results nevertheless represent an exhaustive treatment of the subject and will apply to every theatre. It was found, for example, that by proper handling of the distribution and intensity of the lights it is possible to increase the amount of general illumination of the interior to the point where ordinary print may be read at once upon entering the theatre.

The increased lighting, when properly distributed, resulted in an improvement in the quality of the projected picture and diminished the amount of eyestrain and sensation of flicker. In the better lighted theatre, it is entirely feasible to sell advertising space on programs, and an equally important consideration from the theatre owner's standpoint is the increase in box office receipts which naturally results from the more pleasing illumination afforded and the greater visual comfort.

Various Screens Discussed

The choice of the projection screen is also an important factor in eliminating eye strain. The booklet contains the complete reflection characteristics of some twenty different types of screens together with the names and addresses of the manufacturers. A full description is given of the significance of the results and also a simple scheme whereby it is possible to determine from the floor plan of the theatre the screen which is best suited to that installation.

The booklet is written without the use of technical or scientific terms. It is published especially to enable the motion picture theatre owner or manager to arrange with the architect and illuminating engineer that the optical properties of the theatre may be raised to the same high standard of excellence as the picture. A testing department is maintained at the laboratory where the complete reflection characteristics of samples of projection screens can be measured on a specially constructed instrument, a nominal charge being made. A copy of the booklet may be obtained free of charge by addressing the Motion Picture Film Department, Eastman Kodak Company, Rochester, N. Y.

AMERICAN FILM INSTALLS PRINT REDUCTION MACHINE

The American Film company has just installed in its Chicago laboratory a reduction printing machine and is now equipped, it is announced, to handle any quantity of narrow gauge printing. This film, high gauge film is the safety standard non-inflammable film endorsed by the fire underwriters for use in projection machines without the use of a fire-proof booth.

In calling attention to its increased facilities the company also announces that it can guarantee the same high quality work in the narrow gauge film that has made American ten-point prints famous for the past ten years.

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FOR SALE—Eastern Montana Theatre, town of 8,000, well established. Owner in other business. Address "Owner" EXHIBITORS HERALD, 417 South Dearborn St., Chicago.

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Hansen Indicators replace part or all ushers. Gives better service at less cost and locates the vacant seats. It will make you a decided profit.

Inquire, HANSEN VACANT SEAT INDICATOR CO.
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Theatres
Providing Comfort for Fans is an Asset. Exhibitors Know This.
Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects

New York.—S. B. Steinmetz will begin work September 15 on a 2,500 seat theatre to cost $250,000 at the northwest corner of Webster avenue and 169th street. It will be completed February 1.

Barberton, O.—C. J. Wovers, owner of the Pastime theatre, is constructing a modern theatre building. The Pastime will be abandoned when the new house is completed.

Troy, N. Y.—Ground will be broken at 335-337 River street early in October for a 2,000 seat theatre to be built by Frank P. Dolan of Albany and Joseph J. Murphy and Edward Murphy, 2nd, of this city.

Poplar Bluff, Mo.—W. A. Lattrell of Jennings, Okla., will open a motion picture theatre in this city soon.

Yonkers, N. Y.—The Rothbarth Company of New York, is seeking possession of property at 17-1 Warburton avenue for the purpose of erecting an 1,100 seat theatre.

North Andover, Mass.—David Stanman has announced he will open a motion picture theatre seating 800 people in the Odd Fellows building this fall.

Jersey City, N. J.—The Rialto Amusement company has been granted a permit to erect a $50,000 theatre at 336 Bergen avenue.

Lorain, O.—Carl Lertzman, Lorain realtor, has announced that a $100,000 theatre will be erected on Broadway near 13th street. A Pittsburgh company has leased the theatre.

Hudson Falls, N. Y.—Schuykillville is to have a new motion picture theatre seating 600. Construction will begin soon.

Ownership Changes

New York.—Samuel Schusterman and Joseph W. Wertheimer have leased for fifteen years the motion picture theatre at Amsterdam avenue and 177th street. The rental graduates from $3,500 to $4,000 annually.

Philadelphia, Pa.—The motion picture theatre at 29th and York streets has been transferred to W. Price by L. Kapner for $21,000, subject to a mortgage of $19,500.

Pocohontas, Ark.—L. L. Lewis has sold the Gem theatre to a St. Louis man and will locate in Kansas.

Rolla, Mo.—J. G. Burbank of Larimore, Wyo., has purchased the Rolla theatre from Harvey & Smith. He takes possession October 1.

Hutchinson, Kan.—J. K. Teats has purchased a motion picture theatre at Sterling.

Memphis, Mo.—Harley Wishart has purchased the Majestic theatre from G. Gillespie, who will join the sales force of Paramount in St. Louis.

Mendota, Ill.—Ben Brady has purchased the interest of his partner, Edward Bieser, in the Palace theatre.

Columbia, Mo.—F. F. Barrett and son, Rex, of Granby, Mo., have purchased the Broadway Odeon theatre. They own theatres in Pierce City and Granby.

Great Falls, Mont.—The Liberty, new Jensen & Von Herberg house, one of the finest in northwest, has been opened with Ed Myrick as manager.

Baltimore, Md.—The Boulevard theatre, 33rd street and Greenmount avenue, being erected by the American Theatres Company, will open the last of September.

Boise, Ida.—The new Rialto, formerly the Isis, opens here September 1.

Batavia, Ill.—Mrs. Eberman, manager of the Batavia opera house which closed in July, will reopen the theatre soon.

Benton Harbor, Mich.—The Princess theatre, closed during the summer, has been reopened by W. C. Mellanson.

Wellsville, Mo.—The new Regal theatre here was completed in time for its opening August 27.

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Spanish Title Work & Speciality
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Do you remember 'way back when filmmdom was young, how the "fans" craved Westerns and still more Westerns—and how, gradually, one Western Star rose above them all? History repeats itself. Your patrons still clamor for Westerns, and again one Star has distanced the field and that Star is—everyone now admits it—

JACK HOXIE

He's the Dare Devil Boy whose name in front of your Theatre means the S. R. O. sign every time. If you haven't shown our "HOXIE BIG SIX", ask us about

"THE SHERIFF OF HOPE ETERNAL"
"THE MAN FROM NOWHERE"
"DEVIL DOG DAWSON"
"DEAD OR ALIVE"
"CYCLONE BLISS"
"CUPID'S BRAND"

Sure-fire money getters—all of them and they will quickly overcome the summer dullness. Write today for prices and our very liberal terms.

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Chicago, Illinois
A GOOD SERIAL

is just the medicine to use as an Autumn Tonic after a slumpy summer like this one. It will put one day each week on ice—a sure shot.

BUT IT MUST BE SNAPPY

A poor serial is a dead loss, with no insurance; so, look before you contract. Ask us about our brand new 100% winner.

"THE LURKING PERIL"

Co-starring those bright lights of the screen—

ANNE LUTHER and GEORGE LARKIN

A 15-Episode Mystery Melodrama of Thrills, with a most unique and enthralling plot, and action and excitement in every reel.

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808 So. Wabash Avenue, Chicago, Illinois
Celebrated Players Obtains Bible Films
Friedman Will Distribute Series of Twelve One Reel Subjects

J. L. Friedman, president of the Celebrated Players Film Corporation, has signed contracts for the distribution in Indiana, northern Illinois and eastern Wisconsin, of "The Great Narratives of the Old Testament," a series of one-reel subjects, produced by Sacred Films, Inc. Larry Wanderley has represented Sacred Films, Inc. in the negotiations.

Lesser Has Coast Rights

Sol Lesser holds the California, Arizona, Nevada and Hawaiian Island rights to the series. Mike Rosenberg of the Seattle office has procured the rights for the distribution in Washington, Oregon and northern Idaho.

Progress Pictures Co.

Screens Curwood Film For Chicago Exhibitors

Paul Busch, Chicago City Representative for Progress Pictures Corporation, held a trade screening with music Monday afternoon Aug. 29 of "God's Country and the Law" the new James Oliver Curwood picture recently purchased by Frank Zambrano for his Progress Pictures Co.

There was a very satisfactory turnout out of representative exhibitors, who expressed themselves freely, after seeing the picture, that it was a most beautiful and meritorious production, worthy of presentation in the finest of theatres. This subject is the first of a series of four Curwood features which are among the many good things contained in the quarter of a million dollar film deal mentioned last week in the Herald.

Private screenings have been given the first of the different series of comedies; also to the first three episodes of "The Blue Fox," the Ben Wilson serial starring Ann Little, included in the deal, and the tip from those who saw them is that the comedies are real laughers and that the serial is an absolute knockout.

Applebaum Sells Ardmore

Abe Applebaum has disposed of his Ardmore theatre to the Gumbiner interests, the sale having been consummated last week. Mr. Applebaum still retains the ownership of the New Regent, which is the only theatre in which he is now interested.

Progress Will Open Indianapolis Office

New Chicago Exchange Plans Branch to Give Theatres Efficient Service

In addition to its home office at 808 So. Wabash ave., Chicago, Progress Picture Co., under the direction of Frank Zambrano, well known exchange man, is opening a second exchange at 144 West Mont St., Indianapolis, which will handle all bookings and shipments in southern Indiana. This is in line with the policy laid down by this organization, saving the exhibitors of that territory both time and express charges.

To Be Well Equipped

The exchange will be completely equipped for service, so that there can be no complaint that the Indiana territory is not so well served as is Illinois. A sufficient number of prints and an assortment of posters and accessories will at all times be kept in the Indianapolis exchange. Work has already been started and it is expected that the new exchange will be ready for occupation and work within a very few weeks. Reports from that territory indicate that the Fine Art program headed by the James Oliver Curwood features will be enthusiastically received by Indiana showmen.

Charnos Joins Staff

H. D. Charnos, well known salesman, until recently associated with Goldwyn in this city, is now hitting the high spots for Progress Pictures Co., his territory being northern Illinois. Mr. Charnos has a host of friends among the exhibitors in this territory and is reporting to the office that the territory is evidences a ripening of the program now being waged and that Independence Month is to mean a splendid running start for the organization.

Attended Showing of "U's" 'No Woman Knows"

Edna Ferber, the authoress of "Fanny Herself" from which novel the Universal feature "No Woman Knows" was made, attended the special screening of the production at Aryan Grotto theatre, September 4, and at its conclusion addressed the audience as follows:

I think Universal Film Company has made a very fine, human picture out of a group of human people. I have agreed with their version. I have laughed this morning and have cried, and I know you all laughed and cried with me and enjoyed it." About four hundred invited guests attended the special showing and sent in opinions on the picture.

To Open September 10

The new Clark theatre, Clark street and Wilson avenue, will open Saturday, September 10. It is a fourteen hundred seat house and will be under the management of Elmer Ruthshauer, who for a number of years has managed his father's theatre, the Wonderland.
As Mac put it: "George will do it while I am gone," So, George is doing it. All the praise should come George's way. The criticisms? Mac will adjust them when he gets back.

Latest bright saying along film row. Why is the film salesman the most independent man on earth? Chorus of "Why's?"

An Answer: Because he takes no orders from anybody.

Now that the laughter has subsided we'll tell you the one about Chicago's most thriftily exhibiting. He's trying to buy "The Four Horsemen of the Apocalypse" (spelling doubtful) one horse at a time.

If the editor of this sheet would let us use larger type we would put a head on this something like "Wuxtry, auto bandits invade film business." Only last week Clyde Eckhardt thought his car was stolen but friend wife had it. By the way, the report was wrong. Clyde hasn't got a Cadillac. His car is a Studebaker. What Clyde wanted to do was lose his Studebaker and get a Cadillac from Chief Fitzmorris.

George Levy's car, despite rumors to the contrary, is not for sale and the owner has never sought a buyer for it.

I. Leserman, genial manager of Universal, has his tragic moments. Every time "No Woman Knows" is run he weeps copious tears. A silver bucket and a four-ounce sponge as a part of the projection room equipment is being considered.

Wallerstein Brothers over Michigan City way showed Charles Ray in "Scrap Iron" and advertised that a piece of scrap iron would buy admittance. The kids responded with parts of Pa's tool chest, Ma's electric iron, electric curler, vacuum cleaner, stove lids, portable bath tubs, demountable eaves trowels, etc. Wallersteins had a second audience that afternoon—a battery of bewildered parents who found their homes practically dismantled. When the parents reclaimed their articles, the exhibitors, so they said, netted a tidy sum from a local junk dealer.

A man dropped dead on film row last week. It was rumored about that the victim was Paul Sittner of the Criterion. Sittner appeared to deny this most emphatically and stated that he wouldn't be found dead outside a film exchange.

George Bromley of the Montrose, who is soon to leave for Mexico where he and his partner, Harry Hadfield, have the concessions at the southern republic's "Pageant of Progress," was relieved of a brand new Haynes the other night by a member of Chicago's inimitable fraternity.

Joe Lyon saved his trick car. Took considerable argument to do it but Joe is very persuasive as many an exhibitor can testify. Max Levin, also of the Fox staff, was not so fortunate. Someone doted away with his Dort and, as they say in the Sticks, it ain't been seen since.

Remember the Kiddies!

For the brand new short juvenile subject your program needs write or wire—

New Era Films, Inc.
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A. S. KEMPNER
Fox Film Corporation
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Tel. 6800 Circle
GUIDE to CURRENT PICTURES

AMERICAN FILM COMPANY
Distributed Through Pathé Exchanges
Their Mutual Child, six reels, with Margarita Fischer and Cecil Van Anker.
Sunset Jones, five reels, with Charles Clary.
Payment Guaranteed, five reels, with Margarita Fischer and Cecil Van Anker.

ARROW FILM CORP.
Woman's Man, five reels, featuring Romaine Fielding.
Love's Protective, five reels, featuring Ora Carew.
Bitter Fruit, five reels, all star cast.
The Golden Trail, five reels.
Bachelor Apartments, five reels, with Georgia Holt and Bessie Love.
Tex, feature series, five reels.
A Night from Nowhere, five reels, with Jack Hoxie.
The Way Women Love, five reels, with Rubye De Remer.
Luxury, six reels, with Ruby De Remer.
The Dancer, five reels, with Carol Holloway.
The Lone Cat, five reels, with all star cast.
The Man Who Trifled, five reels, with all star cast.
Before the White Man Came, five reels, all Indian cast.

ASSOCIATED EXHIBITORS
Distributed through Pathé Exchanges
The Riddle Woman, six reels, with Geraldine Farrar.
The Devil, six reels, with George Arlis.
What Wives Will Do, six reels, with Anna Q. Nilsson.
The Rider of the King Log (Special Prod.).
The Road to London, with Bryant Washburn.

PLAYGROVERS, INC.
June 12—The Butterfly Girl, five reels.
July 19—Women Who Wait, five reels.
Aug. 17—They Shall Pay, five reels.
Sept. 11—Home-Keeping Hearts, five reels.
Aug. 1—The Family Closet, five reels.
Sept. 28—Deserted Wives, five reels.

ASSOCIATED PRODUCERS, INC.
THOMAS H. INCE PRODUCTIONS
Homespun Folks, six reels, with Lloyd Hughes.
Living Lips, six reels, with House Peters and Florence Vidor.
Mother O'Mine, six reels.

J. PARKER READ, JR., PRODUCTIONS
The Leopard Woman, seven reels, with Louise Imogene.
A Thousand to One, six reels, with Hobart Bosworth.
Love, six reels, with Louise Glaum.
I Am Guilty, six reels, with Louise Glaum.

ALLAN DWAN PRODUCTIONS
The Forbidden Thing, six reels, with James Kirkwood and Helen Jerome Eddy.
A Perfect Crime, five reels, with Monty Blue and Jacqueline Logan.
The Broken Doll, five reels, with Monte Blue.

MAURICE TOUNKOUR PRODUCTIONS
The Last of the Mohicans, six reels, with Barbara Bedford.
The Foolish Marions, six reels.

MACK BENNETT PRODUCTIONS
A Small Town Idol, six reels, with Ben Turpin.
Home Talent, five reels.
She Sighted by the Scalp, two reels.
Made in the Kitchen, two reels.
Love's Outcast, two reels, with Ben Turpin.

J. L. PROTHINGHAM
The Ten Dollar Raise, five reels.

C. C. B. FILM SALES
The Victim, six reels.
Dangerous Love, five reels.
The Nightingale of Paris, five reels, with Zaza Mics.

CREATION FILMS, INC.
For the Freedom of Ireland, five reels.

GEORGE H. DAVIS
The Heart of the North, six reels.

EQUITY PICTURES
Hush, five reels, with Clara Kimball Young.
Straight From Paris, five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY
June 5—The Traveling Salesman, five reels, with Roscoe Arbuckle.
June 6—The Wild Goose, seven reels, (Cosmopolitan Prod.).
June 12—White and Unmarried, five reels, with Thomas Meighan.
June 19—Appearances, six reels, (Donald Crisp Prod.).
June 26—One a Minute, five reels, with Douglas MacLean.
July 19—The Bronze Bell, six reels, (Thomas Ince Prod.).
July 26—Sham, five reels, with Ethel Clayton.
July 32—A Wise Fool, seven reels, (George Melford Prod.).
July 3—The Woman God Changed, seven reels, (Cosmopolitan Prod.).
July 10—Too Much Speed, five reels, with Wallace Reid.
July 10—The Mystery Road, (British Prod.).
July 17—Life, five reels, (Bently Prod.).
July 24—Behind Masks, five reels, with Dorothy Dalton.
July 31—The Lost Romance, seven reels, (Wm. de Mille Prod.).
Aug. 7—The Princess of New York, six reels, (Donald Crisp Prod.).
Aug. 14—Passing Through, five reels, (Douglas MacLean-Ince Prod.).
Aug. 21—The Body of Caanan, seven reels, (Thomas Meighan).
Aug. 28—Health, five reels, with Ethel Clayton.
Aug. 28—Crazy to Marry, five reels, with Roscoe Arbuckle.
Sept. 4—The Hell Diggers (Wallace Reid), five reels.
Sept. 4—The Great Moment (Gloria Swanson), six reels.
Sept. 11—At the End of the World (Betty Compson), six reels.
Sept. 13—Dangerous Lies (Paul Powell British Prod.), five reels.
Sept. 13—The Affairs of Anatol (Cecil B. DeMille Prod.), nine reels.

FIDELITY PICTURES CO.
The Married Virgin, six reels.
Fervidous Wives, six reels.

FILM MARKET, INC.
The House Without Children, seven reels, with Richard Dix.
The Supreme Passion, six reels.
The Ne'er-do-well, six reels.

FIRST NATIONAL
The Old Swimmin' Hole, six reels, with Charles Ray.
Passion, eight reels with Pola Negri.
Scrambled Wives, six reels, with Margaret Clark.
The Kid, five reels, with Charles Chaplin.
True Vengeance, five reels, with Katherine MacDonald.
Man-Woman-Marriage, six reels, with Huber Phillips.
Scrap Iron, five reels, with Charles Ray.
The Passion Flower, six reels, with Norma Talmadge.
The Oath, eight reels, R. A. Walsh production.
Jim the Peaceman, five reels, with Lionel Barrymore.
The Girl in the Taxi, five reels, with M.'r. and Mrs. O. Lawrence.
Sowing the Wind, five reels, with Anita Stewart.
Lessons in Love, five reels, with Constantine Talmadge.
Bob Hampton of Placer, six reels (Marshall Neilan).
Gypsy Blood, six reels, with Pola Negri.
Plight of Evelyn, six reels, with Anita Stewart.
(The Sky Pilot, six reels, (Catherine Curtis Prod.).
Scrap Iron, six reels, with Charles Ray.
Wedding Bells, six reels, with Constantine Talmadge.
Peck's Bad Boy, seven reels, with Jackie Coogan.
Golden Snare, (James Oliver Curwood Prod.).
Stranger than Fiction, with Katherine MacDonald.
Salvation Nell, five reels, with Pauline Starke.
Nobody, with Jewel Carmen. (R. West Prod.).

The Child Thou Gavest Me, (John M. Stahl Prod.).
The Sign on the Door, with Norma Talmadge.
A Midnight Bell, with Charles Ray.

FEDERATED FILM EXCHANGE
The Midlanders, five reels, with Bessie Love.
Penny of Top Hill, five reels, with Tom Normand.
Helen and Masks, five reels, with all star cast.
Good Bad Wife, five reels, with all star cast.
The Servant in the House, five reels, with all star cast.
Dangerous Toys, seven reels, with all star cast.

FORWARD FILM DIST.
Youth's Desire, five reels.

FOX FILM CORPORATION
FOX SPECIALS
Over the Hill, nine reels.
A Virgin Paradise, nine reels.
Children of the Night, nine reels.
Singing River, five reels.
The Lady from Longacre, five reels.

PEARL WHITE SERIES
The Tiger's Cub, six reels.
The Thief, six reels.
The Man, six reels.
Know Your Masks, six reels.
Beyond Price, five reels.

TOM MIX SERIES
Ridin' Rumble, five reels.
The Town Rowdy, five reels.
Devil Woman, six reels.
After Your Own Heart, five reels.

WILLIAM RUSSELL SERIES
Colorado Pluck, five reels.
Children of the Night, five reels.
Singing River, five reels.
The Lady from Longacre, five reels.

SHIRLEY MASON SERIES
The Mother Heart, five reels.
Lovetime, five reels.
Lover Since Five, five reels.

DUSTIN FARNUM SERIES
The Primal Law, five reels.

BUCK JONES SERIES
To a Finish, six reels.

20TH CENTURY BRAND
Get Your Man (Buck Jones), five reels.
Play Square (Walker-Murphy), five reels.
Hickville to Broadway (Ellice Perzy), five reels.
What Love Will Do (Walker-Murphy), five reels.
Little Man Wickshaw (Ellice Perzy), five reels.

GOLDWYN PICTURES CORP.
GOLDWYN STAR PRODUCTIONS
What Happened to Ross, with Norma Talmadge.
The Song of the Soul, with Vivian Martin, a Met.
Ferdinand.
Godless Men, seven reels.
The Great Lover, six reels.
Just Out of College, five reels.
Kinds of Destiny, five reels, with Pauline Frederick
The Highest Bidder, five reels.
Prisoners of Love.
The Concert, five reels, with All Star Cast.
Guile of Women, five reels, with Will Rogers.
Bunt Pulls the Strings, seven reels.
Hold Your Money, five reels.
The Voice in the Dark, five reels.
Boys Will Be Boys, five reels, with Will Rogers.
Don't Neglect Your Wife, six reels, with Gertruderisk.
A Tale of Two Worlds, six reels, with George Arliss.
Snowblind, five reels, with All Star.
An Unwilling Hero, five reels, with Will Rogers.
Made in Heaven, five reels, with Tom Moore.
Wet Girl, six reels, Williamson Production.
Cabinet of Dr. Caligari, six reels, Special.
Head Over Heels, five reels, with Mabel Normand.
The Old Nest eight reels, special.
EXHIBITORS
Herald

The Independent Film Trade Paper

Coming!

The great picture of the year—

MACK SENNETT PRESENTS
MOLLY O
WITH
MABEL NORMAND

A First National Attraction

Sept. 24, 1921
"A Rush and a

Carl Laemmle offers the exhibitors of America the biggest heart picture of many years

A UNIVERSAL JEWEL PRODUCTION DE LUXE

"NO WONDER"

THE AMAZING STORY OF "FANNY HERSELF" BY EDNA FERBER SUPERBLY DIRECTED BY TOD BROWNING
ELEGRAM: "A wonderful story made into a picture classic."

VE. WORLD: "A pictorial triumph—many pathetic incidents."

X. HERALD: "A soul-stirring drama, a fine achievement, a page out of the book of life done in a big way."

JWES: "There is no question about this picture being one of the best sure-fire box-office bets of the season. In fact, the exhibitor who books it is certain to put up S. R. O. sign. A picture of mother love and sister love but it is the marvelous human incident which offers the greatest appeal. The acting is highly commendable—the types are perfect."

TRIBUNE: "Going to be a great success."

POST: "Packed with heart interest."

GLOBE: "A plaintive picture of self sacrificing youth."

TRADE REVIEW: "It grips and tugs at the heart-strings—one of the most interesting and entertaining photoplays of the season. A beautiful love element is interwoven into one of the greatest human documents ever screened. Tears and laughter are intermingled in a most pleasing fashion and everyone should enjoy seeing it. Mabel Julienne Scott is exceptional and her supporting cast all that could be asked. Truly an "all-star" cast is in this production."

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Central Theatre
Broadway, at 47th Street

IAN KNOWS"
"Winn of Universal's Real

Starring that heroic Serial player

ART ACORD

Directed by EDWARD LAEMMLI
A true and dramatic Continued Feature built around the stirring adventures that befell the famous expedition of that great Indian fighter and trail-blazer, Capt. John C. Fremont, simultaneously giving life to the daring, lion-hearted figure of Kit Carson, long the great idol of every American school-boy.

A thriller—yet clean; true history—yet fascinating. Crowded with throbbing action and extraordinary incident, peopled with brave men and women—pioneers who had to fight every inch of their way against savage red-skins and wild beasts, conquering the great, wonderful West.

A sure-fire, censor-proof, real-history thriller. A box-office sensation wherever there was one. A tremendous production that is startlingly new and absolutely different—a feature in 18 episodes that will jam your house for 18 weeks. It’s made to attract young and old—it’s going to draw like a mustard-plaster. It’s a sure enough record-wrecker. Don’t take our word for it—See it at your nearest Universal Exchange—NOW!
CONTRACTS for "Our First Million" on star series Pauline Frederick, Sessue Hayakawa, Doris May, and directors' series William Christy Cabanne and Louis J. Gasnier, have been signed and approved.

This remarkable volume of business secured within the very short period of less than three weeks indicates the wonderful confidence big First Run Exhibitors, Circuit Buyers and individual exhibitors have in R-C Pictures.

We are gratified that our new policy has such universal appeal and has the approval of so large a number of representative leading exhibitors.

Exhibitors who have not already purchased our 26-Picture Series, may see prints of the first four releases at any of our exchanges today and ascertain for themselves the reason for this first million in contracts.

R-C Pictures will bring prosperity.

1921-1922 will reward discriminating buyers.

R-C PICTURES CORPORATION
723 SEVENTH AVENUE, NEW YORK
Herz Film Corporation presents

Beautiful
Lucy Doraine
in
The Gigantic Society Melodrama with a Cast of 10,000 Persons

GOOD and EVIL
A Sascha Production

Released by F. B. Warren Corporation
1540 Broadway
New York City
The story of a young man in search of his Soul. A modern society drama amid scenes of splendor and magnificence.

Laid in the capitals of Europe—in Paris, Naples, in Turkey with a Japanese episode possessing the charm and beauty of Madame Butterfly.

Gowned like the latest Parisian fashion show and presenting for the first time in America the Franco-Slav beauty, Lucy Doraine.

A picture you will always remember.
There are 10,000 persons in the French racetrack episode.
There are 4,000 persons in the French garden party episode.
There are 2,000 persons in the Japanese episode.
And 8,000 persons in the rich and colorful Turkish episode.
A smashing big production!
The story of a young waster who yielded to and then resisted temptation.
The picture with scores of optical surprises and delights.
The loveliest European star thus far introduced to America.
An astonishing combination of spectacle and drama.
Book it quickly!
The lithographs, lobby displays, exploitation materials and press sheets on "Good and Evil" are in keeping with the unusual character of the production. We have prepared, in line with the best and smartest showmanship, promotion aids that will doubly assure your patronage on this picture.
Despite all the advertising and claims no other company has yet released or scheduled for September release as big a box-office picture as "The Girl from God's Country." That's a broad statement and the picture backs it up.

In a day when many exhibitors, with just cause, find it hard to believe motion picture advertising and excessive exploitation our advice to all exhibitors is—

See it!

You'll book it at once!
One of the most rigid of picture critics, says the

**Lois Weber**

production

**THE BLOT**

"is a real chapter out of many lives, and as a piece of film work is remarkably well done."

- and a whole lot more

---

**More “Big League” Bookings**

- Blue Mouse
- Rialto, indefinite run
- Butterfield Theatres
- Beatty Theatres
- Keith—U. B. O. Circuit
- American Theatre

**Bookings**

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**F. B. Warren**

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LARRY SEMON has never done any better work than in this newest comedy of his.

There's fun enough for three comedies—there are thrills enough for several.

"Larry Semon at his best" has been the verdict of all who have seen this comedy.
That will be your verdict.
There's business for you and fun for your audiences in all LARRY SEMON COMEDIES.
Already inscribed on the Roll are these successful business men who are quick to see and seize a good thing:

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CONSTANCE BINNEY in The CASE of BECKY

A powerful picturization of Edward Locke's famous stage success in which David Belasco starred Frances Starr in the same dual role

Directed by Chester M. Franklin
Scenario by J. Clarkson Miller
Can a girl have two souls—one good, and one bad?

A demon and an angel had possession of a beautiful girl's soul, and as each conquered for the moment, her character changed from that of a lovable girl to that of a virago.

Powerful drama—mystery that startles you—suspense that bears you breathless from one big scene to another—a charming love idyl—and one of the greatest fight pictures ever filmed, not the brutal battle of clubs and fists, but a far more terrible one in which two hypnotists struggle for the soul of a young girl—that's what you give your audiences when you show them "THE CASE OF BECKY."

The story of one man's power for good and another man's power for evil in a young girl's mind. It thrills you, it haunts you, it fascinates you as completely as "Trilby" and "Dr. Jekyll and Mr. Hyde" combined!

Sign your Franchise now, and get an early playing date!

As a play "The Case of Becky" made a fortune for David Belasco. As a picture it will make money for every exhibitor who owns a Realart Star Franchise.
ALICE BRADY
in "DAWN OF THE EAST"

Scenario by E. LLOYD SHELDON
Directed by E. H. GRIFFITH
Caught in the cunning web of Oriental intrigue!

Struggle as she might, flee whither she would, she could not escape the shadow of the clutching fingers that stretched even across the seas to America.

What would you do to save the life of one you loved?

Would you pledge yourself to marry a yellow man?

Would you fight like a tigress when at last you were driven at bay?

Here is a story of love, adventure and intrigue on the shores of the Yellow Sea—a picture to stir one's blood—with its gorgeous settings tinged with the color and mystery of the East.

Never has Alice Brady had a more thrilling opportunity for her glorious emotional ability—a more colorful background for her dramatic powers.

This picture is included in your Realart Star Franchise.
MAY McAVOY

"WONDER GIRL"
in

"A VIRGINIA COURTSHIP"

From the play by
EUGENE PRESBREY
Directed by
FRANK O'CONNOR
Scenario by
EDFRIDA BINGHAM
A Virginia Courtship

The title gives you the recipe—the recipe for full houses. It's like a mint julep—full of fragrance, refreshment and punch!

The picture is based on the famous play of the same name by Eugene Presbrey which achieved such popularity in the days shortly before the Spanish War, and is remembered along with "The Old Home- stead" and other favorites of that time.

The fire-eating colonel who still fought duels, the ancient quarrel of the Fairfaxes and the Llewellyns, the single-handed battle of the heroine with a band of counterfeiters, and the romance of a lovely girl and a manly boy—all of these appeals—plus the flawless emotional acting of May McAvoy make this a picture that is a crowd-builder.

Get your share of prosperity now with a Realart Star Franchise.
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In the Words of D’Artagnan—“Marvelous”!!

Douglas Fairbanks in
"THE THREE MUSKETEERS"
United Artists

DIRECTOR ...................... Fred Niblo
AUTHOR ...................... Alexandre Dumas
SCENARIO BY ................ Edward Knoblock
CAMERAMAN .................. Arthur Edeson
AS A WHOLE........ One of the biggest attractions ever offered

STORY........Great—holds with thrilling episodes every minute

DIRECTION ..................... Excellent
PHOTOGRAPHY ................ Excellent
LIGHTINGS ..................... Excellent
CAMERA WORK .............. Excellent
STAR ..................... His finest piece of work
SUPPORT .............Admirable all the way down the line
EXTERIORS ..........Full of atmosphere; some very wonderful

INTERIORS ........... Splendid
DETAIL .................. Nothing overlooked
CHARACTER OF STORY ....... D’Artagnan wins out over the Cardinal, who plots the downfall of the Queen of France

LENGTH OF PRODUCTION .... About 11,700 feet

Douglas Fairbanks might have done long ago that which he achieves in “The Three Musketeers”—the production of a double length picture, the commercial worth of which can only be compared with legitimate attractions of the highest order and the tremendous picture productions of the past. That he held from doing so for such a long time displays a rare business sense. It seems, indeed, that he could not have selected a more propitious time for the uncovering of his masterpiece. For New York has already given the actor-impresario and his production a tremendous, astounding tribute.

Masterpiece his version of the Dumas work is from whatever angle one selects to approach it. Its story is clear and progressive. The staging and costuming are marvelous. The titles are few and simple—always to the point. The dramatic clashes and suspense of the story have received such appreciative treatment that their power is nothing short of sweeping.

As for the incomparable star, he is at his dashing, romantic best. His D’Artagnan is not so typically Fairbanksian as to appear out of place in a costume drama, replete with the romance and intrigue of the old world, yet there is undeniably the much sought after Fairbanks personality, set off to ideal advantage, which is what his legion admirers demand.

Fairbanks proves a brilliant swordsman and duellist. In his frequent encounters with the Cardinal’s guards, he uses his weapons like chained lightning—or rather the element unchained. And too he invests the scenes of these encounters with some typical but altogether unusual acrobatics that are sure to set packed houses a-cheering. The fight in the apothecary’s shop where he leaps from the shelves to the counter and seems fairly to fly through the air at his opponent is a striking case in point.

In the romantic interludes of the story Fairbanks makes his D’Artagnan display the method of Romeo combined with the speed of a twentieth century lover. The scenes with Constance are as romantically thrilling as any ever pictured on the screen.

The long thrill of the production, D’Artagnan’s furious ride from Paris to Calais and thence to England to obtain the jewel from the Duke of Buckingham that will, if returned in time, maintain the honor of the Queen before King Louis of France, is a superb work of picture building. How D’Artagnan and the three Musketeers, Athos, Porthos and Aramis, battle gallantly with the opposing guards of Cardinal Richelieu, set to block the success of the venture, forms a series of pictures matchless for their suspense and thrill.

The two interviews of D’Artagnan and Richelieu are further evidence of the craft that has gone into the production. They have all the suspense that courses through them in the original Dumas.

What appeals strongly as a masterly stroke of showmanship—and sacrifice—on the part of Fairbanks, is his willingness to sacrifice himself for the sake of the story. There are times when it would have been easy to alter the course of the plot sufficiently to permit more of the star. But here, it appears, is a production made with a mind clear and unsuscepted to stellar prejudice.

As for the production work itself it remains to be said that this contributes its share along with the other factors. Some of the long shots, notably the harbor of Calais and the view of the palace from the river, will keep the wiseacres guessing a long time “how it was done.”

The cast is admirable throughout. Leon Barry, George Seigmann and Eugene Pallette have the endearing roles of the musketeers and seem to live them. The work of Nigel de Bruller as the plotting Cardinal stands out as perhaps the best sustained and dramatic performance of all. Adolphe Menjou is excellent as Louis and Mary MacLaren as the Queen shows real skill. Marguerite De La Motte makes a most attractive Constance and plays with feeling. Others in the long cast who contribute to the general worth of the production are Thomas Holding, Boyd Irwin, Sidney Franklin, Charles Belcher, Charles Stevens, Willis Robards, Lon Poff, Barbara Le Marr and Walt Whitman.

Final Analysis of This Spells C-A-S-H—Loads of It!

Box Office Analysis for the Exhibitor

Once in a great while there comes a production that needs no analysis other than the statements “Great!” and “Grab It.” “The Three Musketeers” is certainly one such. It is a magnificent achievement, artistic certainly, and unless all signs fail, it is far more than probable that it will go down in screen history as one of the three biggest money-makers of the age. Long after other pictures of today, and tomorrow, have ceased to be heard from, “The Three Musketeers” will be as great a box office attraction as it is at this moment.

There are mighty few stories that would add box office value to the name of Fairbanks. “The Three Musketeers” is one of these. There are hardly any others that can be called to mind. But “The Three Musketeers” certainly accomplishes that. With the star’s name and the name of the great Dumas work, with all the possibilities that such a combination suggests, there will be no keeping the crowds away.
Astounding Climax Caps Griffith's Latest Screen Sensation

D. W. Griffith's
"WAY DOWN EAST"
D. W. Griffith, Inc.

DIRECTOR
D. W. Griffith
AUTHOR
Lottie Blair Parker
ELABORATED BY
Joseph R. Grämer
SUNDAY-cinematography
Anthony Paul Kelly
CAMERAMEN
G. W. Bitzer and Henry Ray

AS A WHOLE
Splendidly treated melodrama rising to greatest climax ever screened.

STORY AND treatment accorded it by Griffith raises it far above old level.

DIRECTION
Wonderful in the dramatic scenes—no relief attempted seems to strike false note.

PHOTOGRAPHY
Nothing like it has ever been seen before.

LIGHTINGS
Superb
CAMERA WORK
Excellent
LEADING PLAYERS
Lillian Gish gives greatest performance; Richard Barthelmess and Lowell Sherman splendid.

SUPPORT
Unusually good in the main
EXTERIORS
Beautiful rural scenes; ice flow of climax one of biggest scenes ever filmed.

INTERIORS
Excellent
DETAIL
Splendid for the most part
CHARACTER OF STORY
Tragedy of the double standard of morals.

LENGTH OF PRODUCTION
About 12 reels

A climax in which the terrific force of the elements are masterfully employed for a sustained effect cap D. W. Griffith’s "Way Down East," the parallel parable of ice and snow against the elements. This climax is nothing if not tremendous. It surpasses in suspense and power the gathering of the clans in "The Birth of a Nation," the triple parallel climax of "Intolerance," and the rescue of the imperiled heroine in "Hearts of the World."

There, practically unconscious is Anna. And off on the river banks, towering wildly in the terrific snow storm is David. As he finally approaches the ice-caked river, led there by pieces of Anna’s apparel, the ice starts to crack and to flow. Slowly the pieces of wood towards the helpless hoy of Anna. And the ices are away and it starts plunging, hurtling down the river to the falls below. David, frantic with the realization of Anna’s peril, darts and leaps from one treacherous piece of ice to another, slips and is half-submerged, regains his footing and goes on, each frenzied bound bringing him nearer the girl dearer to him than life itself.

With this situation, the suspense of which Griffith has emphasized to its fullest extent by the use of quick flashes and taking full advantage of the terrific and relentless power of the ice flow, the spectator of "Way Down East" looks upon the thrill of a lifetime. The audience at the 44th Street Theater on the opening night was quick to catch the tremendous power of it. Hardly had the battle between David and the elements ended, before the ripple of applause and hopeful cheers started. And when at last David snatched the girl from the ice just as it was about to carry her over the falls and into the jaws of death and then started his battle back against the current, the entire house was on its feet cheering madly.

The scene is realism itself, and with its tremendous power it has the added merit of uniqueness. Such a background has never before been provided for a thriller. And it is all so effectively staged that the fact that Anna will eventually be saved, a knowledge that is obvious, is completely lost sight of through Griffith’s skill. Here, indeed, is the last word in theatrical effect.

In the production of the whole work Griffith has, with but few and generally minor exceptions, shown himself at his best.

The biggest box-office attraction of the times.

For their work at the camera G. W. Bitzer and Hendrik Sartov deserve superlative praise. There are splendid lightings, these often concentrated on Miss Gish. But it is in the swift, sickening scenes that David is dropped and not attempted slapstick play with them. If it had taken effect it might have served its intended purpose of comedy relief, but even so the effect of the suspense and the emotions is real. The antics of Hi Holler and Reuben Whipple are well enough, but it is the Martha Ferkins, the Seth Holcomb and the Professor Sterling who stand out like sore spots. Griffith certainly has made a splendid record of the stage for his film by a scene of "Way Down East," the picture is in the good old barn dance scenes, the Virginia reel and the polka, and in the pretty little character of Kate Brewster so well interpreted by Mary Hay, with but some few errors on her part as regards clothes.

The romance between Anna and David, the squire’s son, develops very prettily through this latter portion. Then in turn comes the discovery of Anna’s past and her denunciation of Sanderson. This scene is splendidly played by Miss Gish. She rises to it magnificently. And after this her flight in the storm and her glorious battle with the winds. For their work at the camera G. W. Bitzer and Hendrik Sartov deserve superlative praise. There are splendid lightings, these often concentrated on Miss Gish. But it is in the swift, sickening scenes that David is dropped and not attempted slapstick play with them. If it had taken effect it might have served its intended purpose of comedy relief, but even so the effect of the suspense and the emotions is real. The antics of Hi Holler and Reuben Whipple are well enough, but it is the Martha Ferkins, the Seth Holcomb and the Professor Sterling who stand out like sore spots. Griffith certainly has made a splendid record of the stage for his film by a scene of "Way Down East," the picture is in the good old barn dance scenes, the Virginia reel and the polka, and in the pretty little character of Kate Brewster so well interpreted by Mary Hay, with but some few errors on her part as regards clothes.

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A Master-Work from Practically Every Angle

George Arliss in "DISRAELI"
United Artists

DIRECTOR............................Henry Kolker
AUTHOR...............................Louis N. Parker
SCENARIO BY........................Forrest Halsey
CAMERAMAN..........................Harry A. Fishbeck

AS A WHOLE.....Masterly production of renowned play; high class entertainment that will win new screen followers.

STORY......Handled with fine appreciation; smooth to the last foot and intensely interesting.

DIRECTION............................Fine
PHOTOGRAPHY........................Excellent
LIGHTINGS............................Generally excellent
CAMERA WORK........................Good
STAR.................................Gives a superb characterization
SUPPORT...........Well known players do excellent work.

EXTERIORS..............Some very beautiful
INTERIORS.........................Just right
DETAIL..............................Very good
CHARACTER OF STORY..............British minister strengthens Empire by winning control of Suez Canal.

LENGTH OF PRODUCTION......about 7,000 feet

"Disraeli" looms on the screen as one of the greatest high class attractions of the times. If George Arliss and his associates intended it to win new followers of the screen they may rest content that they have accomplished a worthy purpose. For they have presented a pictured version of a play renowned the world over for its delicate subtleties and shadings, and retained practically all the delightful worth of the original work.

The characterization rendered by Mr. Arliss as the Jewish Prime Minister of England, forced to play a lone hand against Russian diplomacy and intrigue to gain possession of the Suez Canal to perfect his Queen's empire, is one of the finest pieces of acting the screen has ever reflected. Here is a star who plays with his whole mind. The closeups reveal, not so much Arliss in his perfect makeup of Disraeli, but a picture of the inner workings of his brain, all the delicate quick changes of thought revealed in unmistakable action.

The scenarist and director have maintained the thrill and suspense of the original work to a perfect degree as well as the delightful spirit of comedy. No laugh or smile or thrill is lost, the actors are playing for them every instant. This is revealed in the fact that the characters actually speak the lines used as subtitles. This result, in a perfectly coordinated, smooth-running story. Kolker's work, doubtless aided not a little by the star himself, is usually on a very high plane. A slight tendency to play important action in deep shots is the only lapse he suffers.

Disraeli, a middle-class Jew, has become the English Prime Minister for Queen Victoria and has incurred the enmity of nobles and racial snobs. He knows that Russia is angling for the Suez Canal and realizing that unless England secures it the strength of her empire will be lost, he plays a lone game for it and eventually wins. In his final hour of honor at the court those who stood against him claim the honor of having helped him.

Reginald Denny and Louise Huff, who furnish the romantic interludes of the story, are both good, the former particularly so. Miss Huff suffers some inconsistent lighting. Frank Lose as the patriotic Jewish banker is another who adds to the picture as does Edward J. Ratcliffe as the bank governor. Margaret Dale, Henry Carvill, Grace Griswold, Mrs. Arliss and Noel Tearle complete the capable cast.

Here's a Real One to Stop Complaints of Mediocrity

Box Office Analysis for the Exhibitor

You exhibitors who have been complaining about the lack of good pictures, chalk "Disraeli" down on your schedule as an answer to your calls. Then write "MUST" after it and allow for double or triple your usual run.

As said, it's a mighty high class attraction and you can bank on big business if you advertise and exploit it properly. The star himself and the name of the play will certainly draw them in.

Don't be afraid of any propaganda in it. There's none either from England or the Jewish race. It's pure, undiluted entertainment, an entertainment that is by turns going to amuse and grip the great majority of audiences with its subtle comedy and its intense situations.
NOT only Miss Ferguson's greatest picture, but one of the masterpieces of all screen history.

It will be one of the memorable box-office successes of the year—this story of the little New England girl who became known to the world as a great Russian actress.

In a range of characterizations wider than anyone has ever attempted before, Miss Ferguson reveals herself as the most versatile, the most gifted actress before the public to-day.

Scenario by Josephine Lovett
Directed by John S. Robertson

ADOLPH ZUKOR presents
Elsie Ferguson in
"FOOTLIGHTS"
by Rita Weiman

A Paramount Picture

THIS picture has already got about ten million boosters—at least that many people read and loved the stories in the Saturday Evening Post, in the novel, and on the stage.

Add to that number the Tom Meighan admirers—and "Cappy Ricks" will get the money by an overwhelming majority!

Wid's says: "Paramount's best recent box-office attraction. From the audience point of view it's a decided winner."

Directed by Tom Forman
Scenario by Albert Shelby LeVino

From the novel by Peter B. Kyne
and the play by Edward E. Rose

ADOLPH ZUKOR presents
Thomas Meighan in
"CAPPY RICKS"
by Peter B. Kyne

A Paramount Picture

Scenario by Josephine Lovett
Directed by John S. Robertson

From the novel by Peter B. Kyne
and the play by Edward E. Rose
ADOLPH ZUKOR presents a

George Fitzmaurice PRODUCTION "EXPERIENCE" with Richard Barthelmess

The eternal story of youth adventuring, and of the unconquerable spirit that drives him on, through failure and despair to happiness.

The eternal tragedy of the mother, who smiles with a broken hearth and bids her son goodbye.

The never-forgotten play that broke records in almost all the cities of America, now brought to the screen, staged in unbelievable splendor.

Cast includes Marjory Daw, Nita Naldi, John Miltern, Kate Bruce.

By George V. Hobart
Scenario by Waldemar Young

A Paramount Picture

JESSE L. LASKY presents a

William de Mille PRODUCTION "AFTER THE SHOW" with Jack Holt, Lila Lee, Charles Ogle by Rita Weiman

Here's a lot of people you're going to like. They're going to get way down into your heart—and stay there.

You'll cry a bit and laugh a bit at their story. And then you'll forget it was only a story, and you'll remember them as real people.

Eileen, the little chorus girl, the old stage-door man, and the young fellow who owned the show—you'll like them all.

There are big sets and fine costumes and much splendor in this picture. But they're not the essential. There are real people in it—and that's why it will be the heart-interest sensation of the season!

Scenario by Hazel MacDonald and Vianna Knowlton

A Paramount Picture
Charles Hutchison
*The Thrill-A-Minute Stunt King* in
HURRICANE HUTCH
with Warner Oland
Produced and Directed by George B. Seitz

*Pathe Distributors*
He dives into the rapids of Ausable Chasm;
He crosses the Chasm on a tight wire;
He leaps a thirty-foot gap in a broken bridge on a motorcycle, in front of a fast moving train;
He rides a motorcycle on an open railroad track thirty feet in front of a speeding train;
He rides a log down a lumber sluice;
He dives under a moving train, crossing the track;
He jumps from a 150-foot rope, hanging from the Poughkeepsie Bridge, to the mast of a schooner passing beneath;
He does a thousand and one impossible, death-defying things!
He will make your audiences stand and cheer!
Book it now, the greatest serial that was ever made!
Goldwyn Presents

Dangerous Curve Ahead

A comedy drama of American married life—

with

Helene Chadwick and Richard Dix

by

Rupert Hughes

Most motion pictures end with a marriage. But here's one that begins with a marriage—a marriage of just two such young people as started their great adventure next door to you this summer.

Any wife will laugh a lot and cry a lot—when she sees it. Husbands will come away from this picture with a deeper understanding of what their young wives have to cope with. Fathers and mothers will chuckle and weep over it.

There are dangerous curves that every married couple must take. What are they? How can they be rounded without a crash? Perhaps you think you know.

"Dangerous Curve Ahead" shows them to you cleverly, lightly, yet with a deep insight into human hearts.

Author and director worked for one year on this picture. Together they evolved the many little touches that make it so amazingly life-like.

This picture lives. It is something refreshingly new in the art of the screen.

A Goldwyn Picture

beginning Oct 2nd

Nation-wide showing. Watch your theatre announcements.

This is a reproduction of the Goldwyn October advertisement for "Dangerous Curve Ahead" which is appearing in single page or double-spread form in October national magazines. The benefit of this tremendous campaign will be felt in your box office. Tie up with this advertisement in every possible way.
A CERTAIN RICH MAN

From William Allen White
Powerful Story of American Life

With Robert McKim, Claire Adams and Carl Gantvoort
Produced by Benj. B. Hampton and his associates

Hodkinson's Master Photo Play
ONCE in a great while there appears on the fiction horizon a book whose author has been inspired by some great phase of life itself -- and who has caught and written it with the simplicity and power of a master.

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Truly it can be called Benj. B. Hampton's Master Photoplay.
BENJ. B. HAMPTON'S
Master Photo-Play

"A CERTAIN RICH MAN"
from William Allen White's greatest story

Acting as never before in their careers, depicting each character with an art that is masterly -- ROBERT McKIM, CLAIRE ADAMS, CARL GANTVOORT and the other members of this wonderful cast are another reason why "A CERTAIN RICH MAN" will be one of the biggest box-office attractions of the year.

It is a HODKINSON SELECTED PICTURE; a picture that has passed with flying colors the rigid HODKINSON SELECTIVE test, the test by which every exhibitor is assured of a worth-while product.

"A CERTAIN RICH MAN" will be released to the exhibitors of the UNITED STATES on SEPTEMBER 18th.

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"DE LUXE ANNIE"
By Edward Clark
Directed by Roland West

"BY RIGHT OF PURCHASE"
By Margery Lane May
Directed by Charles Miller

"THE SAFETY CURTAIN"
By Ethel M. Dell
Directed by Sidney N. Franklin

"THE SECRET OF THE STORM COUNTRY"
By Grace Miller White
Directed by Charles Miller

"HER ONLY WAY"
By George Scarbrough
Directed by Sidney N. Franklin

"SCANDAL"
By Cosmo Hamilton
Directed by Charles Giblyn

"A PAIR OF SILK STOCKINGS"
By Cyril Harcourt
Directed by Walter Edwards

"GOOD NIGHT, PAUL"
By Roland Oliver and Charles Dixon
Directed by Walter Edwards

"THE LESSON"
By Virginia Terhune Van de Water
Directed by Charles Giblyn

"MRS. LEFFINGWELL'S BOOTS"
By Augustus Thomas
Directed by Walter Edwards

"A LADY'S NAME"
By Cyril Harcourt
Directed by Walter Edwards

CONSIDER the authors, look at the directors and remember that supporting casts include such people as: Eugene O'Brien, Conway Tearle, Niles Welch, Tom Moore, Norman Kerry, Harrison Ford, Matt Moore, Earl Fox, Lillian Cook, Wanda Hawley, Louise Willoughby, Vera Doria, Zazu Pitts, Emory Johnson, May McAvoy, Hazzard Short, Stuart Holmes, Ramsey Wallace, Frederick Peary, Jack Meredith, Dorothy Rogers, and others of prominence.

BRILLIANT REVIVALS
"The Heart of the North," the kind of entertainment that invites patronage—packs a thrill at the rate of five to the reel. Roy Stewart's characterization work of art—photographically a gem. Due in rainstorm far more exciting than that spectacular race in "Thunderclap." If you enjoyed the fights of real men in Curwood pictures, if you were thrilled by the forest fire in "Ninety and Nine" or in "The Storm" you won't be disappointed in this one for it carries thrill, punch and vim.

A HARRY REVIE
Featuring
Roy Stewart
For Information GEO. H. DAY 526 Holbrook Bldg. San Francisco
Motion Picture News
"The Heart of the North" has a strong audience appeal and should prove a State Right success. Roy Stewart makes an impressive character without exaggerating his acting. The exteriors are all to be commended and greatly enhance the feature.

Exhibitors Herald
A good States Right feature. Plenty of action, excellent scenic backgrounds. Director Revier has made an interesting and colorful story. Thrilling incidents such as a forest fire and a realistic fight should satisfy those seeking the spectacular in pictures.

Morning Telegraph
Beautiful snow scenes and excellent photographic effects command interest. A forest fire adds a thrill as well as an exclamation of delight. Roy Stewart gives excellent performance. Louise Lovely a sweet heroine—the feature shows careful direction and should prove popular.

Moving Picture World
A spirited drama with a remarkable forest fire, entertaining melodrama, a forest fire-episode that will stir the blood, thrilling shots of men and women racing against death. Stewart everything that could be asked. Louise Lovely excellent.

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Arrow started something!
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Frank Zambreno, Chicago’s famous showman—calls these the greatest ever. And Frank is right!

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ARROW announces a series of FOUR WONDER-DRAMAS featuring NEVA GERBER

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Everybody is looking for something really funny. In addition to our Remarkable Feature Service, we have

the year—and they are real laugh getters too—the first one prov

can intersperse them and thus avoid the monotony which com

BROADWAY
COMEDIES

Fourteen Special 2-reel laugh builders starring the famous Christie trio:

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HARRY GRIFFIN
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They’re Screams

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Twelve Rollicking Home Sweet Home subjects—a roar from beginning to end—more like the Drew comedies than any other on the market.

They’re Screams

Paul Weigel
Lilie Leslie

with
PAUL WEIGEL and
LILIE LESLIE

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enough to laugh at. We have it for you. In ad-
arranged for a Two Part Comedy for every week in
There are four varieties—quite different, so released that you
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Fourteen Sparkling Jokers feating that very funny
little chap
BOBBIE DUNN
He's a rip-roaring
Comedian and everyone will
say so when they see him.

HIGH SPEED COMEDIES
Twelve ludicrous cracker-
jacks in which the stars are
NEELY EDWARDS
CHARLOTTE MERRIAM
MARGARET CULLINGTON
EDDIE BAKER
JACK BARRY
Some Chums

price and terms to

PICTURES CO.

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INDEPENDENT BUYERS

MOLLIE KING

in

"Suspicious Wives"

A New Mollie King Picture
Produced by Trojan Film Corp.

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New York Sold to FIRST NATIONAL
New England to COSMOPOLITAN

Directed by
JOHN M. STAHL

A BIG SPECIAL PRODUCTION

For terms, wire
WORLD FILM CORPORATION
MILTON C. WORK, President
130 W. 46th Street, New York City
"JUDGMENT!"
FROM A DRAMA
by
VICTOR HUGO

INDEPENDENT BUYERS:

In "JUDGMENT!" World Film Corporation offers you your first opportunity to acquire territorial rights for

A BIG SPECTACULAR FEATURE PRODUCTION

WITH

A CAST OF THOUSANDS

STUPENDOUS AND LAVISH SETS

A TENSE PLOT OF LOVE AND INTRIGUE
A PICTURE WHICH WILL EXPLOIT ITSELF!

For terms, wire:

WORLD FILM CORPORATION
MILTON C. WORK, President
130 W. 46th Street, New York City
September 24, 1921

EXHIBITORS HERALD

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15 MARVELOUS EPISODES
ADVENTURE—LOVE—ROMANCE—SKILLFULLY BLENDED
THE MIRACLES OF THE JUNGLE
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It Has Broken All House Records Wherever Played

A VIVID PORTRAYAL OF THE DANGERS OF THE AFRICAN WILDS
FILLED WITH THRILLS
REPLETE WITH ACTION
INTENSE FROM THE FIRST FLICKER ON THE SCREEN
UNTIL THE END OF THE CHAPTER

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CHICAGO

THE BIGGEST INDEPENDENT EXCHANGE IN AMERICA
LEADERS IN FILMDOM'S PROGRESS
Let's Go!

Make this the biggest Fall!
Wean them from the summer amusement bottle!
Create a bigger interest than ever in your theatre!
How? Play the right kind of pictures!

Here’s some real ones—

CHARLES CHAPLIN
in
“The Idle Class”

The fastest, funniest, classiest two-reeler the world’s greatest artist has ever made. Mr. Chaplin spared no time, effort nor money to make this the same high grade comedy as “The Kid.” It goes without saying it’s a clean-up. Written and directed by Charles Chaplin.

BUSTER KEATON
in
“The Playhouse”

His first First National. You bet it’s a riot. There’s six of them coming, all two reelers, but in the feature class. Presented by Joseph M. Schenck; written and directed by Buster Keaton and Eddie Cline. Released on an independent basis (not sub-franchise plan). Book them now in a series of three or singly.

Keep the ball rolling with these—

A big special—“Alf’s Button”
Richard Barthelmes in “Tol’ble David”
Norma Talmadge in “The Sign on the Door”
Marshall Neilan’s “Bits of Life”
Charles Ray in “A Midnight Bell”
Constance Talmadge in “Woman’s Place”

We’ve certainly got the goods! Let’s go!

There’ll be a Franchise everywhere
Let's Start Right Now!

First National has the greatest Fall line-up—bar none!
Its pictures have the Go-Get-'Em quality!
They are a sure cure for sick box-offices!
And the year's biggest money-makers!

These will get the money—

Pola Negri
in
“ONE ARABIAN NIGHT”

The star of “Passion” as the wild desert dancer in a romance of the Harem—a photomarvel. The critics agree it is Pola Negri's greatest achievement. Thousands of people—a wonder city recreated—the master work of Ernst Lubitsch, the director of “Passion”. A picture destined to make history.

Whitman Bennett’s
presentation of
“WIFE against WIFE”

A startling drama picturing the artist quarter of Paris with all its glamour, its mysteries and its wonderful coloring. Taken from George Broadhurst’s stage success, “The Price” and personally supervised and directed by Whitman Bennett; photodrama by Dorothy Farnum; photography by Ernest Haller.

They’ll make your bank roll grow fat—

A John M. Stahl production—“The Child Thou Gavest Me”
An R. A. Walsh production—“Serenade”
Anita Stewart in “The Invisible Fear”
Katherine MacDonald in “Her Social Value”
Mr. and Mrs. Carter De Haven in “My Lady Friends”
Norma Talmage in “The Wonderful Thing”

There’s more good one’s coming! Let’s go!

There'll be a Franchise everywhere
Another Record to Shoot At!

E. J. Weisfeldt, manager of Saxe's Strand, Milwaukee, Wis., reports that Norma Talmadge in "The Sign on the Door" smashed both the attendance and box office records the last week in August. "They always like Norma," he says, "and with this picture it's a walk over."

And listen to this one from A. G. Stolte, of the Des Moines Theatre, Des Moines, Ia: "Best picture Norma ever made. The picture was so good it would have been a success without Norma, but with her in it, it was twice as good as it would have been."

Speaking of

Joseph M. Schenck's presentation of

NORMA TALMADGE

—in—

"The Sign on the Door"

Adapted for the screen by Mary Murillo and Herbert Brenon from Channing Pollock's stage success; photographed by Roy Hunt; Tech. Director, Willard M. Reineck.

Produced under the personal direction of Herbert Brenon

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere
A DECIDEDLY interesting situation is projected before the trade in the outcome of the controversy that has been waging between various motion picture laboratories and the Eastman Kodak company.

It appears that the controversy was precipitated by a group of laboratories which contended that the Eastman company was gradually insinuating itself into the printing and developing business and, in consequence, the individual laboratories, largely dependent upon the Eastman company for their supplies of raw stock, were facing a situation that suggested the possibility of unfair competition.

At the outset the Eastman company contended that "it had no intention" of entering the laboratory business. The reply to this was a contradictory statement to the effect that the company, through certain affiliations, was actually then in the printing and developing business. This contradictory statement was emphasized more by argument than by fact.

In the meantime while the controversy was waging the laboratory group became very active at Washington in urging a program of no tariff on foreign raw stock. Opposed to this action was the customary—and understandable—attitude of the Eastman company in insisting that the American industry be protected and that a heavy tariff be imposed upon stock importations.

A S the controversy approached what appeared to be a climax an announcement came from the Eastman company that they had altered their previous intention; that they had purchased certain laboratory properties and that forthwith they would engage in active competition with the individual laboratories. From all indications this announcement was a figuative bombshell to the laboratories and it appears promptly to have ended their desire to perpetuate their fight with the Eastman company.

The next step in the proceedings was a meeting of the laboratory group with the Eastman officials at Rochester at which it was arranged that the Kodak company would withdraw from the laboratory business, would protect the purchasers of stock against any lower quotations that might be offered on foreign product and would henceforth lend a helping hand of cooperation to the laboratory men.

These, substantially, represent the concessions of the Eastman company. What in turn was conceded by the laboratories has not been stressed in the information issuing from the Rochester meeting. The laboratory men, however, appear to have lost interest in the fight against the raw stock tariff in which they were so active prior to the Rochester meeting.

THE Eastman company is one of the most efficient, progressive and successful commercial organizations in the world of modern commerce. It is dominated, and has been since its inception, by one of America's outstanding geniuses in organization and production—Mr. George Eastman. The product of this company has embodied the characteristics of the organization itself and it has played no small part in the advancement of the motion picture throughout the world.

If the raw stock matter is to be perpetuated practically in single-handed control of any one organization, no more uniformly satisfactory and trustworthy organization can be conceived. However, there are those who look askance at the proposition of any one company being perpetuated in substantial control of the essential product of the motion picture industry.

Recent development in this matter create a situation which invites the thoughtful attention of the industry. The status of the matter for many years to come will be definitely fixed in the weeks just ahead. The industry must adopt a policy and this policy must be promulgated and—whatever it may be—it must be sustained in full knowledge of its vital consequences to the business.
EXHIBITORS HERALD

MARTIN J. QUIGLEY
PUBLISHER & EDITOR

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Vol. XIII September 24, 1921 No. 13

The editor of a New York trade paper, in a playful mood, gives space to the following definition of a "trade paper" which he credits—libelously, we think—to the Associated Motion Picture Advertisers, Inc.: "Trade Paper: The editorial copy inspired by a four-page insert.

* * *

Viewed from the editorial chairs of certain publications in this industry, this may be a humorous quip. To our mind, however, it is far from a legitimate jest and it reveals on the part of its authors and sponsors an apparent ignorance of the fact that there are publications whose editorial honor is not for sale through the advertising department.

* * *

Although the issue has been pending for several months, the National Association has just succeeded in negotiating a resolution placing the association as a body in opposition to the proposed tariff on motion picture importations. D. W. Griffith, alone among the American producers, now stands in favor of the measure aimed to tax foreign films.

* * *

In view of the fact that the possible revenue from the proposed measure is small, the action of the National Association should decide the fate of the proposal. If this is not done then we will see the unique spectacle of a native industry being extended a form of "protection" by the government which the industry claims is not for its best interests. Regardless of the outcome, the attitude of Mr. Griffith will remain a mystery in view of the fact that the foreign markets have returned heavy revenues on his productions, yet if the tariff should be imposed the way of the Griffith pictures of the future in the foreign markets will not be so smooth.

* * *

There seems to be a mad race on in Washington between an exhibitors' committee and a producers' committee to see which shall be the one whose arguments shall influence Congressional members to the end that the industry shall be relieved of some or all of the existing burden-some taxes. The situation doubtless yields a wide variety of fact and argument to the legislators, but it also suggests the possibility that it may leave in Washington the impression that the industry does not quite know what it wants, which invariably is taken by legislators as the cue to do exactly as they personally see fit.

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Joe Friedman Declares Real War on F. and R. in Minneapolis

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Re-Takes
J. R. M.

Charlie Chaplin is home.

In death ol' Lunnor.

He enjoyed the "welcome" on the mat, but objected when some playful Englishman threw the mat at him.

Now Charlie has joined the idle class, and stays in bed till 4 p. m. every day.

Our Own News Reel

Chaplin arrives in London, Eng., where he will visit the scenes of his childhood. Everybody had adopted the Chaplin walk in honor of the occasion. Bamboo canes and trick derby hats are all the rage.

Syncopated Operations

Chicago surgeons are cutting up to jazz music. That is they perform operations, using a Victrola record instead of ether. Well, it might have the same effect on some people, but personally we'd rather have chloroform than a Ted Lewis band piece to put us to sleep.

Newspaper Enterprise

Variety came out with a scare head, "Chaplin at Home," last Friday, two days before the famous comedian landed on English soil.

Everybody'll Be Doing It

See where a young lady swam from Albany to New York the other day. That's one way to beat the high cost of railroad fares.

Fatty Arbuckle's next picture will be "The Melancholy Spirit."

Produces Big Figures

Chicago isn't producing many pictures of late, but she's there when it comes to producing $50,000,000 combinations and mergers.

Irvin Willat doesn't stop at expense when he makes a picture. He's just finished one called "Gassy Candles." He could have made it with forty-eight candles, but he used 'em all.

Everybody'll Want One

If Henry Ford succeeds in selling President Harding a tin Lizzie, he'll need that Famous Players Long Island studio to make 'em fast enough to keep up with the trade.

Taking No Chances

Announcement comes from the Coast that Al Christie has just had his bet insured for $120,000. Al must be about to direct a few more pie-throwing comedies for Educational and is playing safe if one of them misses the comedian and lands on him.
Rowland to Leave Metro, Says Rumor
(Special to Exhibitors Herald)
NEW YORK, Sept. 13.—Richard A. Rowland, president of Metro Pictures Corporation, has resigned and will sever his connection with the concern, according to what Broadway generally believes to be good authority. Other Metro officials answer all inquiries by saying that they know nothing of it and Mr. Rowland declines to discuss the matter.

Mr. Rowland will sail for England on September 22, taking with him the “Four Horsemen” film for placement in the European market. He is expected to remain abroad until about January 1 and persistent rumor has it that the announcement of his retirement will be made about the time of his return.

Friends of Mr. Rowland say he has for some time desired to go into the film producing business on his own and his rumored retirement from Metro is said to be for that purpose.

Ben Turpin Nips Panic in Theatre At Toledo, Ohio
(Special to Exhibitors Herald)
TOLEDO, O., Sept. 13.—Ben Turpin, famous Mack Sennett screen comedian, is the hero of Toledo as the result of his checking a near-panic in the Rivoli theatre here during his recent personal appearance.

The auditorium contained 3,000 people and a crowd was waiting to get in, when someone, still unidentified, yelled “Fire!” People sprang to their feet and started to surge toward the door.

Turpin, who was in the wings, slid out onto the stage and plunged into a series of contortions, which stopped the rush for exits. In a few moments, ushers had reassured the people, and they turned back to their seats.

Pastor Resigns When Fight Film Is Barred By Church Vestrymen
(Special to Exhibitors Herald)
GREENWOOD LAKE, N. Y., Sept. 13.—The Dempsey-Carpentier fight film will not be shown in the Church of the Good Shepherd, as announced by Rev. John Weilinger, the pastor. And Rev. Areson will not continue as pastor.

Rev. Areson saw in the fight film a chance to live the indebtedness from his church. Fred Quimby, owner of the film, donated the use of the pictures for the purpose. The pastor then advertised them to be shown in the church auditorium.

The vestrymen stepped in, said it would never do. Rev. Areson resigned.

Sandusky Exhibitor Running for Office
(Special to Exhibitors Herald)
SANDUSKY, O., Sept. 13.—George Schade, owner of the Schade theatre and holder of the First National franchise here, has consented to run for office as city commissioner.

Eastman and Laboratories Adjust Their Differences
Principals are Silent—Report That Eastman Will Sell Laboratories and Independents Will Drop Fight Against Raw Stock Tariff
By John S. Spargo
(Special to Exhibitors Herald)
NEW YORK, Sept. 13.—The Dove of Peace is now resting easily on its perch after fluttering for several weeks between the Eastman Kodak Company and the Allied Laboratories’ Association, Inc.

The Reported Terms of Armistice
The Eastman Company will dispose of the three laboratories recently purchased and will refrain from engaging in the printing, developing and finishing of motion picture film, and, according to persons who believe they are well informed on the matter, the Allied Laboratories’ Association will quit its fight for the removal of the 30 per cent tariff on raw film.

Following the announcement of the purchase of the laboratories by the Rochester company, detailed in the Herald of September 10, a committee of the independent laboratory men journeyed to Rochester to talk the matter over with Mr. Eastman and point out many reasons why he reconsider his decision to enter the laboratory field.

Report Conference Pleasantry
While no announcement of the details of the conference has been given out officially by either side, it is said that two outstanding features were the advisability of Mr. Eastman changing his plans in regard to entering the laboratory field and the abandonment of the fight being waged by the independent laboratories for the removal of the tariff on raw stock.

It is said that the session ended pleasantly with Mr. Eastman expressing himself as being desirous of cooperating in every possible way for the good of the industry.

Statement by Tom Evans
The announcement of the settlement of the threatened breach was made by Tom Evans of the Evans Film Manufacturing Company, who was chairman of the committee. Mr. Evans said:

“The whole matter was settled for the good of everyone concerned in America.”

So the Dove of Peace hasn’t a tail feather and the Eastman Kodak Company will not enter the laboratory field while the fight for the removal of the raw stock tariff will be abandoned by the laboratory men.

Entire “Show” Stolen By Mystery Burglar At Sacramento, Calif.
(Special to Exhibitors Herald)
SACRAMENTO, CAL., Sept. 13.—Ten reels of motion pictures comprising the entire program of the Liberty theatre, 617 K street, and a motion picture machine, were stolen during the night by a burglar who entered the rear door, which was forced open. The loss is $2,000.

The pictures taken were “Sham,” five reels; “Singer Midget in a Scandal,” two reels; “Fox News,” one reel; “Frazma,” one reel, and “Felix the Cat,” Paramount Film Magazine, one reel. Duplicate pictures were rushed from San Francisco so the theatre could continue business.

J. W. Di Stasio, manager, was unable to provide any information of value to the police. He stated he had no enemies that he knew of. Police are confident that the machine and films will be recovered if the thief makes an effort to show them.

The Recipe For Prosperity
“With the aid of the HERALD and with my brother exhibitors reporting promptly to ‘What the Picture Did for Me,’ and by getting a hustle on myself, I am glad to report that I am showing again six nights a week to a full house every night. It looks like the good old times of two years ago have come back.

“In conclusion, I wish to say for the benefit of all other exhibitors, I advise those who are not subscribers to loosen up with $3 and get the HERALD. After they get it, read everything in it, as every line is worth money to the exhibitor.”

C. H. SIMPSON, Mgr.,
Princess Theatre,
Millen, Ga.
Zukor and M.P.T.O.A. 
Suspending Their Conference

Action of Federal Trade Commission Against Famous Players and Associates Bring Abrupt End 
To Hearing on Complaints 

(Special to Exhibitors Herald)

NEW YORK, Sept. 13.—The long drawn out series of conferences between Adolph Zukor and the M. P. T. O., looking to a settlement of exhibitor's complaints against Famous Players-Lasky, came to an abrupt end last week. Both sides assert anxiety to resume the sessions, but it is generally believed along Broadway there will be no resumption—at least not this year.

Paramount Attorneys Force Step

The cessation of conferences came when Elek J. Ludvig, head of the legal department of Famous Players-Lasky, notified Sydney S. Cohen that it was deemed advisable to hold further sessions until after the Federal Trade Commission had completed its investigation into the affairs of the Famous Players-Lasky Corporation.

Both Zukor and Cohen expressed themselves as being in favor of continuing the discussions, disregarding entirely the investigation, but the Famous Players' head declared he must be guided by the wishes of his legal advisor.

Black Declines to Appear

Mr. Zukor also said he had been advised by Alfred S. Black that the New England man, who is also one of the defendants in the Federal Trade Commission's complaint, had also declined to go before the M. P. T. O. committee until after his appearance before the Trade Commission.

The notification of the Federal Trade Commission's complaint was filed August 31, and the defendants have 30 days in which to make answer. The first hearing is set for October 28 at Washington. Following that, according to Byron L. Shime, the Trade Commission attorney who made the preliminary investigation, other hearings will be held in every section of the country in which the Famous Players-Lasky Corporation has been active in buying, building or leasing theatres.

Matters Left Pending

This, it is believed, will consume considerable time, so that it is thought unlikely that the Federal Trade Commission will conclude the investigation until after the first of the year. And in the meantime, all matters pending between the M. P. T. O. and Famous Players will, according to the ruling of the Zukor legal department, remain as they are.

Kent Tours Exchange

John A. Kent, publicity and sales manager of Aywon Film Corporation, is now on a visit to state-right exchanges in the North and Middle West.

PRINCIPALS IN BIG DEAL—Left to right, Harry O. Schwalbe, secretary and treasurer Associated First National Pictures, Inc.; Mack Sennett, of Associated Producers, Inc.; Robert Lieber, president of Associated First National; Thomas H. Ince, of Associated Producers, and Sam Katz, of Associated First National. Picture taken in Grant Park, Chicago, between sessions of their recent meeting.

Two "Musketeers" 
Vying on Broadway

Ince Version at Manhattan 
And Fairbanks at Lyric; 
Federal Aid Sought 

(Special to Exhibitors Herald)

NEW YORK, Sept. 13.—Alexander Dumas will likely turn over in his grave several times this week if the theory of spiritual communication is correct. There are rival sets of "Three Musketeers" scrambling for the public's creaked and the great Frenchman never anticipated this when he imbed the three fighting guardsmen and the fury Gascou with the "one for all, all for one" idea.

Last night at the Manhattan Opera House a screen version of "The Three Musketeers," made some time ago by Thomas H. Ince under the name "D'Artagnan," opened at $11 top. The Douglas Fairbanks "Three Musketeers" has been doing $11.50 business for the past week at the Lyric at a $2 top.

The aid of the Federal Trade Commission has been invoked by the novelists and the United Artists to prevent the Ince picture being shown under the "Three Musketeers" name. It is expected that the governmental body will consume four or five weeks in investigating the charges, and in the meantime two Persains, two Aramis, two Athos and a couple of D'Artagnans are sharpening up their swords.

World Distribution 
Of Hampton Features 
Obtained by Goldwyn 

(Special to Exhibitors Herald)

NEW YORK, Sept. 13.—Goldwyn Distributing Corporation has contracted with the Federal Photographs of California and Benjamin B. Hampton for the world distribution of all Benjamin B. Hampton productions. This deal was closed last week to cover a period of years. According to the terms of the contract Goldwyn has exclusive distribution rights to all photoplays made from the novels, plays and original stories of Zane Grey, Harry Leon Wilson, William Allen White, Stewart Edward Hamilton, Clark Loiise Burnham and Winston Churchill. A part of the agreement expressly states that the production of all pictures shall be directly supervised by Benjamin B. Hampton, who is not permitted to associate himself with any other motion picture production activities during the life of the contract.

Midnight Blaze Guts 
Greenville Theatre 

(Special to Exhibitors Herald)

KNOXVILLE, TENN., Sept. 13.—Howard, Skaggs and Cutshaw's Geni theatre at Greenville must close by law which it is believed, started under the stage from crossed wires. The damage is estimated at approximately $30,000. Several persons were injured in the place and were taken to the hospital.

McIntyre Sucessor to 
Robertson at Goldwyn 

(Special to Exhibitors Herald)

LOS ANGELES, Sept. 13.—Abraham Lehr, Goldwyn vice-president, announces the appointment of Robert R. McIntyre as casting director at the big Culver City studios, to succeed Clifford Robertson, whose resignation took effect September 1.
Leading Film Men Are for Unity

Answers to HERALD Editorial Indicate Need Is Felt Generally

R. S. Cole Approves Suggestion of Step Towards Cooperation

Head of Distributing Organization Points Out Advantages of Earnest Cooperation

From R. S. Cole

Mr. Martin J. Quigley, Publisher, EXHIBITORS HERALD.

Dear Mr. Quigley:

With reference to your letter of August 31st enclosing proof of an editorial carrying the caption "A Question" which will appear in your issue of September 10th, asking for my view on the subject, I certainly recognize the truth of your statement that you express and am forced to admit that it is true, to say the least, a most unhappy condition for the industry to be in.

Here is the fourth or fifth biggest industry in the United States, with a power, if properly wielded, so great that it is most dangerous, being buffeted around from pillar to post without certain attributes necessary to properly function, and while not attempting to be aggressive, simply protecting the position which it holds in the world's trade.

It seems to me that in almost any line of business endeavor there comes a time when co-operation, unity and the privilege of a frank expression of views and opinions is an absolute necessity. This is shown in various other lines of big commercial enterprises, and no matter to what an extent manufacturers may be competitive, there are in some time the absolute necessity that joint committees, etc., be appointed to confer on business policies which affect all of the manufacturers in such industry, and when through the work of committees or an association the common good for that particular industry as a whole is attained, and by a frank interchange of experience, views and results plans are outlined which are beneficial to all in such industry, yet there is no let-up in competition, nor is unfair advantage taken of confidences which may be expressed at such time. In our industry this does not seem to work out the same, for if there was any industry in existence which was in need of harmony, co-operation and the exchange of views as to conditions, experience, etc., certainly ours is such industry.

We will never attain the real success which our industry deserves, nor will we ever accomplish the saving the savings which should be made until the heads of the industry can sit around a table and frankly discuss their business, and the conduct of the business, but there is the more important feature which you have brought up, which is through unity and strength, the coming together of the various questions which come up, such as...

(Concluded on page 95)

THE QUESTION

Is it possible that there are not to be found in this industry representatives of the various branches who are competent and dependable, who possess the confidence of their immediate associates and other branches of business, at large, who can and will meet to form a committee to represent unitedly the whole industry in order that this business may no longer remain a prey to every assault, unable to raise an effective hand for the protection of its most vital interests?—Asked by Martin J. Quigley in an editorial in the September 10th issue of the HERALD.

Factions Weakening Film Industry, Says Pettijohn in Letter

American Fiscal Corporation Head Warns of Serious Menace of Strife Being Continued

From C. C. Pettijohn

Mr. Martin J. Quigley, Editor, EXHIBITORS HERALD.

Dear Friend Quigley:

I read with pleasure this morning your editorial "A Question" in your issue of September 10th, 1921.

You have said it all on one page, Martin. It seems impossible for this industry to do anything for itself from within, but everybody else seems to be able to do something from without. We are being "protected" from within: "readjusted" from within; "reformed" from within; "regulated" from within, and as soon as they organize a few more societies we will be "operated" on from without.

The various conglomerations and factions in this industry are living on strife—feeding on the "heart-blood" of each other—and they are gradually weakening the whole structure until it looks like an anemic, emaciated wreck on every public appearance.

We need a "wet-nurse", Martin, with sufficient courage to tell the "bad boys" to go home and not come around again without checking their "slung-shots" and "vitriol bottles". You're a good old engine with a lot of steam and courage, Martin, and you are on the right track with that editorial.

Yours sincerely,
C. C. PETTIJOHN, American Fiscal Corp.

Theatre Chain Men Say Editorial Hits Vital Need of Hour

Kunsky and Richards of One Mind on Question of What Industry Must Do to Protect Itself

From E. V. Richards

Mr. Martin J. Quigley, Editor, EXHIBITORS HERALD.

Your editorial for September 10th is just what we need, but believe trade papers should work concertedly to bring about such a conference—all for once agree on an uplift movement—the molding opinion in that direction matter.

Kindest personal regards, I am,
Yours very truly,
E. V. RICHARDS, Vice-President & General Manager.

From J. H. Kunsky

My dear Mr. Quigley:

I have yours of August 31st enclosing the proof of your editorial entitled "A Question" and I feel that there is a great deal to be said on the subject which you have so opportunistically opened up.

My opinion has been for sometime that the greatest trouble with our industry is that both the producers and the exhibitors through their national organizations have been trying for the past few years, at least, to curry favor with the Government, each at the expense of the other. During the war the producers' organization promised the screen the opportunity to the Government without first consulting the exhibitors. On the contrary the exhibitors' organization promised certain types of pictures to the Government without first consulting the producers. The result was the usual interchange of discourteous.

When the question of war taxation arose it was very apparent to me that the producers attempted to shift the greater portion of the tax onto the shoulders of the exhibitors causing more trouble. I am satisfied that if the producers would work in closer harmony with the exhibitors there would be no trouble in stopping ninety per cent of the obnoxious legislation which has been passed by the various law-making bodies of this country.

My frank opinion is that the only solution of the difficulty will be the appointment of a joint committee of the exhibitors of a joint committee who in turn must leave the handling of matters of this nature, particularly national issues, with some confidential disinterested attorney or politician, with instructions to correct certain evils for both the producers and the exhibitors; and then supply him or them sufficient funds to do it without spending too much time determining who is to receive the credit for it.

Yours very truly,
J. H. KENSKY.
Kunsky Enterprises, Detroit, Mich.
IN BERLIN—At the E. F. A. studios, during the production of the Lubitsch spectacle "The Wife of Pharaoh." From left to right: Ernst Lubitsch, as "Pharaoh"; Albert Kaufman, Watterson R. Rothacker, Paul Davidson, production head E. F. A. Company, and Count Pazzazou.

Tariff Is Important Question Abroad Says Rothacker

English, French and Germans Anxious to Get All Information Possible In Regard to Proposed Barrier Against Pictures

THE proposed tariff on foreign-produced motion pictures is the one general topic of conversation among the film men of England, France, and Germany, according to Watterson R. Rothacker, head of the Rothacker Film Manufacturing Company, who has just returned from a visit to England and the Continent.

THE English express amazement, he declared. The French merely shrug their shoulders with eloquent gestures of obvious meaning. The Germans ask many questions but say little. In England, he said, he was frequently questioned over a report that the Eastman company planned to have a laboratory in London or the vicinity.

"The fact that I saw in Germany completed plans for the construction of laboratories with a total capacity many times the film footage the German market will be able to absorb, may have a very significant meaning," he said. "These German laboratory plans offer food for thought for those of us who are interested in the developing and printing situation."

Mr. Rothacker stated that the English are very busy with production, especially the Stoll and Hepworth companies. Among the Americans he met in London were I. Stuart Blackton, Al Kaufman, Donald Crisp, George Fitzmaurice, John Robertson, Harley Knowles, Harry Reichenbach, Colonel Fred Levy, David P. Howells, Earl W. Hammons, Charles Christie, Sidney Garrett, Joseph Godsell, J. W. Wainright, and many others.

He said he had a long talk with Mr. Gaumont in Paris, and Mr. Gaumont said he had solved the natural color problem and would soon show the results to America.

Germans, he said, are very anxious to contradict reports that their pictures are cheaply made. "Deception," he was told, cost $8,000,000 marks and "The Golem" 3,000,000 marks. "The Indian Tomb," which Joe May is now making, will cost 20,000,000 marks, and "The Wife of Pharaoh," the next Lubitsch picture, about the same figure.

Poli Negri, Mr. Rothacker said, is even more charming in person than on the screen. It is reported that she is now receiving $2,000 per week.

On invitation of Dr. Kurt Oppenheim, he visited the Afga raw stock plant at Bitterfeld. The factories were in full operation and new buildings were being completed.

Woody Issues Protest Against Tariff on Foreign Productions

(Special to Exhibitors Herald)

NEW YORK, Sept. 13.—"It doesn't seem possible to me," says a statement issued by J. S. Woody, General Manager of Realart today, "that Congress should contemplate seriously the introduction of a high tariff on foreign-made productions. Aside from the fact that Europe and Canada would most assuredly retaliate by affixing an equally high tariff on American-made pictures, thus seriously interfering with, if not totally destroying, our foreign film market and increasing the burden of home consumers, but the amount of revenue derived from that source would be negligible when compared with the irreparable damage its execution would inflict.

"Considerable agitation was recently caused in various parts of the motion picture industry by a threatened influx of foreign made pictures. To some extent this bugaboo has been dissolved, but the fear still exists in some quarters that this country will be flooded by European productions. Congress no doubt enjoyed the same misconception that has been engendered in the minds of others."

National Association Seeking Revision of Film Rail Schedules

(Special to Exhibitors Herald)

NEW YORK, Sept. 13.—The National Association of the Motion Picture Industry, through its transportation committee, is endeavoring to secure an amendment to the freight classification on used motion picture film to permit the shipping of such a film by freight without its actual mutilation.

P. H. Stimson, chairman of the transportation committee, and Albert de Roodt, counsel for the committee, have arranged for a hearing early in October before a joint committee of the Official Classification Committee, the Western Classification Committee and the Southern Classification Committee, at which arguments will be presented on behalf of the industry to abolish the present requirement of the railroads whereby all used film must be scrapped before it can be transmitted by freight from the film exchanges to their home offices.

Business Men Build Playhouse for Blank

(Special to Exhibitors Herald)

COUNCIL BLUFFS, IA., Sept. 13.—Twenty-three local business men have incorporated the Broadway Building company for the purpose of erecting a 1,000-seat theatre in this city at a cost of $140,000, and of leasing it to the Blank Enterprises for a term of fifteen years.

The theatre, it is declared, will be one of the most ornate in the central west. Mr. Blank has promised to spend $25,000 on interior decorating and furnishings.

Oklahoma City Sees Dempsey-Carpentier

(Special to Exhibitors Herald)

OKLAHOMA CITY, OKLA., Sept. 13.—The Dempsey-Carpentier pictures are being shown in Oklahoma, having opened at the Orpheum theatre in this city for first run. Charles E. Myton, of Yukon, Okla., who brought the film into the state, has been held to the federal grand jury under bonds of $2,500.
Two Thousand Exhibitors Return to Usual Schedule

Survey of Conditions Indicates Remarkable Improvement During Past Four Weeks—Film Companies Report Steady Gain in Rentals

A careful survey to the motion picture theatre business in the United States, conducted by the Herald, indicates as conservative an estimate that two thousand playhouses, which either closed or curtailed their operating days during the hot weather, have resumed their normal schedules.

**Attendance Showing Steady Increase**

Scores of exhibitors report exceptional business for early Fall. Others state that "attendance is showing a steady increase." Pessimism, which was general thirty days ago, has been replaced by optimism.

Weekly statements, issued by film companies maintaining exchanges in the key cities, again contain such phrases as "record bookings."

Dr. W. E. Shallenberger, president of the Arrow Film Company, generally regarded as the spokesman for independent distributors, sums up his opinion with the words "Business is good and getting better.

Pathe reports a 35 per cent increase in business during the first week of September as compared with August. Paramount states "Paramount Week," the first week in September, broke all records. Robertson-Coile announces more than $3,600,000 is represented by contracts already received on their 1921-1922 productions. From other companies come similar statements.

**Barometer Tells the Story**

The "What the Picture Did for Me" department of the Herald, recognized as the unfailling barometer of the industry, tells the same story in the original words of exhibitors.

"Stood them up in five houses for four days," "Went over big for this time of year," "Had full houses," "Mix got the crowd and the money," "Business good," are a few of the comments in the September 17 issue. "Letters from Readers" to the Herald are reflecting the same optimism.

"This business depression is but a temporary condition and is more psychological than appears on the surface. Business is not bad. It is good and getting better," is the way Dr. Shallenberger expresses himself. "My company did twice as much business during the past year as it did the year before, and we are going to double that again during the coming season."

"Slump Practically Over"

"The summer season slump this year has been more of a slump than usual, but that is pretty near over. I have just returned from an extensive business trip, and as the result of my observations we are going to turn loose bigger than ever.

"And in spite of crepe-hangers, monopolies in restraint of trade or Wall street influences, the independent producers, distributors and exhibitors are going to come into their own. The law of supply and demand will solve the problem for the independents even if the Federal Trade Commission fails to do so, and then it will be a case of the survival of the fittest.

"The class of pictures being offered now through Independent channels will average up to a much higher standard than any other being made today, and in spite of pressure the exhibitors are beginning to realize. Some of the big independent pictures soon to be released will wake them up even more fully to this.

**Thieves Flee Theatre**

ST. LOUIS, Mo., Sept. 13.—Thieves who broke into the Lafayette theatre and attempted to open the strong box were frightened away while working on the combination. The vault contained $800.

**City Adds Ticket Tax**

JEFFERSON CITY, MO., Sept. 13.—The Jefferson City Council has passed an ordinance levying one cent tax on each ticket sold by a motion picture theatre or other amusement enterprise.

**Accept Wage Cut**

MINNEAPOLIS, MINN., Sept. 13.—Following extended negotiations operators here have consented to accept a 10 per cent cut.
Kansas City Houses
Hire Non-Union Men
Operators Refuse Cut and
Demand Union Music—
Substitute Slugged
(Special to Exhibitors Herald)

KANSAS CITY, Mo., Sept. 12.—Non-
union operators have been placed in six-
teen suburban theatres in this city, fol-
lowing the refusal of union operators to
accept a wage cut of from $1.15 to $1
per hour and their counter demand that
the suburban houses unionize their music.
The first violence occurred a week ago,
when the non-union operator at the Ap-
ollo theatre was beaten in front of the
playhouse. His assailants were captured,
one proving to be H. Daelington, head of
local No. 170. All were fined $50 and
costs.

Establishing of union pickets at the the-
atre was followed by a tour of the theat-
es by Lawrence Goldman, counsel for
the M. F. T. O. of Missouri, who
explained the situation to patrons from the
stage. It was applauded. Exhibitors
feel that they have won the dispute.

Arbitrate at Buffalo
BUFFALO, N. Y., Sept. 13.—Theat-
re owners and musicians have agreed to sub-
mit the justice of the proposed 10 per
cent cut in the wages of musicians to a
board of arbitration. In the meantime,
the 10 per cent will be paid into a trust
fund.

"Open Shop" at Ottawa
OTTAWA, ONTARIO, CAN., Sept. 13.—Louis
Owens have declared "open
shop," following the refusal of musicians
and projectionists to accept a 15 per cent
wage cut. At Toronto, theatre employers
accepted a smaller reduction in wages.

Baltimore Strike Delayed
BALTIMORE, MD., Sept. 13.—The
threatened strike of musicians, stage
hands and operators has been delayed
60 days, during which time an attempt
at arbitration will be made.

Down Town Theatre
Managers Form Club
(Special to Exhibitors Herald)

KANSAS CITY, Mo., Sept. 13.—Man-
gers of down town theatres here orga-
nized a club to be known as the Down
Town Theatre Managers’ Club. The
organization includes motion picture
houses, vaudeville and legitimate theatres.
Meetings will be held monthly for the dis-
cussion of problems vital to the various
interests and among future plans is that
of holding an entertainment in Conven-
tion Hall for the benefit of various charita-
table organizations.

Officers elected are Lawrence Lehman,
Orpheum; Louis Shouse, Conven-
tion Hall, treasurer; Milton H. Field,
Newman, secretary and Cyrus Jacobs,
Globe, business agent.

New Syndicate Has
Bronx Theatre Plan
The Brown Place Theatre, Inc., has
just been organized in New York City,
and has purchased the entire block bound
by Brook avenue, Brown Place, One
Hundred and Thirty-seventh and One
Hundred and Thirty-eighth streets, and
plan to build a theatre to cost about
$400,000. The company has as its officers
D. Blank, M. Klepeck and M. Pinsky.

Al Lichtman Assures
Associated Producer
Contract Fulfillment
(Special to Exhibitors Herald)

NEW YORK, Sept. 13.—Since the an-
nouncement of the absorption of Asso-
ciated Producers by First National a flood of tele-
grams has been received from exhibitors
who have unplayed contracts for Associated
Producers attractions, asking what provi-
sion has been made for taking care of
these agreements.

"Every contract in existence will be car-
rried out, on future releases as well as on
pictures which have been released," said
General Manager Lichtman of Associated
Producers. "Exhibitors will be notified
of the date of transfer of our distribution
system to the First National exchanges,
and all contracts bearing play dates sub-
sequent to the transfer will be served by
the First National. All Associated Pro-
ducers attractions released up to January
1, 1922?, will be booked on the open
market—available to every exhibitor."

Mable Normand to
Have Own Playhouse
(Special to Exhibitors Herald)

NEW YORK, Sept. 13.—Mabel Normand,
well known screen comedian, who is leaving
soon for Europe, has announced that she
will start a pantomime theatre in New York
upon her return. Her first efforts will be
short plays, followed later by standard pan-
tomime productions.

George Arliss Starts
Work on "Idle Hands"
(Special to Exhibitors Herald)

NEW YORK, Sept. 13.—George Arliss
started work yesterday on "Idle Hands,"
his second picture for United Artists dis-
tribution. The story is by Carl Deetz
Biggers, author of "Seven Keys to Bald-
pate." The picture is being made at the
Whitman Bennett studios in Yonkers.

"This Is Real War,"
Says Joe Friedman
Finklestein and Ruben to
Feel Competition of
New Theatre
(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Sept. 13.—
Joseph Friedman, who recently leased
the Minneapolis Auditorium and opened
his house September 3 with "Way Down
East," gave the direct lie today to a story
that he was related to M. L. Finklestein
of Finklestein and Ruben and that his
"competition" was a "frameup."

Friedman then rehearsed his difficul-
ties with Finklestein and Ruben, claim-
ing they had done everything possible to
harass him in his plans to build a new
theatre here.

"If F. and R. don't think my Audi-
torium undertaking is honest—God, I
wonder what they think it is," he de-
clared. "Attendance at the Auditorium
shows the people of the twin cities are
ready to receive an independent exhibi-
tor. They are glad to welcome someone
who gives them the pictures they want to
see instead of stuff they are forced to take."

Censorship Cost Big
Iowa Exhibitor Says
(Special to Exhibitors Herald)

SIOUX CITY, IA., Sept. 13.—That the
establishment of a state motion picture cen-
sorship commission would cost producers
and exhibitors $1,000,000 annually, was the
statement of Frank Wood, manager of a lo-
cal theatre here, in addressing the Rotari-
ans.

This amount, he said, would have to be
passed on to the public. He also told the
Rotarians that lower admission prices were
impossible because of taxes, high operating
expenses and the continued improved qual-
ity of pictures.

Defective Sprinkler
Threatens Film Vault
(Special to Exhibitors Herald)

KANSAS CITY, Mo., Sept. 13.—Timely
response to a fire alarm in the Film Build-
ing by Detective C. W. Shep-
ard, disclosed a water sprinkler system
on the verge of flooding a vault in which
was stored films valued at more than
$500,000. It is estimated, had Shepard
been tardy, more than four hundred ex-
hibitors in the Missouri territory would
have been deprived of film.

Williams Executive in
East on Business Trip
(Special to Exhibitors Herald)

NEW YORK, Sept. 13.—Captain Albert
Hamilton Hayes, president of Cyrus J. Wil-
liams, Inc., arrived in New York City a few
days ago, and will remain two or three weeks in
a study of the business situation in the
East.

Elected to Board
(Special to Exhibitors Herald)

KANSAS CITY, Mo., Sept. 13.—M. E.
Williams has been elected vice-president of
the Kansas City Film Board. He
succeeds Lynn S. Card who recently re-
signed the office.
ASKED, "What of England?" one answers: Yes, what of it? As for myself, I am totally optimistic and enthusiastic. England presents golden opportunities both for British and American producers and splendid chances for British and American exhibitors. The distributing channels are fast adjusting themselves.

We call the British our cousins. They are, but divided into two classes of relatives. The ones are really and truly sympathetic with American ideals and efforts, the others are remindful of those who are waiting for "their cousins" to die so as to inherit our hard-earned spoils. The latter, fortunately, are in the minority.

F. E. Adams, head of a chain of theatres, who in the past has had producing experience and is somewhat bitter, judging from his almost daily tirade against everything American, is a rare and ripe jingo.

Sam Harris, editor of *Cinema*, a little read, never-quoted trade paper, is another of like ilk. These two head the anti-American element. However, the seriously-minded, substantial cinema personalities recognize the necessity and advantage of close and friendly interchange of ideas and commodities of the two nations, and are struggling to maintain the present friendly attitude and even insinre greater confidence and tolerance.

As one can best judge the weight of a blow after it, himself, has been struck, I will relate the only uncomfortable episodes that occurred to me during my ten weeks’ stay.

One chap, named E. Fletcher Clayton, writing for *Kinematograph*, came out in a rhetorical tirade against me, stating that the British cinema industry would benefit by my being tied behind the bars. Clayton did not know me, never met me, and knew or knows nothing of my work. He is a poorly paid, free lance publicity man who has been refused positions by almost every concern in England. The very fact that *Kinematograph* would permit him to use their pages in an article which, on the face of it, was un-American rather than personal, was the surprising element. I have grown far too accustomed to criticism to be sensitive, but a medium as important as *Kinematograph* demonstrated the thin veneer of friendship it bears anything American by lending itself to abuse of a stranger.

The Cinema, an unimportant motion picture trade paper, which carries tobacco and cigarette advertising on its front page, and which is used by its owner to further his own interest, that of buying and selling theatres, carried continual attacks against me, all of which I ignored. * Bioscope* and the *Film Renter* seem to be the most seriously-minded and widest-read trade papers, both of which refused to countenance attacks on me or other American visitors, and devoted considerable space to arguing against the thought that American producers were sponsoring the new film tariff.

These two instances, while irritating, were of no consequence, for the two reasons that I do not consider myself of sufficient importance to warrant space for attacks and for the reason that the two mediums are not important enough nor taken seriously enough to injure anyone.

* * *

The *Motion Picture News* and *Film Renter*, conducted by E. W. Fredman, are extremely friendly to American interests, unbiased in their every phase, progressive and honest, and their owners, Fredman and Norman Wright, never allow an American film personality to land in England without striving to entertain and aid him.

Joe Berman, director-general of the Allied Artists (United Artists, London Branch), is doing a great deal toward endearing American ideas and activities to British hearts. Tolerant, diplomatic, honest, flexible in his policies and clean in his dealings, he is a better plenipotentiary than even George Harvey.

Mr. Berman’s publicity representative, Leila Lewis, is a fine type of British newspaper woman, and extremely friendly to visiting Americans. She states that her reception in New York by film people was such that its memory will last a lifetime and that she will never be able to reciprocate all the kindnesses shown her—but she keeps right on trying.

Louis Levine, of the Fox London office, is doing a great share of missionary work and winning many friends for his firm and the industry in general.

Thus ends the personal touch. Now to British cinema conditions.

* * *

Comparing British production with American, one would say that they are now in the stone age of production, the glacial period of presentation and distribution.

With one or two exceptions, the cinema theatre of Great Britain does not compare with the second class house in America. No effort is made to offer novelty. Tradition and routine are the deadly enemies of British exhibitors, and the fact that few of them were shown previous to their entering the exhibitorial end also handicaps them.

Excessive prices are charged for advertising accessories, which precludes the possibility of big campaigns, and the trade press with the exception noted above seems ready to condemn each progressive move.

At a certain theatre, conducted by one of the big rental companies, the lobby is kept (Concluded on page 82)
Improved Weather Conditions in Europe Prove of Great Benefit to Film Industry—Foreign Business Will Exceed That of 1920

Mr. Schauer's statement was made in conjunction with the announcement that his department established another record for film shipment to foreign countries during the week of August 23, when 800,000 feet of film was placed on board steamers in the first three days. Another 200,000 feet of film was made ready for despatch but had to be held over until space could be obtained on the proper steamship lines.

"This heavy shipment of film to foreign countries is the best evidence of the fact that there is no slackening in the demand for high grade films," said Mr. Schauer. "The foreign business of the Famous Players-Lasky Corporation for the first six months of the year shows a considerable increase over the same period last year. Our business in the British Isles, on the continent in Europe, in South America, Australia, Japan, South Africa and other sections of the world will exceed the quotas set for the year.

"A number of countries have shown surprising increases in business for the first six months and in some instances have practically equalled their quotas for the entire year in the first six months. Improved business in Europe are proving of great benefit to the film industry and the next few weeks should witness a great improvement in theatre attendance."

DENVER, Colo., Sept. 13—Mr. J. Goodstein, district manager of the Arrow Film Corporation and president of the Palms chain of theatres, is in a serious condition at the St. Joseph's hospital in this city, following a brutal assault by five men to whom he had refused free admittance to his Salina theatre, West Colfax avenue and Grove street.

Mr. Goodstein recently took over the theatre in question and found that the former manager had compromised with a gang of young hoodlums, it is said, by admitting them free to keep them out of the lobby, where, it is charged, they used foul language and insulted patrons. Mr. Goodstein ordered this practice stopped, and it was while endeavoring to enforce this ruling that the assault took place.

He suffered internal injuries which necessitated an immediate operation. Doctors in charge of the case state he has an even chance for recovery. One arrest, that of George Cohen, 17 years old, was made by the police.

NEW YORK, Sept. 13—S. R. Kent, general manager of distribution for Famous Players-Lasky Corporation, stated today that on the theory of an accusation not being proven guilt, Famous Players has taken no action on Armbuckle films except in a few individual cases of exhibitors asking for return of bookings, which has been granted.

Marcus Loew has issued a statement that Armbuckle films will not be barred from his theatres unless Armbuckle's guilt is established.

Lubliner & Trinz and Ascher Brothers theatre chains in Chicago, and Finkelstein and Ruben of Minneapolis are among the theatres which have barred Armbuckle films until he proves his innocence. Southern Enterprises, Inc., New Orleans, and Jones, Limick and Schenck, are among the larger chains which have announced his films will not be barred unless his guilt is proven.
Sears Reeled Head of Missouri Theatre League

Large Convention in History of Two States Closes at Kansas City After Busy Session—
New League Formed at Buffalo

(Kansas City, Mo., Sept. 13.—Charles T. Sears of Brookfield, Mo., was reelected president of the M. P. T. O. A. of Missouri at the closing session of the joint convention here tonight. Kansas exhibitors did not elect. Other officers chosen are as follows:


Ass't. Sergeant-at-arms—P. O. Jones, Carrolton, Mo.


More than 400 exhibitors, the most representative gathering ever assembled in this section, were in attendance at the first Missouri-Kansas joint convention at the Hotel Baltimore, Monday and Tuesday of this week. It is declared that this convention has paved the way for future co-operation which bids fair to place the exhibitors on the executive board.

Big Joint Meeting

The large joint meeting on Monday afternoon, at which all exhibitors were admitted, proved the stepping stone to real co-operation. The morning had been devoted solely to separate meetings of the two states, which reports of the officers were made and routine business discussed.

President Sydney S. Cohen wired a congratulatory telegram and asked the adoption of a resolution outlining the necessity for relief, particularly against the 3% of the rental tax. Rev. Fred V. Loos of Liberty, Mo., won the hearty applause of the delegates, when in the course of his address he said that he considered the motion picture industry far superior to either the church or school in the education of man.

"Wherever you find groups which are opposed to the film, with half-baked reformers condemning the picture theatre, you usually find vacant and unoccupied churches. There is a reason. The ministers fear business. It's nobody's fault but their own.

Committees Are Named

Senator David M. Procter, who was a vital factor in the defeat of two proposed censorship bills at the last session of the legislature, told why the bills had been defeated and declared that the motion picture industry is a national institution not to be confined to the boundary lines of cities or states.

The following committees were named:


Producers Go East

Marshall Neilan, and Alan Holubar arrived in Chicago from Los Angeles, Tuesday morning, having left on the Tenth Century for New York.

To Defer Showings

The M. P. T. O. of Chicago, meeting September 13, voted to defer showing of pictures starring Roscoe Arbuckle or Virginia Rappe pending the outcome of the Arbuckle trial.
D. W. GRIFFITH and six views (the first that have been published) showing him directing "The Two Orphans," which it is expected will be his greatest achievement. It will be a two-dollar show and a worthy successor to "The Birth of a Nation." Hundreds of "extras" were used in the French Revolution scenes; the crooked streets of old Paris are faithfully reproduced, and the misery and strife of the times are vividly pictured by this master of detail. Lillian and Dorothy Gish have the leading roles in the adapted stage success played for many years by Kate Claxton. Others who have prominent parts are: Joseph Schildkraut, Frank Losee, Monte Blue, Catherine Emmett, Lucille Laverne, Leslie King, Sheldon Lewis, Creighton Hale, Louis Wolheim, Sydney Herbert and Morgan Wallace.
MISREPRESENTATION has long appeared to be an attribute of living greatness.

If this be true, then, without further consideration, the greatness of David Wark Griffith is incontestable; he has been in turn presented in type as everything from a tin Moses leading a benighted art from the darkness of ignorance to a stilted poseur, about whom fortune has placed a group of incognito artists who are responsible for the achievements which bear the name of "Griffith."

Writers of apparent sanity have repeatedly become delirious when discussing Griffith as an artist and as a man. Otherwise sincere informants of the public and the trade who have at the moment been laying in the balm of Griffith's exchequer have called upon persons, who through experience are not overcredulous of that bearing the mark of the theatre, to see in this pioneer of a very young art a genius comparable to the leading lights of poetry, literature and music whom cautious history, only after centuries of deliberation, has accepted.

The real Griffith, as an artist and a man—despite what he has never been enjoined from taking full credit for upon the screen—has been so blanketed over with loosely tossed encomium, not even stopping short of, "America's Supreme Dramatic Genius," that he is little known even inside the circle of his co-workers. To the trade he is largely the means to an interminable argument: to the public he is an inscrutable charlatan of dramatic obviousness, a fortunate accident who has been carried to fame on the flood-tide of the art's natural development, or merely a product of persistent publicity.

If this be true—and it is not a single individual's opinion but the consensus of many close observers—then, indeed, D. W. G. affords a fit subject for a few moments penetrating consideration. Hence these lines.

* * *

Griffith gained his first contact with the motion picture business through a dingy doorway at No. 11 East Fourteenth street, New York City, in 1908. Beyond this doorway the Biograph company was trying to make motion pictures. Griffith was not sent for to assist in the work and history tells no story of a reception tendered upon his arrival.
Griffith had turned his step across the threshold of No. 11 East Fourteenth street at the suggestion of a magazine editor who had just imparted the advice that certain short stories submitted were not considered as available material for his publication but that "a crowd around on Fourteenth street who are making motion pictures might be interested."

Griffith found the crowd around on Fourteenth street and also found that they were not interested in his stories. At that particular moment in the industry's history the then makers of motion pictures—there being no law to the contrary—considered that their libraries consisted of the literature of the world, past and present; their only difficulty, not being what might be called literateurs, was where to find the stuff. This probably, rather than the lack of merit, was the reason Griffith's stories were not accepted because he had already written a play for James K. Hackett which was no better or no worse than many another play which is put on the boards but doesn't stay there.

* * *

However, the visit to the Biograph factory was productive of results. The Biograph people were not interested in his stories, but could he act?—a query which the presence of Griffith, then and now, might easily, and for good reason, suggest. Griffith having been an actor and, true to the traditions of the profession, could not but declare that he could act. Promptly he was inducted into that recreant and somewhat shamefaced band of early "picture actors."

As the Biograph crowd had quickly sensed, Griffith had the mark of Thespeus upon him. Born, about forty-two years ago, in the little town of LaGrange, Kentucky, a few miles from Louisville, he had early responded to the call of the neighboring metropolis. He did a short stretch as a cub reporter on the Louisville Courier Journal and then yielded to his natural urge toward the theatre. In the years just following he had the not uncommon experience of the stock actor, later joining up with various road companies doing their best at the so-called classics. In this work Griffith neither distinguished himself particularly nor did he afford proof that he didn't belong. What prosecution of this difficult career would have eventually yielded cannot be written.

The mind of Griffith had early been turned along writing lines. Strictest scrutiny of such of the product of these years as escaped wastebasket oblivion reveals little for enthusiasm in style, but it does reveal—and beyond question—the mind of a thinker and in the light of what we now know it very definitely makes plain the mind of a thinker who simply had not found his logical means of expression.

There was then and there is now much of the poet, the romanticist, the mystic in the mind of D. W. G. In a word, Griffith and Edgar Allen Poe might have been pals.

After getting himself on the Biograph payroll it was not long in the natural course before Griffith succeeded in working behind the camera instead of in front of it. This was inevitable. Just as soon as he had learned the barest essentials of the then crude art, his keen imagination, fine sense of dramatic effectiveness and sheer love of creative work caused him to grasp and cling to this new medium of expression.

Griffith's experience, random and casual as much of it had been, sufficed. The art was young, the opportunity for development of the medium and himself personally was there and the one thing needed was hard work and plenty of it,—and at that point Griffith was made, because he had then and he has now an inclination and a faculty for downright application to the business at hand, which, with due allowance for a high order of intelligence and general ability, is the dominant factor accounting for what he is and what he has done. If Griffith had stuck to writing he might not now be master of a late capitalist's estate but the volume of his work would have towered to the heavens.

We need not trace Griffith's professional career from the day he stepped behind the camera. It is sufficiently well known that he simply went on making better pictures and eventually made the best. One need not argue about what Griffith has or has not contributed to the art. His pictures, which are not many upon the shelves, can be seen; they speak for themselves.

* * *

Certain of Mr. Griffith's traducers have declared he is not an egotist—which is sheer nonsense. He has, undeniably, that fine quality of egotism which is the inevitable associate of the courageous, creative thought which repeatedly has impelled him to turn a deaf ear to "It can't be done" and to strike out single-handedly over new and untried paths in an effort to materialize the pictures which his imagination hung before him.

Doubtless in the brilliant career of David Wark Griffith there are many events to which he affectionately returns in memory. But if we were to venture a guess we would say that there is none to which he so often returns as the night of the premiere in Europe of "Intolerance" at the Drury Lane theatre, London, which
was also the night the United States declared its entrance into the European war. There, on the stage of old Drury Lane, Griffith, in acknowledging the plaudits on "Intolerance" also "took the bow" for America's war declaration. Through this coincidence it has remained for Griffith, of all the artists of record, to have had his presence greeted with a volume and quality of applause which must have been deemed sufficient.

Griffith, the egotist, is in love with his work and has nothing about him of the blatant self-assertiveness of the egotist who is in love with himself. Griffith lived through—unscathed—the rise of the sonorous-voiced, megaphone school of directors. There is no timorous, awe-struck extra girl who is softer of voice or more deferential of mien about the studio and on the lot than Griffith. He does not rule by force yet he has a grip of iron upon the will and emotions of his company.

* * *

GRIFFITH'S mastery of motion picture entertainment is fundamentally embedded in the fact that he knows—really knows and understands—the Theatre. He has, in an extraordinary degree, the faculty of throwing his vision beyond the scene being enacted in the studio and sensing the theatre reaction.

There is one singularly difficult phase of the work of producing a motion picture in which Griffith is particularly adept and expert. It is the editing. He has long been known as exceedingly prodigal in the amount of film used on a single production, which course creates both an opportunity and a danger with respect to the final editing. In the case of Griffith's pictures, where he guides the editing unwaveringly along the course of the story which in substance and in detail is indelibly in mind, this phase of the operation contributes mightily to the result.

The spirit of a motion picture is action. Griffith has learned the difficult art of actually writing in action: He neither is able nor pretends to be able to tell much from a manuscript. A situation, however suggestive of possibilities it may be, remains only a theory with him until he has written it down through the instrumentality of player and camera.

This fact sheds a great deal of light upon the real Griffith.

Griffith, through great natural endowment and titanic work, has supplied the creative thought and the motion picture has supplied the form of expression which has made this thought legible to the world.
There has been but one picture made in the past two years able to play through the country at $2.

That is

D. W. GRIFFITH'S

"WAY DOWN EAST"

D. W. Griffith, Inc.
We believe Mr. Griffith's next picture will be in this $2 class which no other producer has yet been able to reach.

It will be called

"THE TWO ORPHANS"

D. W. Griffith, Inc.
ALL COSTUMES FOR

D. W. GRIFFITH'S

Production of

"THE TWO ORPHANS"

furnished by

EAVES COSTUME CO.

The Largest and Best Costumer in U. S.

MANUFACTURERS

THEATRICAL—HISTORICAL
COSTUMES & UNIFORMS

We rent Costumes for Professionals, Motion Pictures, Amateur Theatricals, Masque & Fancy Dress, etc. Costumes made to order for Hire. We carry most complete assortment on hand.

110 WEST 46th STREET, NEW YORK
EAST OF BROADWAY
PHONE BRYANT 7212-3
The Gevaert Photo Products of Antwerp, Belgium, were the first to put colored positive raw film on the American market. They have been manufacturing this film for the past ten years.

GEVAERT COLORED FILM
is manufactured in 15 DIFFERENT SHADES

- Blue
- Red
- Green
- Amber
- Orange
- Pink
- Yellow
- Light Violet
- Salmon
- Mauve
- Strawberry
- Flesh Red

GEVAERT COLORED FILM represents THE UTMOST in Brilliance and Durability

United States Distributors:
The Gevaert Co. of America, Inc.
117 W. 46th Str., New York

General Manager
LOUIS DESTENAY

Phone: Bryant 4018
AS IN
WAY DOWN EAST
D. W. GRIFFITH

Is Once More Aided by His Battery of

Sun-Light Arc Lamps

In Obtaining the Beautiful Photographic
Results So Very Apparent in

THE TWO ORPHANS
Griffith's Greatest Production
JOSEPH SCHILDKRAUT

Appearing as "CHEVALIER" in D. W. Griffith's production "The Two Orphans"
Lucille LaVerne
appearing as
"La Fevehard"
in
"The Two Orphans"

Sheldon Lewis
appearing as
"Jacques"
in
"The Two Orphans"
FRANK LOSEE

Appearing as "Count De Linieres" in D. W. Griffith's latest and greatest production, "The Two Orphans"

Catherine Emmett

With

D. W. Griffith

in his forthcoming production

THE TWO ORPHANS

"The Countess"

WIGS BY HEPNER

We furnished all the wigs for D. W. GRIFFITH'S master production, "THE TWO ORPHANS."

This is but one of the many instances where the Hepner Company has been called upon to furnish great quantities of wigs to a producer who is most particular as to quality and artistic effect.

HEPNER COMPANY

137 West 44th Street
New York City
Over eighty percent of motion pictures are tinted. Heretofore this has meant an extra operation in the laboratory but now

**Eastman Positive Film**

**WITH TINTED BASE**

makes tinting unnecessary. And there is no advance in price over regular Eastman Positive Film.

It’s a new Eastman product but the response from the trade has been general and immediate.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

*All Eastman Film, tinted or untinted, is identified by the words “Eastman” “Kodak” stencilled in the film margin.*

**EASTMAN KODAK COMPANY**

**ROCHESTER, N. Y.**
Rafkin & Hillman
Oils - Paints - Glass

S. P. Varnish       Sash Trim
White Lead          Shellac
Putty               Polishes

Rafkin & Hillman
Port Chester, New York

ESTELL MILLER
Furnished hundreds of extras with
“Jem Green” Paint, Lip Sticks, Talcum Powder and general make-up.

ESTELL MILLER
125th Street - NEW YORK CITY

Uncle Sam Umbrella Shop
did not underwrite “The Two Orphans”
but they took care of a lot of the over-
head, by furnishing D. W.
Griffith with parasols, um-
brellas and canes.

E. W. HOLMES & CO.
51 BEAVER ST., NEW YORK
PHONE BROAD 5170
A letter of interest to theatre owners

The Boulevard
Baltimore's Theatre Beautiful

August 10, 1921.

Skinner Organ Company,
Boston, Mass.

Dear Sirs:

I have your letter of August 6th, and approve of all the statements you have made.

It is needless to impress upon you how gratified Mr. Blanke and myself are at the way you have taken care of our organ contract, and you can rest assured that we will go any limit to please you. Mr. Blanke stated yesterday that in all his experience in building theatres he has never found where a contract was given such attention as you have in this case.

With kindest personal regards, I am

Very truly yours,

/s/ Alfred G. Buck,
President,
American Theatres Co.

The Skinner
Organ Company
Boston, Mass.

Organ Architects and Builders

Churches
Auditoriums
Theatres
Residences

NEWS in REVIEWS

¶ Accurate, early appraisal of important productions is to exhibitors the most vital business news of the industry.

¶ One trade paper recognizes news in reviews and presents it first and best to its readers.

¶ That paper is—

EXHIBITORS HERALD
EXHIBITORS ADVERTISING
A DEPARTMENT OF MOTION PICTURE EXPLOITATION

Hyde Starts Right

Charles Lee Hyde, manager of the Grand theatre, Pierre, S. D., started the 1921-22 season right. With the established foundation as a working basis for the year failure to experience a successful season will be all but incomprehensible. At a single stroke the Grand has been made practically a cooperative institution, with the public at large second party to the cooperation.

Read Mr. Hyde's letter to the public, sent out to his mailing list in faultlessly typed copies on the theatre letterhead. It is the best example of straightforward writing that has been observed in recent theatre advertising.

Dear Friend:

The Grand is now running every night including Sundays. First show starts at seven thirty and second show at about nine o'clock. I have endeavored to get the most popular stars in good pictures and feel sure that the enclosed program will include some shows you will want to see.

Some of us like the outdoor Western adventure picture with its riding fighting hero; others the drama and its emotional star. The picture which pleases one may not please another, and tho' every night may be a good show some may appeal to you a great deal more than others.

As manager of a theatre I have to sell an evening's entertainment. If, after buying a ticket and seeing the show you do not feel that you have received a pleasant evening; if for any reason you are dissatisfied with your purchase; I will consider it a favor if you will allow me to give you back your money; and, by telling me what it was that you did not enjoy in the picture, assist me in getting a more pleasant show for future evenings.

I have arranged my program so that there will be one good show each week which I can sell at ten and twenty-five cents. There will be a comedy or news reel with every regular program. On Friday, September 16th, I start the best serial ever made.

Before picking out this particular serial I read over the reports which other exhibitors had sent in to the EXHIBITORS HERALD and among over 100 reports sent in on "The Lost City" there was not one adverse criticism. A really "hundred percent" picture.

Remember that I consider it a favor for you to tell me of your preference in pictures and, if dissatisfied, let me return your money and profit by your advice. I am trying to have every show one to which a daughter would feel safe in bringing her mother.

Yours sincerely,

Chas. Lee Hyde,

With the mailing of his letters Mr. Hyde took a step far ahead of the main column of American exhibitors. He abandoned the stand of the solitary merchant and became a public figure, the public's friend and counselor.

His statements regarding the refunding of admission fees to dissatisfied patrons ring true. None that read them can doubt the sincerity of the man who signed them. None of the cold formality that has marked statements of this nature elsewhere is apparent in Mr. Hyde's letter. The public knows he means what he says.

That strengthens his request for advice. Advice will be forthcoming. Real showmen know that in obtaining that he has acquired an asset of inestimable value. Patrons who feel that they have a part in the management of a theatre are diligent workers for the welfare of that institution.

* * *

In explaining his method of selecting attractions Mr. Hyde scored another important point. He "let the public in on" a subject of engrossing interest, the actual operation of the theatre. He dropped the veil which many have used to cloak things theatrical in the mistaken belief that an atmosphere of mystery is in some way an attraction. While this doubtless is true of the producing business, wherein exposure and thus necessitated abandonment of economical devices result in loss of money as well as prestige, it is not true of the theatre itself, a permanent institution operating upon an established basis for the benefit of a designated circle of patrons.

Mr. Hyde informed his public in substance of the fact that he selects his attractions after conferences with the best exhibitors from every part of the country in film showmen's greatest meeting place, the "What The Picture Did For Me" department of this publication. The public is immensely interested in knowing that such a meeting place exists, and that the exhibitor they patronize is a participant in the work which determines the character of screen entertainment. The public realizes, more fully than do too many exhibitors, the importance of that work.

* * *

The season of 1921-22 should be a prosperous one for the Grand theatre and its "straight shooting" manager. That the public will respond to his appeal goes without saying. That the man who made the appeal will meet the public halfway in the work outlined is equally apparent.

The Grand will be a cooperative institution in all essential details. Definite check upon its success will be kept by this department and reported at intervals for the benefit of readers who share Mr. Hyde's determination to establish the motion picture theatre in its proper position in world life.
Suggestions in the Stills

By ELI M. OROWITZ
Paramount Exploitation Representative, Philadelphia Exchange

In advertising "The Golem," exhibitors will make a gross error if they narrow the appeal to the Jewish population alone. Properly exploited, "The Golem" should prove a second "Humoresque," break all racial bounds and draw audiences anywhere. The picture is clearly different from anything else that has been shown on the screen. It does not fill in with the well-cultured dramatic appetites. It hasn't all of the sure-fire points of appeal. But these are selling points rather than knockers. Whereas most other pictures are dramatic successes and cinema classics, "The Golem" is screen literature. There is enough curiosity in America for that sort of thing to make an exhibitor rich, if he will appeal to the intelligence of the patrons.

Drive at Professions

One drive can be aimed at the professional classes. "The Golem" brings a sound futurism to the screen. It surpasses the attempts of one or two other screen endeavors, because it avoids the usual Greenwich Village-Cubist hodge-podge. The settings for "The Golem" are impressionistic without losing their affiliation with realism. These stills show the peaked gables, spiral stair-cases, irregular construction. Mats can be made of these scenes and the stills reproduced as a good talking point for heralds. These can be sent to the doctors, lawyers, teachers, college and high school students, women's clubs and the like. These groups can always give the picture word-of-mouth advertising.

The story of "The Golem" can stand anywhere. There is similarity between it and the old Frankenstein Monster legend. It is the perennially fascinating subject of mechanism come to life—the mannaisme breathing. These points can be stressed in advertisements without harping on the one idea of it being a Jewish legend.

The New York Campaign

In New York, Hugo Riesenfeld, managing director of the Criterion theatre, had built a twelve-foot clay statue of "The Golem." This was mounted on a truck and carried all over the city, but spent most of its time on the East Side. This statue was startlingly effective. It can be obtained through Fred V. Greene, Jr., the New York Paramount exploiter, as soon as the picture finishes its run. Greene also made a number of smaller Golems, about three feet high, which were highly effective for windows. Albert Bonsberg, the Paramount exploiter at Washington, had several hundred Golems cast in lead and distributed as watch charms. These stunts all brought business.

The three 24-sheet posters designed by Jerome Beatty, director of Paramount publicity and advertising, captured Chicago and New York and will win anywhere else. The first to be run is the teaser with the sample phrase: "The Golem." The odd script and the different colored "O" attracted attention. The other 24-sheets followed the original. The script which Mr. Beatty introduced has been the basis of other theatrical advertising since the first appearance of the "Golem" teaser.

Saunders Designed Teaser

A block one-sheet along the same lines was designed by Claud Saunders, director of exploitation. He varied the color of the lettering, using a yellow "O" in "The Golem." This he intends to use as a teaser. The exploitation will ask the question: "Why the yellow "O"? You have to see the picture to answer the question, but after that it is fairly obvious. The Jews in old Prague's ghetto had to wear a yellow "O" as a symbol of their race.

Almost the standard prologue for "The Golem" will be "Elie, Elie." By glancing through the stills the appropriate costumes can be found. It is best to have the song sung by a basso-profundo or a contralto. I suggest that if a soloist is employed, the setting could be based upon the astronomer's lair. This is prac-
“Queen of Sheba”

Princess Vashti, queen-wife of King Solomon, is dressed by her attendants in gorgeous costumes against a setting of Oriental splendor. The setting can be approximated upon any well-equipped stage, cushions, rugs, hangings, etc., being obtained through co-operation with merchants. Using the scene from the play as a model for the opening, action may be introduced in the course of which modern gowns may be exhibited in accepted style show manner, the closing presenting again the still approximation.

Betty Blythe, in the title role, wears many costumes similar to that shown in the illustration. Although she at no time dances, a classic or Oriental dancer similarly attired should prove an attractive factor in presentation of the production. Where less elaborate features of this nature are used, the single dancer is especially desirable, economy being exercised without ill effect.

King Solomon’s prayers result in the restoration of David and the conversion of Sheba to a belief in God at the climax of the story. In some communities, a prologue based upon this incident may be desirable. The picture should be viewed before an attempt is made to stage such a feature, as dialogue in keeping then can be written. The mechanical preparation may be done in advance by following the still.

Sheba and Princess Vashti engage in a chariot race for King Solomon’s favor, which will be remembered long after minor points of the picture are forgotten. To many, the race will be the big thrill of the picture, as it was of the play “Ben Hur.” Newspaper and other advertising should make much of this phase, as should publicity of every nature issued. The still, unfortunately, gives but a vague impression of the sequence, which is one of the outstanding accomplishments of recent film production.

In her suit of mail, riding with her armies to her son’s rescue, Sheba is a stunning picture. Theatre attendants, attired in similar garb, carrying a staff instead of the usual baton, are especially appropriate and should add a worth-while note of the artistic to the theatre atmosphere. Costumes of the required character are obtainable at any well-equipped costuming establishment.

Colomon’s palace, within which much of the action of the play takes place and before which great assemblies are frequently seen, is a massive setting which few, if any, showmen are in a position to approximate for stage use. The still gives an excellent suggestion, however, for a false front, such as is frequently used by H. A. Albright of Butte, Mont., and N. N. Frudenfeld of Omaha, Neb. The lobby cannot be more effectively treated than in this manner.
Poster Literature

"Fifty Chicago schools were equipped with motion picture equipment when the Fall term opened today. Projectors will be installed in every building as soon as they can be obtained, a representative of the board of education stated."

When a city like Chicago accords the motion picture recognition in that manner it means something. It means, among other things, that the motion picture is immensely more important than some in the industry realize. It indicates potentialities which not all comprehend.

Not all, but some.

The designers of the posters made to advertise "Rip Van Winkle," Ward Laselle's production featuring Thomas Jefferson, for Hodkinson distribution, are aware of potentialities and present importance. The reproduction, above, of four of the posters prepared is unmistakable evidence of that.

An Important Move

Chicago children will read Washington Irving's American classic in the class room. It is not likely that they will view the picture transcription there. They will view that in the theatre.

The importance of that tie is apparent. The importance of realizing that importance, of conducting the theatre, the studio, the advertising departments and the entire industry in such manner as to insure to the motion picture merited progress toward its proper place in civilization cannot be too strongly emphasized.

The "Rip Van Winkle" posters mark an important step forward in the poster field.

Know that "every available billboard stand was used for the purpose."

Similar removals take place in cities daily. Few are regarded as important.

Importance was attached to the Los Angeles event through the exercise of showmanship. The trick is not new, but it is seldom used. It is, therefore, good.

Use it when occasion, and the attraction, justifies. Do not use it otherwise. Thus it will be seen that the event which seems important seems so because it is important.

Appearances are notoriously deceitful. They may be juggled, but a slip is dangerous. Good advertising men know these things, and act accordingly.

That's why they are good.

All Know His Face

President Harding, a news report states, recently walked from the White House to the Washington shopping district, made some purchases and returned, without being recognized.

Harold Lloyd, star of Associated Exhibitors comedies, couldn't walk as far in Minneapolis, Minn., without being acclaimed, at least if he wore the usual straw and goggles.

The Strand theatre, exhibiting "Now or Never," used the cutouts shown above on the marquee alone, many more being used elsewhere. The management realized that a comedy star, more than any other, depends upon personality.

Repeated billing of that nature has made the countenance of Harold Lloyd familiar to all in Minneapolis. It will do the same for the same or another comedian in any city where showmanship is exercised.

A Star's Avocation

Gloria Swanson discovered exploitation on a recent visit to the home office of Famous Players-Lasky Corporation, met Walter P. Lindlar, assistant director of Paramount exploitation, signified interest, poring over scrap books and announced that she wanted to take up the work. A visit was made to the Cadillac Motor agency, where she proved her ability by arranging the display shown herewith. (Left to right—Mr. Lindlar, Miss Swanson in cutout, Miss Swanson in life, a Cadillac official.)

Miss Swanson has been made a contributing editor to the "Paramount Exploiter" and placed on the staff mailing list, the only actor or actress to receive this attention.
Circle's Fifth Birthday Observed as Fall Opening

By DONN MCELWAIN
Associated First National Pictures of Indiana, Inc.

The second largest business in the history of the Circle theatre was done during the fifth anniversary week of the Circle, following one of the most extensive exploitation campaigns ever carried out in Indianapolis.

Norma Talmadge, in her latest First National production, "The Sign on the Door," was the featured attraction, which was supplemented with a spectacular anniversary pageant, in which a cast of fifty dancers and others took part.

The program was run for eight days and the theatre was packed to capacity at every performance, despite a return of the excessive heat.

Stop Ticket Sale

On the evening of the opening the Circle was forced to stop selling tickets at 8:15, as the theatre was packed, the lounge room was filled to overflowing and the lines through the long theatre lobby extended out to the street.

The advertising campaign for the anniversary week program was started a week in advance, with a series of small notices in all the Indianapolis newspapers. Then one hundred special window cards were distributed through the downtown district. A few days later another hundred hand-painted window cards were placed in the more exclusive windows of the downtown district.

Following this a huge sign was made which measured more than sixty feet in length and six feet in height, which was placed along the top of a building at a prominent corner. Another of about the same size was placed on the other side of the building. The building above the sign was decorated with toy balloons and other things which attracted considerable attention. One of the largest electric signs in the city is just opposite this sign across the street and it could be read at night as well as in the daytime.

Flags Adorn Front

The majority of all the street cars in the city pass this spot and the sign could be easily read by the passengers. This is only one block from the theatre and when you are looking at the sign you can see the front of the Circle, which was decorated in flags and bunting.

The front of the theatre aroused considerable interest, owing to the beautiful, yet spectacular, way in which it was decorated. The lobby and the inside of the theatre also was dressed in gala fashion.

The Indianapolis News, which always had refused to run a cooperative advertisement, agreed on this particular occasion to cooperate in every possible way. A full page was reserved, with the Circle's advertisement running entirely across the page and dropping down in the center space, thereby really giving them the benefit of the entire page.

Other concerns, which had helped in the building of the theatre, placed advertisements to fill out the page. For instance, the furniture company, which had supplied the lounge room and other parts of the theatre with rugs and furniture, ran a good-sized ad, as did the Indianapolis Light and Heat Co., which supplies the current; the Sanborn Electric Co., which installed the lighting system, and other concerns who contributed to the completion of the theatre.

The full page not only proved that such an ad can be made to look artistic and to be a credit to the paper running it, but that as a business getter it is the best bet an exhibitor possibly could have. The page was done almost entirely in line drawings and makes a beautiful advertisement despite the numerous different kinds of advertisements on it.

Inasmuch as this was the opening of the Fall season the Circle also increased its regular advertising in the other newspapers. Just to explain what the other papers thought of the full page in the News it is interesting to note, that despite the fact the Indianapolis papers usually object to a cooperative display, every other paper in town called upon the Circle to see if they could not get the ad for themselves.

In addition to this the Circle distributed more than three hundred special one-sheets, which were done in beautiful colors, in windows along all the street car lines leading into the downtown district. This has proved to be one of the best mediums of advertising the Circle has ever adopted.

A "Circle News Extra," an enlarged edition of the regular Circle house organ, was made up for the anniversary week.

Wide Distribution Gained

Although 20,000 of these were made up all of them were gone before Monday after the opening. Of course the regular "Circle News" was gotten out also.

The Circle has found a convenient way of distributing their regular house organ which should prove profitable to other exhibitors. Twenty-five small mahogany containers were placed in neighborhood stores throughout the city, with about two hundred copies of the house organ in each one.

The new house organs are distributed among the stores each week and very few ever are left from the week before. The Circle distributes 10,000 of these for each change of program and they are proving exceedingly valuable as an exploitation medium.
Exploitation Snapshots

ATTRACTION STILLS were attractively displayed in the lobby of the Capitol theatre, New York, when Martin Johnson's "Jungle Adventures," presented by Exceptional Pictures Corporation, were advertised. The illustration shows the elaborate Capitol photograph frames, probably of special construction, and gives a suggestion for harmonious though not uniform display of photos which many exhibitors will find useful. The nature of the production advertised is such as to make advertising by photographic reproduction of scenes especially profitable. Such arrangement as is shown, obviously, is as suitable for display elsewhere than at the theatre as in the lobby or foyer.

LONDON GASPED, at least theatre-going London, when the Alhambra theatre, "home of the ballet," which had never used anything larger than a half-sheet for advertising purposes, was observed with three 24-sheets, surmounted by six-foot Paramount signs, prominently displayed. "Humoresque" was the attraction that brought about the breaking of precedent, the publicity department of Paramount in London handling the advertising. The picture was shown for a special season at the Alhambra, one of London's largest and most exclusive legitimate theatres, after it had been exhibited in theatres throughout Greater London.

"BOY AND DOG," a combination of irresistible appeal, drew business for Stanley Chambers, manager of the Palace and Regent theatres, Wichita, Kans., when "Peck's Bad Boy," First National attraction featuring Jackie Coogan, was shown at the latter playhouse. Mr. Chambers, who does well anything he undertakes, presented that combination in brilliantly lighted, lifesize cutout, as shown in the illustration. The figure, attractive in the daytime, was doubly so by night, backlighting throwing it into relief against the glare of the electric sign. A typical Chambers bid for business.

WHISTLE, a soda fountain drink recently introduced with an extensive national advertising campaign, was identified with William S. Hart's Paramount production, "The Whistle," in the manner shown, when that attraction was exhibited at the Strand theatre, Boston, Mass. John P. McConville, Paramount exploitation representative, designed the cards and conducted negotiations for the cooperation of dealers in soft drinks. The basis of Mr. McConville's idea is of especial interest. It is founded upon co-operation, most reliable of foundations for exploitation and practically every other human endeavor. Incidentally, the stunt proves Mr. McConville's alertness and ingenuity.

"I AM FOR EXPLOITATION, now and forever," reads a signed statement by L. M. Rosenblatt, Lyceum theatre, Bayonne, N. J., written after cooperating with Fred V. Green, Jr., Paramount, in a balloon stunt which drew the children shown to the showing of "Too Wise Wives." Business, the statement reads, jumped from an average of 85 to 300 persons at mid-week matinees.

MOONLIGHT ON THE THAMES, with the Parliamentary House of Commons seen across rippling water, was the set for United Artists' "Disraeli," featuring George Arliss, at the Mark Strand theatre, New York.

WHEN STARS APPEAR strange things occur. When Thomas Meighan, Paramount star, visited Cleveland, O., newspapers played up the story to such an extent that "The Miracle Man" was booked into Loew's State theatre. Fred E. Walters, Paramount exploitation man, obtained permission to advertise the event as shown in the illustration, as well as otherwise. A concerted attempt was made by exhibitors, it is stated, to book other pictures in which Meighan appears for exhibition during his stay in Cleveland.
Pictures of Progress

THE MORNING MATINEE has become a prominent factor in exploitation. The illustration, showing the children drawn to the Broadway theatre, Charlotte, N. C., to a morning showing of First National’s “Peck’s Bad Boy,” gives the reason. Children talk. Parents, and others, listen. Rumor spreads like wild fire, and business shows the result. Incidentally, exhibitors showing the youth of a city a picture like “Peck’s Bad Boy,” juvenile classic, make many friends.

WHAT IS A HELL DIGGER? Not many know. Edward L. Hyman gave audience at the Mark Strand, Brooklyn, N. Y., an advance “tip” through his prologue setting when “The Hell Diggers,” Paramount, was presented. Incidentally, the drop effect used is one that may be adapted to the requirement of practically any production at comparatively little expense.

ONE BALLYHOO and one street banner were all that Rick Ricketson, Paramount, could use in Manti, Utah, where “Deception” was shown at the Manti theatre. Therefore, he employed two girls at $2.50 each to telephone every number in the directory and talk about the picture. Receipts are reported to have jumped from $40 to $150 for the run of the picture.

PARAMOUNT’S “MOVIE BALL,” a favorite stunt with Paramount exploitation man, was repeated recently in Omaha, Neb., where the Krug amusement park co-operated in conducting the event. Widespread display of stills and the above conveyance were made possible. The total expense to the promoters, Robert Gary of Paramount and John Friedl of Hostetter Enterprises, was the cost of the stills.

TEASER CUTOUTS were used in gigantic dimensions by Frank A. Lacey, lobby specialist of the Majestic theatre, Portland, Ore., to advertise First National’s “Jim the Penman.” The hand was from a 24-sheet, the pen was borrowed from a stationer. The result was a display at once informative and a teaser. Mr. Lacey’s lobby, “most photographed in America,” was in this case, as almost invariably, a definite bid for patronage.

NEWS REEL CONTENTS are important if capitalized. Fashion notes in a weekly were mentioned by Albert S. Nathan, Paramount exploitation man, when he obtained permission for this window display advertising “The Great Moment,” shown at the Bistto theatre, New Haven, Conn. The idea is one to be remembered by every showman, as it permits of extensive development.

A MODERN MIRACLE was worked by exploitation representatives of the Lyric theatre, Newton, la., two “took up their beds and walked” through the streets of that city advertising “Twin Beds.” Mr. and Mrs. Carter DeHaven’s First National attraction, then being shown. The beds were constructed by Joe Eyerly, manager of the Lyric, and boys were employed to carry them about the city.
Use A PARKER "LUCKY CURVE" Fountain Pen and you will never have to worry about

THE BLOT

THE PARKER "LUCKY CURVE" PEN WILL NOT LEAK OR "BLEED" - Cuts
Carved in Art Pattern. Over 5 Million Parker
LUCKY CURVE Fountain Pens in Daily Use.

Write an Essay with a "LUCKY CURVE"
What is the Greatest Blot on Our American Life of Today?

Outline Comprehensive Exploitation Program Of Warren Corporation

The exploitation announcement of the F. B. Warren Corporation reveals plans for comprehensive and in some respects innovational campaigns to be conducted with and for exhibitors using "The Blot," "Moongold" and "The Girl From God's Country", early publications of the new concern. Inspection of the material submitted indicates that cooperation is to be the keynote of the Warren exploitation department, of which Marc Lachmann is the head. There is promise of great things in that.

For "The Blot", a Lois Weber production, arrangements have been made with the Parker Pen Company for the joint production of an elaborate campaign. The card which is reproduced herewith has been prepared and local representatives of the fountain pen concern will supply them in quantity to exhibitors playing the picture. The pen agencies will also display the cards while the picture is in exhibition, and the name of the picture is to appear also in the national magazine advertising of the company.

For "Moongold," the Warren press book includes a matrice suitable for use as a menu insert by ice cream parlors and soda fountains. The title of the picture, it is suggested, is excellently qualified to be the name of a special sundae. This is supplied free of charge at Warren branch offices.

Lines That Linger

LINES from advertisements in the September 17 issue of the HERALD presented herewith are selected for their euphony, compactness and general suitability for use in exhibitor advertising of the productions represented.

* * *
"The peer of Oriental dramas on the screen."
"One Arabian Night."
Associated First National Pictures, Inc.
* * *
"A plot filled to the brim with pungent potentialities."
"The Great Moment."
Famous Players-Lasky Corp.
* * *
"Wise men say—’Put your money in banks.’"
Monte Bank comedies.
Celebrated Players Film Corp.
* * *
"Some pictures are made; most pictures are produced, but about once a year a great picture is created by a master."
"Molly O."
Associated Producers, Inc.
* * *
"A 15-episode melodrama of thrills."
"The Lurking Peril."
Unity Photoplays Co.
* * *
"Like a genuine diamond compared to glittering glass."
"The Three Musketeers."
United Artists Corp.
* * *
"The star among comedians. The comedian among stars."
"Snooky’s Twin Troubles."
Celebrated Players Film Corp.
* * *
"Greatest of racing dramas."
"Thunderclap."
Fox Film Corp.
* * *
"The wild animal serial supreme."
"The Adventures of Tarzan."
Adventures of Tarzan Serial Sales Corp.
* * *
"A drama of two worlds."
"The Cup of Life."
Associated Producers, Inc.
First! D. Wolstein, manager of the Majestic theatre, Jackson, Miss., contributed the first Paramount Week lobby display received by this department, incidentally one that stands an excellent chance of qualifying as "best."
DIGEST of PICTURES of the WEEK

DAVID WARK GRIFFITH in a recent interview given the New York Times, in which the question of censorship was discussed, raised a unique point and one which warrants more than passing notice. Mr. Griffith said: "I don't expect it (censorship) to bother my productions one bit, but I am against it in principle. Censorship might be a very good thing for pictures shown exclusively to children. But the censoring of all pictures to fit them for the childish mind is like looking at life through the wrong end of a telescope. If we must have censors, they should be confined to the elimination of whatever might be obscene, indecent or immoral. But there is no exact standard. The censors can only rule arbitrarily and in accordance with their best beliefs. What one group may approve another is certain to condemn."

"No doubt most censors are honest and well-meaning, but the idea which they represent is repugnant to every liberty-loving American. When the censor changes the caption of a moving picture scene he arrogates to himself the right of interfering with the printed word. That is an important point. Note it carefully. For a great many years such a thing has been unknown in America. But the censors of moving pictures are now rewriting captions. It is only another step to the censorship of the published word in all forms."

Yet this changing of the printed captions in pictures has been going on for several years. Recently the censor board of Pennsylvania "improved" a William S. Hart picture ("The Whistle") as follows: A title read: "You've had six years to make this place safe. You've been thinking of dollars. You haven't had time to think of lives" by substituting "You had no right to put off making this place safe even if it took your last penny." Every "cut" in the Hart picture concerned titles with but one exception.

Each censorship board has its pet theories about what is proper and what is not, and most films are well nigh unrecognizable after they have passed through their hands. But the rewriting of the titles very often changes the whole tenor of a picture, and it certainly is bringing the printed word under their supervision along with the motion pictures, a condition that is far-reaching in its effect — J. R. M.

"BRING HIM IN" (Vitagraph) presents Earle Williams in a story of the Northwest with Fritzie Ridgeley appearing in support. The story was written by H. H. Vanloan and tells of a noted physician who flees to the North woods after shooting a midnight marauder in his home. It later develops that the real murderer was his sweetheart's brother and the doctor is freed of all blame. Some beautiful out-of-door scenes amid the North woods lend charm to the picture.

"SINGING RIVER" (Fox) is a Western story with William Russell in the role of cowboy who is down in his luck and who is being sought by the Sheriff for a supposed murder. Voila Vale appears opposite Russell and was an ideal choice for the heroine. The plot is slight but what it lacks in plausibility it makes up in swift action and some excellent Western atmosphere.

"THE RAGE OF PARIS" (Universal) brings a new star to the screen in the person of Miss Du Pont. The story has for its basis the familiar triangle situation, with a devoted but misguided mother intercepting letters between her daughter and sweetheart. Several beautiful sets were used to represent the Paris home of a patron of the arts and Miss Du Pont's resplendent beauty adds much to the picture's value.

"BREAKING THROUGH" (Vitagraph) is a clean cut, interesting serial with the beautiful Carmel Myers in the leading feminine role and Wallace MacDonald the male lead. The story concerns a mine owned by Bettina Lowden, the part played by Miss Myers, which is sought by a rival concern, and the first three episodes whet one's interest for the succeeding chapters.

"THEY SHALL PAY" (Playgoers Pictures) is a story of a girl's campaign of vengeance against false friends responsible for her father's failure and death. It is melodramatic in general tone and narrated in terms of action throughout. Lottie Pickford is the featured player and gives a creditable, businesslike performance. The quality of the subject matter limits the production to program level.

"PASSING THRU" (Paramount) presents Douglas MacLean in a five-reel feature replete with melodrama, comedy, farce and romance. The story moves along with a dash and vim that equals anything that this star has done. It should prove popular with all classes, for MacLean portrays in his usual manner a "regular fellow" and a likeable hero.

"THE TOREADOR" (Fox) is Clyde Cook's latest comedy and it will do much toward cementing this comedian in the affections of the picture-going public. The comedy situations are not carried to the extreme and director Jack Blystone deserves credit for his share in the comedy's success.
MISS DU PONT IN
THE RAGE OF PARIS
(UNIVERSAL)
New star plays a little boy's true story. Injects her piquant charm into tried and true situations with fair success. Splendid supporting cast makes up for story's shortcomings. Directed by Jack Conway.
Miss Du Pont's rare beauty shines forth in this her first Universal starring vehicle and it looks as though the Big U had another "find" in this blonde miss. She photographs well, knows how to wear pretty frocks and acts with considerable assurance and grace.
Her first vehicle was taken from a story by DuVerne Babell and tells the story of a young and wealthy lady in love with a civil engineer. Her mother, however, does not approve of her choice and when he is sent to Africa the mother intercepts his letters. She then meets and finally marries another, although it is agreed that she is to be a "wife in name only." She takes up classic dancing and when a break comes between her and her husband she goes to Paris. Here she meets an Arab and having been attracted by a painting of her and their love is renewed. She returns to his post in Africa and she follows. Her husband also follows her and during a sand storm he is killed by an Arab. Thus the way is left clear for the two lovers.
Ramsay Wallace as the husband gives an exceptional performance as does Jack Perrin, as the young engineer. Leo White's understudy was pleasing in a small role. Some beautiful sets were used depicting a beautiful Parisian home and photographically "The Rage of Paris" is excellent. The sand storm was an effective and convincing piece of business.

ROBINSON CRUSOE LTD.
(EDUCATIONAL)
Lloyd Hamilton, under the direction of Jack White, got a lot of laughs out of a trick ostrich eating high explosives and laying dangerous eggs. The picture opens with Hamilton on board an ocean liner. He becomes seasick and while in this dazed condition shoots at what he supposes is a whale. It is, however, a floating mine and the ship is destroyed. Hamilton and the girl land on a tropical island where they encounter savages and eventually make their escape on the back of an ostrich. The story ends showing Hamilton as a young physician. The story shows how Hamilton got his name and contains sufficient novelty to hold the interest and excite a laugh.

WILLIAM RUSSELL IN
SINGING RIVER
(FOX)
A Western story with plenty of action, though lacking in originality. Russell in the role of a rancher with a price on his head who outwits his pursuers. Directed by Charles Giblyn.
William Russell has his following and they will undoubtedly like him in "Singing River." It is of the type of play he does best and he throws his heart and soul into this conventional tale of an honest Westerner who is sought by several men for the $5,000 reward offered for his capture.
Vola Vale was well chosen also for the role of Alice Thornton, the Sheriff's daughter. She rides and has the appearance of a rugged Western girl. She is pretty and makes an ideal heroine. Others of the cast who do good work are Charles Comstock, as the Sheriff; Jack Royle asUGH. Sansom; Arthur Morrison as Sam; Jack McDonald as Bert and Charles King as Grimes.
Some pretty shots of the sage brush country are shown and there are several wild chases and fights.
Lang Rush is sought by the Sheriff of Bradley after he shoots the leader of a bad gang. The latter attempts to get Rush to join them in robbing the local bank. It is then the shooting occurs. Rush takes up his residence in a deserted cabin. "The Drifter" comes to live with him and eventually they discover silver on the land. Rush also makes the acquaintance of the Sheriff's daughter but is ordered away when he calls upon her. "The Drifter" learns that the Sheriff of Bradley is about to arrest Rush. He leaves in the night, presumably to effect Rush's arrest and claim the reward, but in reality he has gone to file papers on their claim and to free Rush. Rush is now captured when they attempt to turn Rush over to the Sheriff and all ends happily.

EARLE WILLIAMS IN
BRING HIM IN
(VITAGRAPH)
Story of the Northwest Mounted Police with Williams in the role of a fugitive from justice. Photographically beautiful. Story drags and is not at all times convincing. Written by H. H. Van Loan.
The situations in "Bring Him In'" are deliberately forced to make a picture drama. It is the story of a physician who dreams he finds a marauder in his library and shoots him dead. Later he hears a noise below stairs, takes his revolver and opening the library door fires in the darkness. He finds he has killed a Mr. Canby, a notorious gambler. To avoid arrest he escapes to the North woods, shaves off his beard and lives in a deserted cabin. McKenna, a member of the Northwest mounted police, in search for Dr. Hood, falls from a high cliff and is rescued from a watery grave by the physician. They become staunch friends, as the doctor dresses McKenna's broken arm, and they live together in the cabin. Finally McKenna learns Dr. Hood is the man whom he has been ordered to "bring in." He is shot by the doctor in a duel and again nursed back to health. McKenna gives the doctor one hour's start to escape. He goes to the village to bid Mary Mackay farewell. There he learns that the real murderer is Mary's brother and Dr. Hood is free to wed his little friend of the woods.
Fritzie Ridgeway has the role of Mary Mackay and adds much to the exhibitors value by her winsome personality. Others in the capable cast are Dick LeReno, Paul Weigel and Bruce Gordon, the latter playing the part of the Northwest mounted police with the necessary verve and conviction. Williams appears "stagey" in this out-of-door story. It is not exactly his type of play. It does not seem logical, either, for a noted physician to flee his practice and friends, when he was fully justified in protecting his own home.

CLYDE COOK IN
THE TOREADOR
(FOX)
Clyde Cook's latest is one of, if not his best comedy to date. The many amusing situations of the piece created a riot of laughter at the New York Hippodrome, where it had its pre-release presentation as the opening number of the show. The comedy is well made and is of the caliber which will add greatly to Cook's popularity with exhibitors and the public. Direction was by Jack Blystone. One phase of the picture which makes it is the well written gags and the comedy scenes are not carried to extremes, but conclude just at the height of interest.
DOUGLAS MacLEAN IN
PASSING THRU
(PARAMOUNT)
Melodrama, comedy, farce and romance rolled into five reels of excellent and quick action entertainment in which Douglas MacLean portrays his usual pleasing manner the character of a regular fellow and a lovable hero. William Seiter directed.

Bank robberies, a train wreck, a stout jail and an equally stout bank vault, together with a very useful and hard kicking mule, are made interesting adjuncts to excellent acting in Douglas MacLean's "Passing Thru," which had its premiere at the Rialto, New York, last week. The five reels go with a dash and the picture will satisfy followers of this popular Paramount star.

As Billy Barton, a bank teller who takes the blame for another man's short- age and who later emerges from a series of thrilling adventures and misadventures unscathed and with the love of the beautiful country girl, the star is at his best.

After being arrested and sentenced for the crime he did not commit, the train which is taking Billy Barton to jail is wrecked and Billy escapes. He falls in love with the daughter of a small town banker. Billy interferes when Farmer Harkins is chastising his mule and is promptly knocked out by the farmer. Billy gets even by taking a job on Harkins' farm and later when Billy's potential father-in-law engages in a quarrel with Farmer Harkins, the useful mule again gets into the game by landing a jackeumpley on the banker, sending him into temporary oblivion.

When the banker recovers he accuses Harkins of having stumined him with a club and the farmer is taken to the stout house. Billy and Mary discover a shred of the banker's coat sticking to the hoof of the useful mule. This evidence frees the farmer and Billy, and upon going to the bank to explain they come upon a gang of robbers looting the vault, after having tied up the banker. Billy is captured by the robbers and locked in the vault. The robbers passed away by a passee, but attempts to release the hero from the vault are unavailing until the ever useful mule comes to the rescue. He

CARMEL MYERS IN
BREAKING THROUGH
(VITAGRAPH SERIAL)
The first two reels of this new serial serve to introduce the former Universal star as a serial actress in a novel manner. As Bettina Lowden, Miss Myers is shown indulging in many pranks around a girl's seminary. There is a water carnival with several excellent shots of water polo players diving and swimming beneath the surface. A girl's initiation and the final expulsion of Miss Lowden from school end the first episode.

Then it dips into the story proper, with Wallace MacDonald in the role of a young civil engineer, Willard Warde, who takes the place of the foreman of Bettina's silver mine, and attempts to frustrate the attempts of a rival concern to force her into bankruptcy. The first three episodes promise much. The story is devoid of extraneous silly situations and each episode ends with a startling climax. Henry Enginger directed it from a story written by G. Graham Baker. George Dudley in the role of Blivers, a servant, gives a good characterization, as does Walter Rogers, as Martin.

HOLD YOUR BREATH
(UNIVERSAL-CENTURY)
"Hold Your Breath" will cause more than one spectator to hold his breath while Charles Dorsey goes through several hair-raising experiences on the edge of roof in this Century comedy directed by William Watson. The incident of the lions' den has been used before but never more effectively than here. There is an exciting chase on top of a tall office building and the picture has a novel ending.

THE BELL HOP
(VITAGRAPH)
Larry Semmon's latest maintains the high average set by his former comedies. "The Bell Hop" has to do with life around a fashionable hotel, in which the active Larry as a porter gets into all sorts of trouble trying to save a guest's fortune. The incident of the ink spilling down over an overheated fat man standing at the clerk's desk furnishes one of the highest spots of hilarity. Altogether a fast and thoroughly satisfying short subject that will make a hit with most audiences.

Lottie Pickford in
THEY SHALL PAY
(PLAYGOERS-PATHE)
A strictly melodramatic story told in terms of action throughout. Not sensational, not spectacular, but a well manufactured film story for program occasions. Lottie Pickford easily the leading figure in the case.

Charles Hutchison in
HURRICANE HUTCH
(PATHE)
A Review by J. C. Jenkins, manager Auditorium theatre, Neligh, Neb.
Pathe screened the first three episodes of this serial for me and I bought right out of that for a first run. This serial impresses me as being the best ever made, and if the first three episodes are a fair sample of the rest I'll dig up the mep. Book this one quick and then tell Old Gen. Debility to go chase himself.

For stunts and thrills Charles Hutchison can start the sweat on William Duncan, George Walsh and Doug Fairbanks, and the girls will say, "Isn't he handsome."

Warner Oland is my type of a "heavy" and in this serial he makes you think he is the corneriest, pusilannious whelp this side of Hoboken. And Lucy Fox— I'm 93 years old, but, oh, boy! Oh, boy! give us more like Lucy.

If you want a serial, take it from me, here is one real.
—J. C. J.

Scene from "They Shall Pay" (Pathe)

Martin Justine, director of "They Shall Pay," has told a story that is not in itself remarkable in terms of action, thus assuring sustained interest from the opening scene to the realistic if not wholly satisfying ending. The impression throughout is that a narrative is being followed with almost historical accuracy, and that impression is a strong point of the production.

Vengeance is the keynote of the play. A daughter whose father's death has been brought about through financial reverses induced by three supposed friends promises to avenge his death. The means by which she accomplishes her aim are in a degree novel and altogether interesting. When she falls in love with the third victim it is felt for a time that the plot will drop to the usual sacherine finish, but a twist at this point saves it.

The performance of the star and supporting players are good. It is the character of the subject matter that maintains the production on its program level.

AIN'T LOVE GRAND
(FOX)
Fox presents Al St. John in a new Sunshine Comedy that has several laugh-producing episodes that are sure fire. The business in the grocery store, the bargain counter rush, with Al as timer and ringside witness, and the final race between Al's home-made automobile and a tin Lizzie, are all conducive to hearty laughs. Of course Al finally wins the girl and all is happy at the final close-up. This title was used about a year ago by Educational on a short subject, but need not detract from St. John's funny two-reeler. The stories are entirely different.

Scene from "Breaking Through" (Vitagraph serial).
Another Shoulder Put To The Wheel

The People's Liberty League, a Chicago organization, has been granted a charter as an Illinois corporation "not for profit." In its initial outline of the purposes for which the organization has been formed, Francis W. Walker, general counsel, goes on record as opposed to Sunday closing and censorship.

"The league is non-partisan," his statement continues, "opposed to no religion or sect, but will fight for the people's rights and lawful liberties. It will strive to combat further legislation with reference to the abridgement of the liberty of people in municipalities, states and in Washington."

The formation of the organization may or may not result in relief from censorship in Chicago or elsewhere. Time will disclose the actual merit of the league as a force for good. But the fact of its formation is of extreme interest to PUBLIC RIGHTS LEAGUE members.

The Chicago organization is but one of a chain rapidly being forged extending throughout the nation. Volunteers in every community, awakened at last to the menace that threatens, are calling together liberty loving citizens and uniting against would be oppressors.

The tide has not turned, but will turn. Professional reformers have lost ground, but are marshalling their forces. They are not beaten. They will attack in a new quarter with weapons not employed heretofore.

The motion picture industry claims no rights and asks no privileges that the public is unwilling it shall have. It believes, however, that the American public—consecrated to the ideals of the signers of the Declaration of Independence—is opposed to the censorship of motion pictures, as it is opposed to the censorship of the Press.

This is copy for slide No. 21. Each week there will be printed in this space a brief message of information and argument aimed to inform the public correctly concerning the issues involved in the campaign for the freedom of the motion picture.

PUBLIC RIGHTS LEAGUE members cooperating with these independent workers can at once assist and be assisted toward the common goal—enjoyment of the freedom granted by the Constitution of the United States.

Another shoulder has been put to the wheel.

Let none be taken away through mistaken assumption of security.

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**PLEDGE**

**THE PUBLIC RIGHTS LEAGUE**

"For the Freedom of Motion Pictures"

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws. Knowing that immediate action must be taken to maintain the freedom of the screen, **I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE,** my only obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

Sign and mail to EXHIBITORS HERALD, 417 South Dearborn Street, Chicago. You then will be enrolled as a member of the PUBLIC RIGHTS LEAGUE.

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Clip Out! Sign! And Become a Member of League
R. S. COLE APPROVES SUGGESTION OF STEP TOWARD CO-OPERATION

(Continued from Page 6)
noticed by you, i. e., the New York Censorship Law, Film Taxation and Film Tariff.

The entire industry should be represented by one capable committee which would speak and fight for the industry whenever it is necessary, as no real progress, and certainly no great confidence can be expected where exhibitors, producers, distributors and exporters are all endeavor to work out their own salvation alone, while at the present time in connection with the pending Tariff Bill at Washington, they appear practically as individuals instead of one committee appearing to represent this great body of all of the component parts of the industry.

Using as one example the seriousness of the present proposed tariff on the importation of foreign films, it was not until Thursday, August 25th, that it was possible to place on record that the National Association of the Motion Picture Industry was behind the recommendation that the tariff should not be changed, but at that time we were all working as individuals to try and attain that end. The work of the Association is now made harder in many ways because the fact that the proposal is already in the Bill, and it is very much harder to get it out than it would have been that it never appeared in the Bill.

We have just had our experience in regard to the passing of the Censorship Bill in the State of New York, when we hoped and believed that there was every possibility of the Bill not becoming a law.

In my opinion, which perhaps may not be to the great deal of weight in view of the fact that I have never taken a very active interest outside of our own business, and also in view of the fact that we have not been in the industry for a great many years, there should be, first, a complete reconciliation between the producers and the entire industry business which, if properly gone after with the proper spirit of meeting each other, would not be difficult to bring about. Then, with a clear understanding in this direction, there should then be a strong committee appointed from the exhibitors, producers, distributors and exporters, which would look after the combined interests of all of the branches of the industry. At the head of this committee there should be selected a man of absolutely known ability as a business man, financial man, and one having had experience in the administration of our Government business. In other words, I mean a man not only of recognized business ability, but one nationally known, in whom all companies, no matter what branch of the industry they may be, would have confidence, and this man to guide the destinies of this big industry. It must come in time, and I hope we will not progress we will make.

In giving you my views, if my sincerity was not fully understood it might be considered as a criticism of such matters as have been conducted in the past, or of those who are at the head of the various branches in the industry taking care of such matters, I believe in the various associations and the committees working in such associations every effort possible has been made to protect the interests of the industry and to bring about the greatest possible good, but I do not believe that a committee to handle every branch of this industry's business along such lines can ever function properly unless at its head there is a man such as suggested above. For, unfortunately as it may be, no man in the industry at the present time, no matter how big or how competent, he may be, will not get the same confidence and support as some man who comes in to handle the problems along these lines who has no affiliations or any connection in any possible way with any of the companies in the industry.

Under this man there would naturally be the committees appointed from the various heads in the industry, but the real representation on all matters of this kind, including disputes, government, tariff, taxation and other questions on the industry would be represented by such a man.

While perhaps the conditions are far from a parallel, what I have in mind is the example of the new which Judge Landis now holds in connection with professional baseball in America.

Yours very truly,
R-C Pictures Corporation.
R. S. COLE, President.

MY FOUR WEEKS IN ENGLAND

(Concluded from Page 51)
in total darkness until a client reaches the box office window. When a ticket has been purchased, a porter precedes the client through the lobby, turning on lights as he goes; when the client finally finds his way in, the porter retraces his steps, turning the lights out again.

This typifies the English film theatre.

One rarely sees beautiful lovely effects, prologues, incidental novelty or unusual incidents. A film is hired, music synchronized, or cue sheets followed religiously, and this constitutes the show.

Advertising a film is in even a more primitive state. During my ten weeks I did not note one effort to exploit a film in any out of the ordinary way.

There are many capable exploitation men in London, most of whom I met during a luncheon given in my honor, and these men, most of them graduates of universities, say that they are not allowed enough money to initiate new ideas, or extensive campaigns, and that the British publicity man is not yet taken seriously.

That this will adjust itself I am certain, just as it did here, for well do I remember when I was compelled to write my employer's name twelve times before I wrote either the name of the film, the star or director.

The moral vanity in England is only slightly less to blame than it is here—and the Lord knows it still plays a mighty important role in America.

Presentation in England is bad. Projection is just fair, and the condition of most of the prints are against a bright presentation, the rule being to either oversize or over-tint the film.

The music at Stoll's Opera House is good; at most of the other theatres it is too heavy and soft, and other common stock England rather than heightening situations and big moments.

The theatres are clean and well conducted as was courteous, but overpriced and high equalling England in that particular, but once inside the frills of exhibition become apparent.

Seating arrangements are comfortable: the audiences are far better behaved than in America; less disturbances occur, and rarely ever is a word spoken to disturb the auditor.

Theatre fronts are neglected. Stills which seem to tell the film continuity are the mainstay, and even one or two posters are all that is used. Twenty-four sheets are practically unknown, and electric attraction signs almost totally unknown.

Daily papers are seldom used, and never to any great extent. The daily papers do not cooperate in any way with the film concerns, are antagonistic rather than helpful and, with the exception of Robbins, of the Times, Weigall, of the Mail, and William Haywood, of the Pall Mall Gazette, there are no well known cinema reviewers.

There are no departments for amateurs, and one great daily paper, the Times, prints reviews only on one day a week, and never an item on films or film activities except on Monday.

If you open a picture Tuesday, you must wait a full week to secure the benefit of the Times' circulation. Arthur Weigall of the Daily Mail, a highly intelligent writer, who has come to the fore during the year as a sort of Orchid of the British producer and a very good friend of American producers when their products are good, is perhaps the most liberal user of space in all England and still, if I may say so, a letter I received from him telling he goes on record as saying that he wants more good American films in England and would like to see good British films in America. Weigall will soon be a potent factor in the cinema world and is friendly to American films, regardless of what his attitude toward many American productions would infer

Atkinson, of the Standard, is quite well known, but his paper is small in size and his activity is necessarily limited. Carlton of the Pall Mall Gazette and Globe, thinks nothing of devoting two columns to a review of a single film. Haywood is a keen student of the films, a candidate for Parliament, and a fine man in every particular.

(To be continued in an early issue.)
Arrow President Predicts Great Success for Ann Little Serial

"Nanette of the North," Produced by Ben Wilson, Will Be "One of the Biggest in Years" Is W. E. Shallenberger’s Estimate

W. E. Shallenberger, president of the Arrow Film Corporation, upon his return from a vacation in Maine, gave out the first statement concerning the new serial, "Nanette of the North," starring Ann Little, and now being produced by Ben Wilson at the coast. Dr. Shallenberger states that this will undoubtedly be one of the biggest serials of recent years, comprising many unique features and boasting an excellent cast. A number of the episodes were staged in Yellowstone National Park with the cooperation of the United States Government, the park authorities and the railroad company, which did much to assist the producing organization, which was under the management of Ashton Dearhold.

Obtain Remarkable Scenes
In addition to obtaining some remarkable scenes with a background never before photographed in motion pictures, this serial has, through the mere fact of it being made in part in Yellowstone Park, secured greater publicity than any other motion picture ever made, it is claimed. Each day tourists from all over the world witnessed the making of these scenes, the railroad company running special trains and sending out parties under their guidance to witness the filming of the picture. The railroad company made a motion picture film of the company boarding and embarking from their trains; eating at the railroad restaurant, and the company in camp. This film is being exploited through their own advertising department.

A great number of trucks and automobiles were used both by "Nanette of the North" company, the railroad company, and the park itself. Taking supplies into the company, and taking the visiting tourists to and from location. These trucks were covered with signs advertising the "Ben Wilson serial production, "Nanette of the North," being distributed by Arrow Film Corporation."

Give Company Personnel
The personnel of the producing company is: Ann Little, star, Leonard Clapham, Joseph Girard, J. Morris Foster, Howard Crampton, Al Wilson, Wilbur McQuaigh, Edith Stayart, William Nobles, camera man, Ashton Dearhold, business manager, Duke Won, cameraman, Ralph Carswell, operator, with Ben Wilson, personally supervising the entire production. The continuity was provided by Mr. Coolidge. The advance reports from the studio indicate that this will be the greatest serial yet produced by that organization. Work on the serial is progressing rapidly and Dr. Shallenberger is most enthusiastic, saying that he believes this serial will be one of the biggest money makers ever published in the independent market.

Western Pictures Exploitation Co.
To Put 20 Producing Units in Field

Irving M. Lesser and Mike Rosenberg, of the Western Pictures Exploitation Company, have announced that within 90 days they expect to have 20 independent companies at work producing features for the state-right market.

This information was made public by Lesser and Rosenberg simultaneously with their signing a contract with the Sterling Super-Art Feature Film Company for a series of twelve five-reel prairie stories. Locations have been selected in Southern California and Wyoming. John W. Doble represented the producing company in the transaction.

To Produce Comedy-Dramas
Edna M. Schley, a relative of the late Rear Admiral Schley, has been in consultation with San Francisco bankers several times within the last few weeks and expects shortly to begin production of a series of comedy-dramas.

The Lesser-Rosenberg organization now is handling the Lester Cuneo pictures, a series of eight five-reel Westerns being made by the Doubleday Production Company under the personal supervision of Charles W. Mack. The first picture is "Blue Blazes," in which Cuneo is supported by Francelia Billington. The second picture is now in production. It is "Pat of Paradise," written by Henry McCarty and Leo Meehan, and Mrs. Wallace Reid, wife of the Famous Players star, plays opposite Cuneo.

List Coogan Features
The Jackie Coogan series, five five-reelers, which Lesser and Rosenberg are distributing, are now in the making. The first picture since "Peck’s Bad Boy" which the star will be seen in is "My Boy," a story by Jack Coogan, Sr., and Victor Heerman. The director is Victor Heerman.

Prints are now being prepared by Mr. Lesser and Mr. Rosenberg on a novelty series of three reels each, entitled "The Mexicans of California."

Mr. Lesser and Mr. Rosenberg express it, "It looks like a big year for the independent producer."

Bosworth Attains Ambition Making Graf Production for F. B. Warren

"For five years I have been hammering at people about San Francisco as a film center," said Hobart Bosworth, now making scenes for the first picture to be made at the San Mateo studios. The title of the picture is "White Hands," directed by Lambert Hillyer for the Graf Productions, Inc., Hobart Bosworth in "White Hands" will be published by the F. B. Warren Corporation.

Bosworth Realizes Ambition

Bosworth has long been impressed with the picture possibilities of the bay cities and has constantly stated not only to producers but to business men that San Francisco has as much right to claim picture companies as the communities around Los Angeles, it is said.

His first effort toward actual production in Northern California was with San Mateo. In those days the San Mateo officials were not quick to realize the opportunities and although they entered into a preliminary understanding by which he was to organize the company of players, finance the production and obtain distribution and the city was to lease him a plot of ground at a nominal figure and erect stages and buildings later to become the property of the city, the tentative agreement came to nothing. He made a second effort receiving assurances from Geraldine Farrar that she would come to Northern California, produce one or two pictures a year and finance the proposition if she could again obtain the desired concessions from San Mateo. Again he failed to interest the city officials in making plans fall through.

Optimism is Expressed

F. B. Warren, head of the F. B. Warren Corporation is said to be elated over the prospects of "White Hands."

He has recently returned from Frisco where he was in conference with Max Graf, Bosworth and C. Gardner Sullivan, who wrote "White Hands," Lambert Hillyer, who will direct the picture, is enthusiastic over the Frisco activities as a film center.

Joe Brandt Makes Tour

Of Key City Exchanges

Joe Brandt, president of the C. B. C. Film Sales Corporation, is on his annual Fall tour of the principal key cities, for the purpose of closing some pending sales in the feature line. His company is state righting, and of looking over the states right situation in the various territories.

Tony Sarg's Almanac in

Great Demand Following

Warm Reception in East

Tony Sarg's Almanac bids fair to hang up new records, it is said, in length of runs and day and date bookings for short subjects. Its record in the East is pointed out as exceptional. For the week of September 11 it was booked by Harold Franklin for the added attraction at three first-run houses of the Shea organization in Buffalo, N. Y. Hugo Riesenfeld, of the Rialto, Rivoli and Criterion theatres, New York, picked "Fireman Save My Child" to run with "The Affairs of Anatol" during indefinite runs at the Rialto and Rivoli.

"Why They Love Cave Men," third issue in the series, is now in its fourteenth week at the Criterion.

Pathé Statement Shows Big Business

Increase for "Independence Month"

The first week of September "Independence Month" has seen an increase of approximately thirty-five per cent in new business in Pathé short subject and serials over the month of August, according to announcement. This, too, in spite of the fact that August saw a decided trend to better business in bookings, through the approaching opening of the Fall season.

Increase Is Gratifying

This increase in new business is particularly gratifying to all Pathé officials, indicating, as they believe it does, that their efforts to establish Pathé as an absolutely independent organization, operating without theatres or exhibitor-owne affiliations, are fully appreciated.

When Paul Brunet of Pathé returned to this country several weeks ago from his annual visit to Europe, he frankly stated that conditions were not of the most rooseate nature in the motion picture exhibiting or distributing fields. He had based his the observations on reports received by him during his stay abroad. But these reports were founded on an actual advance to all theatrical interests, more because of excessive heat than from any other cause. Since his return, however, he has seen relected in actual fact the plans he then expressed that conditions would not long remain in their mid-summer state.

Business has not attained the boom state, he finds, but is increasing rapidly enough to lend a most optimistic atmosphere to the motion picture situation.

Weather Brings Relief

The first indication of cooler weather has brought people flocking back to their favoro motion picture houses, and the exhibitor turn has assumed an air of ease with regard to his box office. Consequently he is again in the market for pictures of all de-scriptions, and is offering a price said to be not alone fair to him but commensurate with the drawing power of the picture and its cost of production.

Tom Buckingham Again

Directing for Century

Tom Buckingham has returned to the Century comedy plant after an illness and resumed direction of Harry Sweet comedies. He will produce various burlesques on Universal and other features.

New Meighan Play Chosen

By George Loane Tucker

The play that George Loane Tucker was working on when he died, and which he had hoped would be a successor to "The Miracle Man," has been bought by Jesse L. Lasky for Thomas Meighan as Mr. Meighan's next Paramount picture. It is "If You Believe It, It's So," and was written by Perley Poore Shehan.
Associated Exhibitors to Publish Playgoers Production Each Week

J. E. Storey, Sales Manager, Announces Plan of Publication Following Return From Tour Of Eastern and Central Cities

"With business improving daily, with exhibitors anxious to assure themselves of a steady source of good features and with this year's production out-put reduced in the ratio of 5 to 5," says J. E. Storey, in a statement issued this week from the offices of Associated Exhibitors, "we are planning to release a new Playgoers Pictures feature every week.

Upon his return from a trip through the cities covered by the Eastern and Central branches of Associated, Mr. Storey declared that the outstanding fact of his survey was the manner in which exhibitors are confidently preparing for a speedy resumption of excellent business, and the spirit of healthy optimism among them.

**Company Plans Expansion**

Thus, the announcement that Associated Exhibitors will pursue the "one a week" policy means that the company is going ahead with its plans for expansion.

"Business is good and getting better all the time," continued Mr. Storey. "Even for a period ending in August our gross collections were satisfactory and current bookings show a steady gain both in volume and length of run.

"September 11th marks our first Playgoers release under the one-a-week system. 'Home-Keeping Hearts,' is the title, and the story is strikingly similar in appeal to the much-discussed novel, 'Main Street,' without the book's stinging indictment of small town life. In atmosphere, cast and the sincerity of its theme, it is an unusual feature and one which will be found correspondingly satisfactory."

**Obtain Herald Production**

Another announcement of Associated Exhibitors states that contracts have been signed by Arthur S. Kane, representing Playgoers Pictures, and Herbert Hayman, on behalf of Herald Productions, whereby J. P. McGowan will direct and be starred in six five-reeler features, to be distributed by Playgoers Pictures.

The first production has been completed and will be published on September 23rd under the title "Discontented Wives." This feature marks Mr. McGowan's debut as both director and star, and its excellence led, it is said, to the arrangement whereby five more are to be made.

In "Discontented Wives" Mr. McGowan is supported by Fritzzi Brunette. Others in the cast are Jean Perry, Andy Waldren, G. S. MacGregor, Edith Stayart and Jackie Condon.

**Torchy Comedy Shown at New York Tivoli Opening**

"Torchy's Night Hood," a Torchy comedy featuring Johnny Hines, was chosen for the short subject comedy for the opening program at the big new Tivoli theatre in New York. "The Torchy comedy was certainly a big hit," said the manager of the theatre. "The people enjoyed it most heartily."

**Get Goldwyn Franchises**

An announcement from Goldwyn Pictures Corporation states that 100 more theatres have signed up for franchises giving them the exclusive showings of all Goldwyn fifth-year pictures in their theatres.

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**Cosmopolitan Production Laundered in Communication From Sing Sing Official**

Cosmopolitan Productions has received the following letter from Edward T. Lynch, director of communications, Mutual Welfare League, Sing Sing Prison, Ossining, N. Y.:

"Pursuant to your request we are enclosing herewith a report we have prepared on 'The Inside of the Cup,' and we trust that it will meet with your approval.

"The men enjoyed the picture immensely and it is still the talk of Sing Sing. It is not very often that such good productions are placed on the market. I can honestly say that every one of your pictures we have had here so far has always played to a full house, and the name Cosmopolitan has now become synonymous with good pictures."

"Warden Lawes of Sing Sing once pointed out that a motion picture must be consistent to please a Sing Sing audience, because the inmates of the prison have seen more of life than the average citizen and are face to face with its realities.

"A Daughter of Brahma"

Next Frothingham Feature

J. L. Frothingham and Director Edward Sloman have completed the casting of "A Daughter of Brahma," which will be the next feature for Associated Producers from this organization. Marguerite De La Motte, who was recently put under a long-term contract by Mr. Frothingham, will head the cast as Sarasita. James Morrison will have the supporting role as David Hart, and his mother will be played by Ethel Gray Terry.
Vidor Finishes First
Asso. Prod. Feature

“Most Spectacular Railroad
Wreck Ever Filmed”
Claimed

With the shooting of what is said to be the “most spectacular railroad wreck ever filmed” completed last week, “Love Never Dies” the initial King Vidor production for Associated Producers, Inc., is nearly completed. Cutting on the feature, which will take about a month, will be started as soon as a few studio scenes are taken, and prints are expected to be available about two weeks before publication, which has been tentatively set for the middle of October.

Accident Causes Wreck

The wreck resulted in the destruction of a locomotive, six cars and a railroad trestle, and was far more costly than was planned in its original conception. The realism, however, which was attained through an accident, is regarded as well worth the actual extra cost, it is reported.

The wreck was staged in the mountainous country near the Salmon River. A trestle on a branch line of a railroad that is used heavily only in the lumbering season was used and engineers consulted as to the best means of weakening it so that one span would collapse under the weight of a train. The weakening as advised by the engineers was done, but an unexpected freshet further weakened the underpinning before the scene was taken.

Span Gives Way

Eight cars and two locomotives were used. The first locomotive was unmanned for it was planned to have that and two cars go through the broken span. The collapse of the structure, however, precipitated six cars into the raging stream and it was all that the rear locomotive could do to keep the rest of the train from following them, the report states.

Rapidly Close Sale of
Rights to Territorial
Guinan Short Features

With the closing of contracts with exchanges in the Middle West, Northwest and Southwest for further large blocks of territory, the executive offices of the Texas Guinan Productions announce that, within only thirty days from the inauguration of their advertising campaign, 90 per cent of the territory of the United States has been disposed of on their first series of twelve two-reel Western and Northwestern productions, which are to be issued one every two weeks, beginning October 1.

Among the exchanges which have recently closed for their respective territories on the Guinan productions are: The Crescent Film Company of Kansas City, for Kansas and Western Missouri; Federated Film Exchange of Omaha, for Iowa and Nebraska, and the Peacock Productions, Incorporated, of Kansas City, for Southern Illinois, Eastern Missouri and the states of Texas, Kansas and Oklahoma.

“The selling of the Texas Guinan productions for practically the entire United States within this brief period,” stated an official of the company, “and to exchanges which were specially selected as being particularly well equipped to handle and exploit our productions, we believe is an accomplishment that has not been heretofore equalled in the state right field, and this despite the hue and cry frequently heard of late that state right market was dead. Instead of finding state right market depressed, we have, on the contrary, met with the liveliest interest on the part of exchanges in our announced purpose of releasing a series of sterling two-reel feature dramas of exceptional merit, produced on a five-reel super-feature scale.”

Named Fox Manager

(Special to Exhibitors Herald)

KANSAS CITY, Mo., Sept. 13—

James M. White has been appointed manager of the Fox Exchange in this city to succeed John Payne, resigned.

R-C Pictures Issues
Informative Booklet

Booklet Contains Descriptions
of Productions for New Season

Outlining plans for the coming year, an announcement sent out recently by R-C Pictures Corporation, reached, it is said, 14,101 exhibitors owning 15,425 theatres.

The announcement took the form of a brochure and was sent direct by mail to exhibitors. On the first page in its greeting to the exhibitors the R-C Pictures Corporation expresses confidence in the stability of the motion picture industry and belief that a new era of prosperity is dawning for the exhibitor of high class, clean and entertaining motion pictures.

It is announced that a minimum of twenty-six productions will be produced, with special attention to stories and their fitness for the star. Production plans embrace starring vehicles for Fredric, Sessue Hayakawa and Doris May, recently signed by R-C Pictures for a series of productions, and there will be a Directors’ Series by Gascier and William Christy Cabanne.

Goldwyn to Distribute
Weiss Bros. Productions

On Bi-Weekly Schedule

Louis Weiss, vice president of Artclass Pictures Corporation, has announced consummation of arrangements whereby the Goldwyn Distributing Corporation will distribute 52 short length subjects for Weiss Brothers during the next two years.

The subject will be known as “The Sportlight,” produced by Jack Eaton under arrangements with Artclass Pictures Corporation. One subject of 1,060 foot length will be published every two weeks.

“The Sportlight” is conceived and edited by Grantham Rice, sport writer for the New York Tribune, whose column is used by 60 American newspapers.

The first subject will be published Sept. 25.

Jane Novak to Star in
Associated Photoplays

Victor B. Fisher, general manager of the Associated Photo-Plays, Inc., has returned from a coast to coast trip, bringing with him contracts for a series of five North woods productions, starring Jane Novak and directed by Chester Bennett. These productions are to be issued to the franchise holders of the Associated Photo-Plays, along with the series of Mary Anderson productions and the series of Cliff Smith productions.

Mr. Fisher announces the sale of the following franchises: Standard Film Service Company, for Ohio; Michigan and Kentucky; Arrow Photo-Plays Company of Seattle, for Oregon, Washington, Idaho and Montana; Arrow Photo-Plays Co. of Salt Lake City, Arrow Photo-Plays Co. of Denver, for Utah, Wyoming, Colorado and New Mexico, and Underwood Specialty Film Company, for Texas, Oklahoma and Arkansas.

Farnum Fox Film Ready

Dustin Farnum’s first Fox feature under the new contract, “The Primal Law,” has been announced for September publication. Farnum is cast as a Western ranchman.

Dramatic incident from “Quo Vadis” the revived George Kleine spectacle being distributed by F. B. Warren Corporation.
ROY STEWART in two scenes from "The Heart of the North," a story of the Canadian Northwest. Louis Lovely appears opposite him. It is a Harry Revier production, which George H. Davis and Joe Brandt are selling on a state right basis.

First National Salesmen Of New York and Buffalo Convene to Discuss Plans

The sales forces of the Associated First National New York exchange and the Buffalo branch held a convention in the rooms of the exchange at 729 Seventh avenue, at which they exchanged ideas and stored up enthusiasm for the coming season.

The call for the meeting was issued by R. H. Clark, general manager and treasurer of the New York exchange. The delegation from Buffalo comprised E. J. Hayes, branch manager, and his Messrs. Blackman and Levey, his two bowers. They were greeted by the New York boys consisting of Ben Levine, in charge of sales for Greater New York, Alex J. Herman, Harvey P. Sacks, Herman Goldman, Sam Burger, Joe Felder, Sam Weissman, Dave Gross and Ben Davis.

Casting Director Forms Independent Organization

Clifford Robertson, after four years as casting director for Goldwyn, has tendered his resignation and assumed similar duties with the newly organized firm of Robertson and Webb, in which he is partner with Eugene Webb, Jr., a banker and well known in Los Angeles film circles. Clarke Irvine, veteran publicity director, is also associated with the new company.

Improves Brunton Plant

In anticipation of extensive production which will be resumed by various independent companies at the Robert Brunton Studios this fall, Mr. Brunton has caused numerous improvements to be made about the plant.

Horizon Sells Rights


Prepare Exceptional Accessories To Advertise "The Heart of the North"

A beautiful and artistic line of posters has been completed on "The Heart of the North," the feature production of the Canadian Northwest featuring Roy Stewart with Louise Lovely. Joe Brandt, who, with Geo. H. Davis, is state righting this production, announces that one of the most attractive lines of paper ever prepared is now ready for exchanges and exhibitors handling this feature.

Wide Variety Offered

There is in this paper, Mr. Brandt says, a wonderful assortment of color, artistically worked up, and yet so striking that it cannot help but attract and hold the attention. One-sheets, threes, sixes, and twenty-fours in several styles have been prepared from original hand paintings, all in brilliant combinations of subject and color.

The one-sheets show Roy Stewart in the dual role of "John Whitley" of the Northwest Mounted Police and "Mau-pome," the bandit. The largest posters,—the threes, sixes and twenty-fours,—have been worked up from the most striking part of the story, the raging forest fire, which furnishes a great deal of the "punch" of the production. There has been great opportunity for striking effects in this fire motif, and the blazing trees and shrubbery, with the characters trapped in the flames, have been brought out in what are said to be beautiful results.

Three-Sheets Balance

This is balanced in turn by three-sheets which play up the Canadian snows which form a great deal of the background for "The Heart of the North," giving a sense of quiet and coolness, and yet of the struggle that lurks within each flake.

This paper, Mr. Brandt announces, was prepared with a special eye to the forming of complete lobby displays, the twenty-four sheet especially, a blazing fire effect with the figures of Roy Stewart and Louise Lovely centered life-size within it, being made so it can be cut out and mounted. Different combinations of color schemes, with the posters as their background, and the cutout figures therein arranged in different ways are being prepared for the press book, showing how lobbies and windows can be effectively dressed with little added expense.

Tom Mix Honored Guest At Pendleton Round-Up

Tom Mix, Fox star, has been invited to attend the rodeo at Pendleton, Ore., most widely known annual event of its nature, as the honored guest. Mix will participate in both riding and shooting events.
Eastman Replies to Cromelin
By Quoting Statistics

Concludes Letter By Stating Reference to Eastman
Profits is a "Favorite Resort"

GEOESE EASTMAN, head of the Eastman Kodak Company, has ad-
dressed a letter to the editor of the HERALD in answer to a statement
of Paul Cromelin, president and general manager of the Inter-Ocean Film
Corporation, which was published August 27. His letter is as follows:

CERTAIN statements regarding raw
motion picture film made in the let-
er of Mr. Paul Cromelin, president
and general manager of the Inter-Ocean Film
Corporation, which was published August 27, necessitate a reply.

Figures were quoted from the official
reports of the Department of Commerce
regarding the importation of raw motion
picture film into this country during the five years, 1914-1918, but no mention was
made of the countries from which these
imports came. These government records
show that of the total imports of approxi-
mately 260,000,000 feet during these five years (as quoted in the above
mentioned letter), 225,842,477 feet of this
film were imported from France, or over
66 per cent. * * *

If all this film had been placed upon
the market, it would represent only a
small proportion of the total film used in
this country. It is, however, well known in
motion picture film circles that prac-
tically all of the French film was im-
ported and used by the maker and that
it was not placed on the market. During
the four full war years, only 18,093,012
feet came from countries other than
France, and the large proportion of this
came during the first year of the war.
These imports from countries other than
France represent practically all of the
raw motion picture film that can be con-
sidered as being placed upon the market
in this country. From July 1, 1915, to
June 30, 1917, the amount of this film
was negligible. These figures all bear in
my original statement that "from the
fall of 1914 to the fall of 1918, or even
later, practically all foreign-made
motion picture film was kept out of the
American market. No possible tariff
could equal the embargo of the war con-
ditions." It is stated in the above mentioned let-
ter that no raw stock was imported from
Germany during the war or during 1920.
It is true that no film was imported from
Germany in 1920, but if the 1921 figures are investigated, it is found that
Germany began sending film into this
country in February, 1921, 17,585 feet
being sent during that month. Since February,
1921, the German film has been imported
into this country at a rapidly increasing
rate, until in June, 1921 (the last month
for which statistics are available), Ger-
many imported into the United States 7,425,300 feet of raw motion picture film,
which last mentioned figure was over 40
per cent. of the entire importations of
such film for that month. * * *

We have never stated that Belgian and
English film imported into this country
was not coated upon American-made
celluloid base. We stated that all Ger-
mans and French film is made upon Ger-
man or French-made celluloid. The
in government records for 1921 show that
not one foot of English raw motion pic-
ture film has been imported into this
country between January 1 and July 1 of
this year; whereas in 1920, 6,356,300 feet
were imported. The government records
also show that in February, 1921, 7,156-
600 feet of raw motion picture film was
imported from Belgium and in June, 1921,
only 649,080 feet. These figures could
indicate that German-made film coated
upon German-made celluloid, is driving
out of the market the British and Belgian
film. It is well known in the trade that
a motion picture film manufacturer can
produce his celluloid base cheaper than
we can buy it outside, but through being
equal, the manufacturer who buys his
celluloid base cannot successfully com-
pete with the manufacturer who makes
his own base.

Reference to the earnings of the Kodak
Company is the favorite resort of all
competitors who wish to attack the com-
pany. The competitor manufacturing
cameras uses it; the competitor manufac-
turing raw consumption paper uses it;
and the competitor manufacturing photographic paper uses it,
and the competitor interested in raw
reporting picture film uses it. One assumes that the earnings are derived
from the particular line in which he is
interested. One might infer from the
above mentioned letter of Mr. Cromelin's
that the earnings of the Kodak Com-
pany were derived entirely from the sale
of celluloid pictures, but reference is,
of course, erroneous, as this company manufactures and markets a
large number of products other than mo-
tion picture film, celluloid, photographic paper, portrait film, dry plates,
sundry photographic materials and sup-
plies for the professional and amate-
urial photographer, and Kodaks, kodak
film, photographic paper and supplies for
the amateur photographer, of whom there
are millions in this country.

Jackie Coogan Company
Making Rapid Progress
In Filming of "My Boy"

Jackie Coogan has settled down to
hard work on his first production since
"Peck's Bad Boy," and stories are being
gathered for the four additional pictures
to be made by the Jackie Coogan Pro-
ductions for publication by Irving M.
Lesser and Mike Rosenberg of the West-
er Pictures Exploitation Company.

The first story, titled "My Boy," is that
of a lost boy who finally comes into love
and riches. Jackie plays a wait of
the steerage. In the story his mother dies
while the steamer is en route to America.
Here Jackie is taken in hand by a graff
old sea captain, "Bill" Herron, played by
Claude Gillingwater.

The Jackie Coogan Production com-
pany is producing at the Brunton studios
in Hollywood. They have leased, it is
said, the major portion of the extensive
Brunton lot. Sol Lesser is the executive
head of the organization, while Jack
Coogan, the child's father, is general
manager. George Stout is production
manager and Victor Heerman, director.

The pictures will be released through
William P. Walters, who has a production
plan with Robert Martin as his assistant.
Shirley Vance Martin has been engaged
to serve as "still" photographer and J. M.
Held occupies the position of assistant
director.

ANNAL D. NILSSON, who is featured in the Warner Bros. picture "Why Girls Leave
Home" produced by Harry Rapf and directed by William Nigh.
Elizabethtown, N. Y., has plenty of bills. The Two Bills theatre operated by Bill Knowlton and Bill Voshell. Bill Knowlton is the big Bill of the town. Besides being an exhibitor, he runs the meat market, also acts as deputy county clerk and commissioner of elections. Bill Voshell is the silent partner.

Quite a few notables were seen stalking around Deers Head Inn at Elizabethtown, N. Y., the other day. Ben Stetson, proprietor, had a little diversion for the guests. Edward F. Flammer dreamed a story that had its locale on the hotel grounds and the following cast were seen at work the next day; Arthur Hurley, Teddy Gibson, Stewart Waldenburg, Sarah Edwards, Irene Shirley, Frank Perugini, cameraman, and Fred Flack, assistant.

Under the able management of Bert M. Moran, branch manager for Pathé's Albany exchange, a 100 per cent organization has won three consecutive contests. The following lineup accomplished the above results: J. M. Loughborough, J. L. Rose, J. A. Sachs, G. E. Hays, S. Hochstein and J. H. Krause.


Times are slow at Port Henry, quotes Tom McCarthy, owner of the Liberty and Empire. The Witherbee Sherman Company has closed its plant indefinitely. L. Langden, a representative for Dooley's exchange, Syracuse, was busy showing his wares at Port Henry.

Wisteria has a company on location shooting scenes around Port Henry, N. Y., producing a big timber and Western story. B. M. Connors is handling the continuity, F. S. Beresford directing, Burton D. Carver, lead, with Frank Sheridan, Winfred Westover, Dolores Cassimelli and Joe King as members of the supporting cast. Ed Roseman and John Stumar are turning the crank.

Improvements costing $2,000 were made on the Star theatre at Mineville, N. Y. A new type S Simplex was installed. The Weatherbee Sherman Company mine is closed at this place, but Charlie Anderson who owns the Star stated he expects the mine would reopen this fall.

Banker B. W. Worman, who owns the Memorial Hall at Westport, N. Y., stated the fishing is good in Lake Champlain and that was all that was good. Business below par and only operating two nights a week, but don't think Mr. Worman a pessimist, because he is not.

Francis Homman has put a new roof on the Hohman Opera House, at Pulaski, N. Y. This theatre has been entirely renovated and is now furnished a daily schedule.

The Happy Hour at Fulton, N. Y., is undergoing extensive repairs and will reopen Sept. 15. Manager Myron Bloom stated the splendid $10,000 Warsaw organ has arrived and will be installed in the Quirk theatre. When you want tips on the stock market, see Mr. Bloom.

Realart's "Soldiers of Fortune" had a hot time at Fairhaven, N. Y., the other night. This subject was destroyed by fire, as was a two reel comedy. The local motion picture parlor has discontinued business indefinitely.

The Catholic church at Hineley, N. Y., will reopen LeFevre Hall, Oct. 1, under the management of Mrs. Chas. LeFevre, post-mistress, who has so successfully booked for them in the past.

Charlie Bush, the village blacksmith at Red Creek, N. Y., reopened his Powers theatre Sept. 3. It has been closed all summer.

We never made a plaster cast for a set of teeth, but Doc. Jim Morgan was sure having the time of his life at Port Leyden, N. Y., the other morning. The doctor is known among the old timers in the medicine show profession and has now settled here and is operating the Star at Constableville, N. Y.

Leo Tapp has been appointed by Blouvett & Merritt to manage their Strand Theatre at Brockport, N. Y. 'Tis rumored that Leo contemplates matrimony.

Clarence E. Taylor of the Strand at Port Leyden, N. Y., is looking for a good second hand player organ. This house has just been renovated and enlarged, and a fine new front added. Clarence is aby

HOP SING WO, who has an important role in Lester Cuneo's new Western feature, "Pat O'Paradise," Irving M. Lesser will distribute the production.
LETTERS From Readers

Communications on topics of current interest. Writers are requested to confine themselves to 500 words. Unsigned letters will not be considered.

Ticket Regulations

HERNDON, KANS.—To the Editor: As a reader of the Herald I am going to ask you to give me a little advice in regard to getting the proper tickets to sell at our little Opera House here. The internal revenue collector’s agent was here some time ago and collected a fine from us amounting to $25, stating we were using unlawful tickets.

I don’t think it is right in a big, free country, as ours is, for a fellow to come to your little town and just get cussed cranky and impose a fine on a man, when there are really no grounds for the same. If I really was a violator of the law, I would take my medicine and pay the fine still.—J. H. Grill, Grill & Berger, Herndon Opera House, Herndon, Kans.

Poker’s Note—The law reads as follows:

"Printing of Tickets—Name of Place and Seat Numbers.—For the proper administration of the provisions of the Act there must appear, on every ticket or card of admission to any place admission to which is subject to tax, the name of such place. Furthermore, every such ticket or card, except permanent tickets or cards for repeated performances or such detached tickets and cards as are exempt by the date printed thereon, must be serially numbered. There must be a separate and distinct series for each establishment, and for each reduced-rate price granted to subscribers of the favored classes mentioned in Article 18, and each additional serial series for taxable free admissions. Where such tickets or cards are serially numbered, each serial number must start with 1 and run continuously in regular order until exhausted, after which they may start again at 1 if so desired. But whenever the serial numbers are again, with 1 a letter of the alphabet must precede or follow the serial number to distinguish that series from the preceding series, and such letters must be used in turn until the alphabet is exhausted before starting again at the letter A. Moreover, the proprietor or manager of no place to which admission is charged shall have, or permit to be, at such place at the same time two or more rolls of tickets or cards of the same established price of character of admission bearing identical serial numbers which cannot be distinguished from other letters of the alphabet.

"(d) The price (exclusive of the tax to be paid by the person paying for admission) at which every admission ticket or card is sold or offered for sale shall not be conspicuously printed, stamped or written on the face or back thereof, together with the name of the vendor or his agent, or other than at the ticket office of the theater, opera or other place at which that entertainment is performed. Wherever sales an admission ticket or card on which the name of the vendor and price is not printed, stamped or written thereon, is guilty of a misdemeanor and upon conviction thereof shall be fined not more than $100.

More on Ticket Question

LIVE OAK, FLA.—To the Editor: Will you please tell me how it is that the showmen are made the goat of the world at large?

Taxes were taken off other luxuries, but liquor, wines and everything connected with them stays on. We pay seat-time capacity tax, film rental tax and those who visit our shows have to pay a tax to get in. Then, a lot of states (not Florida, I am glad to state) are trying to pile on extra taxes.

And there is a graft in force that ought to be pure and white. If I really have special tickets with the name of our theatre printed on them, notwithstanding the fact that the tickets are purchased at the box window, handed in at the door, and at once torn up, I say graft because it is.

It is graft for the ticket-printing concerns, for whereas we can buy stock tickets in any quantities at small cost, now we are forced to buy in hundreds—thousand lots to get them at prices anywhere near the stock prices. And the stock tickets have the numerbs, war tax, etc., printed thereon in accordance with the law.

Looks to me like a number of those cock-eyed smart alecks up in Washington could do better at raising bugs than creating laws. What do you think about it?—Lon Burton, Marion theatre, Live Oak, Fla.

Our Guess Is: Good Showmanship

AKRON, I A.—To the Editor: The past few months I have been reading unlimited quantities of matter in the trade papers relative to the slump in the show business, and I wonder if I am of the better class of showmen or if conditions are out of the ordinary in this territory. Up to the present time (and I am sure that it will continue), I have enjoyed as good a business as I did two years ago, when money was more free. I have done nothing out of the ordinary to create a better business. I have always used the best pictures I could buy.

I always buy my pictures at a price that I think I can realize a fair profit, and I almost know what a picture is worth to me at the box office. I never buy more pictures than I can use. I have the confidence of the people and when they come to my show they expect and get the better class of show presented in the better way. I keep my equipment in the best of shape. I keep my house clean and inviting. I demand and get from the exchanges film in first-class shape and present it as it should be. All this goes to make satisfied patrons.—C. P. Buswell, Empress theatre, Akron, Ia.

Information Wanted

ATLANTA, GA.—To the Editor: We would appreciate any information obtainable in regard to R. B. Berryma, who, we believe, is traveling through Mississippi adjoining states in a Ford truck, which carries a generator and sleeping quarters. We believe he has prints of "Fighting Bill," the William Fairbanks feature, and "Mother O'Mine," the Associated Producers feature, which he is playing on percentage. Ask exhibitors to notify us by telegraph at our expense. As your paper is an excellent medium, we feel sure you will find him for us.—R. M. Savini, president, Savini Films, Inc., 63 Walton street, Atlanta, Ga.

CAIRO TRANSFERRED TO FORT LEE, N. J.—One of the mammoth street scenes used for Conway Tearle's new Selznick picture "A Man of Stone." Looked like the real thing, except for the water tank in the upper left hand corner, doesn't it?

Man—What are you fishing for, little boy?
Boy—Sharks!
Man—But there are no sharks in that little pond.
Boy—No—not nothing else—so I might just as well fish for sharks.—Boston Globe.

Abie—How did Izzy hurt his arm?
Jackie—He just returned from a fishing trip and dislocated it telling fish stories.—Yonkers Statesman.

Parson—And which of the parables do you like best, my child?
Johnny—The one where somebody loses and finds.—Y. V. Univ. Alumni.

Percy—Have you any wild fish?
Dealer—We have none ready. But if you'll wait, I'll provoke one.—Elmira Advertiser.
**ASSOCIATED EXHIBITORS**

**EXHIBITORS HERALD, 417 S. Dearborn St. Chicago.**

You are especially invited to contribute regularly to this department. It is a co-operative service for the benefit of exhibitors.

**TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values.** Address “What The Picture Did For Me,” EXHIBITORS HERALD, 417 S. Dearborn St. Chicago.

**ASSOCIATED EXHIBITORS**

The Devil, with George Arliss.—One of the very best pictures I have ever run, but I didn’t do good on it on account of no work.—Charles Kuchan, Idylhour theatre, Atlanta, Ga. —Sold pleases the majority. Good for the whole crowd. Everybody pleased.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

What Women Will Do, with Anna Q. Nilson.—Very good, classy picture. Sure to please highest society audience. Patrons more than pleased.—W. A. Carlos, Bijou theatre, Jeannette, La.—Neighborhood patronage.

**ASSOCIATED PRODUCERS**

Homespun Folks, a Thomas H. Ince production.—Excellent attraction. Popular with nearly every patron age. Has as many signs as did photography. Interesting throughout. Makes one take an actual interest in the personal characters from the offset. Patrons well pleased.—W. J. Powell, Lyceum theatre, Wellington, O.—Small town patronage.

The Forbidden Thing, an Allan Dwan production.—An unusually good heavy drama. This in connection with Fatty at Coney Island brought the best two nights’ business since last spring.—J. E. Stocker, Myrtle theatre, Detroit, Mich.—Neighborhood patronage.

Homespun Folks, a Thomas H. Ince production.—Excellent. One of the very best pictures ever shown in Oklahoma City. A human story of human folks that hits the greatest target in all the world, boys and girls.—William Noble, Criterion theatre, Oklahoma City, Okla.—General patronage.

**FIRST NATIONAL**

The Golden Snare, with a special cast.—A fine attraction. One of Carwood’s good ones. F. N. E. Circuit delivers the goods.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

The Sky Pilot, with a special cast.—Here is a picture that will please the majority. Good for the whole crowd. Everybody pleased.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Not Guilty, an S. A. Franklin production.—Fair program picture.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Love’s Penalty, with Hope Hampton.—Did not please 50 per cent. A silly story, as some of my patrons remarked, “Good for censors.”—L. G. Alye, Strand theatre, Waterford, Wis.—Neighborhood patronage.

Dangerous Business, with Constance Talmadge.—Brought this picture back for return engagement and did very good business. Star well liked.—Louis B. Goulden, Princess theatre, Frankfurt, Ind.—General patronage.

Dangerous Business, with Constance Talmadge.—The kind that your patrons will look you up to tell you to get more like it. Connie is a favorite with us.—McFarlin & Mellor, Bijou theatre, Ray, N. D.—Neighborhood patronage.

DINTY, a Marshall Neilan production.—Easy to advertise and backs up anything you can say about it. It is a different sort of a picture and will please old and young. Marshall Neilan is a wonderful director. He gets that something that many strive for but fail to get. Used reports from “What The Picture Did For Me” department of the HERALD in advertising. You can hardly find an adverse report on DINTY.—Sudie E. Haney, liberty theatre, Des Moines, I. A.—Neighborhood patronage.

Old Dad, with Mildred Harris.—This is a good picture. Pleased 100 percent. Need more like it.—Horace Emmick, O. K. theatre, Lewisport, Ky.—Neighborhood patronage.

Dinny, a Marshall Neilan production.—Dinny has had a wonderful effect on the young people here. Great story of a diamond in the rough. A lesson for young boys that will live in their memories for years to come. Thank you, Mr. Neilan.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Neighborhood patronage.

Bob Hampton of Placer, a Marshall Neilan production.—Like all the First National pictures, very good. First National never fails.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Man, Woman, Marriage, with Dorothy Phillips.—A real, honest-to-God special. People went out of their way next day to tell me how much they liked it. Some that came in the afternoon came back at night. One of the best we ever ran.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

The Devil’s Garden, with Lionel Barrymore.—Too suggestive in a couple of scenes. Barrymore excellent, but the censors will sure get this one. Not fit for children.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Love’s Penalty, with Hope Hampton.—Very good little picture and star for family. Well received and many good comments on same.—William M. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.

Peck’s Bad Boy, with Jackie Coogan.—It is not much of a picture, for the dramatic critic, but take it from me, it will bring the crowds. More business than The Kid. Number 1 drawing card.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Playthings of Destiny, with Anita Stewart.—Kick on this one. Some picture.—W. A. Nance, White Grand theatre, Conway, Ark.—Neighborhood patronage.

Dinny, a Marshall Neilan production.—Most excellent production. Hundreds of exhibitors have said so before me in “What the Picture Did for Me.” Have you ever read a knock against Dinny? Of course not.—Chas. Holz, Princess theatre, Danforth, Me.—Small town patronage.

Mama’s Affair, with Constance Talmadge.—This is a good Talmadge. The kind the people are looking for. Book it and tell your people not to miss it.—H. Pitman, Capitol theatre, Clearwater, Fla.—Neighborhood patronage.

In Search of a Sinner, with Constance Talmadge.—Very good picture. Has lots of action. My patrons liked it and they told me so.—A. A. Sustaicki, Majestic theatre, Mauston, Wis.—Small town patronage.

Go and Get It, a Marshall Neilan production.—Just as it is advertised, “Marshall Neilan presents the limit in melodrama, love and laughs.”—J. H. Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

Johnny’s Playground, with Katherine MacDonald.—Good program picture. Star has fairly good following here, and when it comes to looks they all hand it to her.—Britton & Lundgren, Melba theatre, Alexis, Ill.—Neighborhood patronage.

Forty-five Minutes from Broadway, with Charlie Ray.—This was not liked as well as most of his previous pictures. Ray seemed to us to not fit his part. Small house.—A. N. Miles, Eminence.
Lester Cuneo and Mrs. Wallace Reid in two scenes from "Pat O' Paradise," Cuneo's new Western feature which will be distributed by Irving M. Lesser.
	headline{EXHIBITORS HERALD}

September 24, 1921

theatre, Eminence, Ky.—Small town patronage.

What Women Love, with Annette Kellerman.—Wonderful. Under-water scenes were great and so was Annette Kellerman.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Mamma's Affair, with Constance Talmadge.—Good, high-class entertainment. Need not be afraid of this one.—W. A. Nance, White Grand theatre, Conway, Ark.—Neighborhood patronage.

The Woman Gives, with Norma Talmadge.—One of the best pictures I have ever seen. Good crowd. Two nights at advanced prices. Wish we could have more like it.—A. A. Szytrek, Majestic theatre, Mauston, Wis.—Small town patronage.

The Truth About Husbands, with a special cast.—It pleases 80 per cent. Fine photography. The censors will be busy in some states with this one. It has a dance that all men like to see. There is the truth. Don’t miss it.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

The Jack Knife Man, a King Vidor production.—This is a good picture and should please. It’s not a special by any means. It got by, without any kicks and many comments on its merits. Think they were mildly pleased.—Chas. Holtz, Princess theatre, Danforth, Me.—Small town patronage.

Peaceful Valley, with Charles Ray.—This was a very good picture, except that the director did not know when to end it and ruined the good points in the ending.—H. Pittman, Capitol theatre, Clearwater, Fla.—Neighborhood patronage.

The Great Adventure, with Lionel Barrymore.—Supposed to be a comedy, but my patrons failed to find a laugh in it.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Fox

The One Man Trail, with Buck Jones.—This one is a knock-out, if you like Westerns.—R. E. Pullen, Best theatre, Perum, Ark.—Neighborhood patronage.

The Iron Rider, with William Russell.—Very poor. Only about 3,000 feet. Only saw the star at times, because of dark film. Stay away.—H. Pace, Princess theatre, Traver, Ala.—General patronage.

Hands Off, with Tom Mix.—Mix always saves the day. Will get twice as many for Mix as any other star at 35c admission.—E. E. Harman, Opera House theatre, Elgin, Ore.—General patronage.

Tiger’s Cub, with Pearl White.—Good. She cannot be beat. Everybody satis-fied.—C. F. Hansen, Dreamland theatre, East-Calle, Fla.—Neighborhood patronage.

From Now On, with George Walsh.—Pretty good.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

The Untamed, with Tom Mix.—It’s a bloody one and a little bit wild, but will bring in the Mix fans.—C. S. Ford, Princess theatre, Reinbeck, la.—Small town patronage.

From Now On, with George Walsh.—Lots of action all through the seven reels. Start with fight and fight all way to the finish. It’s a good picture for a small town, as Mr. Walsh furnishes the goods.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Sunset Sprague, with Buck Jones.—Picture good.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Skirts, with Clyde Cook.—Certainly glad I did not run this as a special. O. K. for kids.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

The Big Punch, with Buck Jones.—This is a dandy and many favorable comments.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

While New York Sleeps, with a special cast.—This picture did not come up to expectations.—Peter Krauth, Opera House, Denison, la.

The Mountain Woman, with Pearl White.—Same old story with this star’s pictures. Simply out of place in features.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Merely Mary Ann, with Shirley Ma- son.—A good picture. Admission 10 and 15c.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Scuttlers, with William Farnum.—Good. Farnum always delivers the goods and gets me the money.—C. P. Buswell, Empress theatre, Akron, la.—Neighborhood patronage.

Goldwyn

Officer 666, with Tom Moore.—Good, clean comedy. Drew good. Kathleen Perry, who plays opposite in this picture, very clever.—Gooforth & Son.
drama. Seems to drag. Hodkinson photos and paper will send this away. Worst I ever saw.—H. Pace, Princess theatre, Traer, Ala.—General patronage.


Metro

Extravagance, with May Allison.—Went over all right, but people are tiring of sameness of theme.—Glacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Little Fool, with a special cast.—A good comedy-drama. Pleased. Business poor owing to hot weather.—R. H. Holmes, Royal theatre, Emporia, Kans.—General patronage.

Dangerous to Men, with Viola Dana.—Very good picture, though subtitles are in small print and difficult to read (I have a 60-foot throw). Large, black type is appreciated most by the public. Why not give the public what it wants?—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.


AIAIS Jimmy Valentine, with Bert Lytell.—A good picture and a fine star. Drapery well pleasured.—L. F. Aull, Clear Joy theatre, King City, Cal.—Neighborhood patronage.

A Chorus Girl's Romance, with Viola Dana.—An excellent regular program picture.—Glacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Little Fool, with a special cast.—Went over big. Excellent regular program picture.—Glacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Paramount

The Whistle, with William S. Hart.—A good picture. Not a Western, but Hart makes just as good in it.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

The Life of the Party, with Roscoe Arbuckle.—Although our patrons generally would rather see "Fatty" in slapstick, The Life of the Party got us the crowd and pleased fairly well.—J. H. Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

White and Unmarried, with Thomas Meighan.—Audience splendidly played.—William Noble, Capital theatre, Oklahoma City, Okla.—General patronage.

The Inside of the Cup, with a special cast.—Most commented on picture that has been shown here in months, and tolerable, at that. The photoplay is far more interesting than the novel itself. Better than a great many so-called specials.—F. W. Hoggan, McDonald theatre, Philipburg, Mont.—Neighborhood patronage.

Wanted, a Husband, with "Billie" Burke.—Good, clean little picture.—McFarlin & Mellor, Bijou theatre, Ray, N. D.—Neighborhood patronage.

The Copperhead, with Lionel Barrymore.—We know this is old, but that doesn't get away from the fact that it's a prestige builder. If you haven't played it, book it. Invite all the G. A. R. vets. put on a prologue, and then count the money.—Ray Ernster, Arcade theatre, Charlotte, Mich.—Small town patronage.

O'Malley of the Mounted, with William S. Hart.—An excellent Hart picture. Just a little too dark in places, but will please all Hart fans.—J. E. Higgins, Majestic theatre, Cullom, Ill.—Neighborhood patronage.

Hairpins, with Enid Bennett.—Name killed it. The few present pronounced it to be very good, but nothing exciting.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Too Much Speed, with Wallace Reid.—Clean-cut picture, as usual, very good. Theodore Roberts as clever as ever hooked.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.


To Please One Woman, a Lois Webber production.—It's a fair picture. There's not much to rave over in it. I heard no comments as our crowd was very light on the showing. Should be regular program picture.—Chas. Blank, Morgan theatre, Henryetta, Okla.—General patronage.

Paying the Piper, with a special cast.—Very entertaining picture. Acting, settings and photography very good. Will please 99 per cent of an audience.—F. W. Hoggan, McDonald theatre, Philipsburg, Mont.—Neighborhood patronage.

Paris Green, with Charles Ray.—Ray is one of the live ones for us. His pictures are full of pep.—McFarlin & Mellor, Bijou theatre, Ray, N. D.—Neighborhood patronage.

Mary's Ankle, with Doris May and Douglas MacLean.—As good as we have ever used.—Ernest W. Hatcher, Star theatre, Harlem, Ga.—Neighborhood patronage.

Sand, with William S. Hart.—I did not see this, but it is reported to be very good indeed. Had piano and drum with this, charged 40 and 50 cents.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

A CITY SPARROW, with Ethel Clayton. This picture must have been a wonder. We burned up two reels of it and showed the other three and few knew the difference.—J. H. Talbert, Legion theatre, Norwich, Kan.

The Woman God Changed, a Cosmopolitan production.—A good picture, but not much drawing power.—H. Pitman, Capitol theatre, Clearwater, Fla.—Neighborhood patronage.

O'Malley of the Mounted, with William S. Hart.—A good picture that enjoyed good business.—William Noble, Rialto theatre, Oklahoma City, Okla.—General patronage.

Excuse My Dust, with Wallace Reid.—A No. 1 entertainment. Roberts in support. An ideal cast.—J. H. Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

What Happened to Jones, with Bryant Washburn.—I consider this the best picture of Washburn's that I have ever used. A few pictures like this one will drive away dull times.—J. E. Higgins, Majestic theatre, Cullom, Ill.—Neighborhood patronage.

The Ladder of Lies, with Ethel Clayton.—Typical society Paramount. Better than usual. Holds interest throughout. Don't be afraid of this one. It's clean.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Behind Masks, with Dorothy Dalton.—One of Dalton's best pictures. Wonderfully well played, but Dalton has no drawing power here.—H. Pitman, Capitol theatre, Clearwater, Fla.—Neighborhood patronage.

Excuse My Dust, with Wallace Reid.—Splendid picture and will please where it is possible to please with pictures.—H. W. McCampbell, Auditorium theatre, Carpinteria, Calif.—Neighborhood patronage.

The Sins of St. Anthony, with Bryant Washburn.—Good comedy-drama for the entire family.—William M. Roob, Grand

CONWAY TEARLE, popular Selznick player, in a scene from "After Mid-night," a forthcoming production.

RUDOLPH VALENTINO, in the title role of George Melford's production, "The Sheik," which Paramount will distribute.
Pathé

Half a Chance, with a special cast.— 100 per cent O. K. Greatest patronage comments than we have had for a great while.—S. R. Tiller, The Lone Star theatre, Caryville, Tenn.—Neighborhood patronage.

Half a Chance, with a special cast.— A mighty good picture. Held them all the way through. You can't go wrong on this one. Good for any house.—William Thacker, Royal theatre, Salina, Kans.

Rogues and Romance, with a special cast.— Very good picture. Full of pep and sensation. Please all classes. A good comedy-drama.—Louis B. Goulden, Royal theatre, Frankfurt, Ind.—General patronage.

Rio Grande, with Rosemary Thbe.— Great story of border life on the Rio Grande, mostly for adults, but the early scenes have much of years ago in the great Southwest which was of interest to children.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Neighborhood patronage.

The Moonshine Trail, with a special cast.— Not up to expectations. Crowd disappointed.—E. E. Harman, Opera House, Elin, Ore.— General patronage.

Rio Grande, with Rosemary Thbe.— A good program picture. Went over in nice shape.—S. R. Tiller, Lone Star theatre, Caryville, Tenn.—Neighborhood patronage.

Brothers Divided, with Frank Keenan.— This is a very good program picture. Everybody pleased. Small crowd.—E. E. Harman, Opera House, Elin, Ore.—General patronage.

R-C Pictures

Shams of Society, with Montagu Love.— A fine picture. May be well recommended as a high class attraction.—Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

See My Lawyer, with a special cast.— Not as good as I had expected. Crazy antics get an occasional laugh.—E. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

Big Happiness, with Dustin Farnum.— Failed to please over 50 per cent.—Glaucena Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

813, with a special cast.— This is an exceptionally good picture. Don't be afraid to advertise it.—E. E. Harman, Opera House, Elin, Ore.—General patronage.

The Little 'Fraid Lady, with Mac Marsh.— Good picture. Patrons well pleased. Star well liked. Fair crowd.—A. A. Suszycz, Majestic theatre, Mauston, Wis.—Small town patronage.

Good Women, with a special cast.— Title misleading. Drawing power ordinary.—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

Life's Twist, with Bessie Barriscale.— Made good program picture in holding the attention of the audience.—Glaucena Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Wonder Man, with George Car- penter.— Ran this one after the fight. Had a good crowd. Pleased nearly all of them, at 35c admission.—E. E. Harman, Opera House, Elin, Ore.—General patronage.

The Dragon Painter, with Sessie Hyakawa.— A very good picture. 100 per cent pleased.—C. F. Hansen, Dreamland theatre, Eau Gallie, Fla.—Neighborhood patronage.

Realart

One Wild Week, with Bebe Daniels.— Daniels has yet to make a poor one. We have given her the task of helping the one poor night of the week, and she has made good.—W. Ray Erne, Arcade theatre, Charlotte, Mich.—Small town patronage.

Moonlight and Honeysuckle, with Mary Miles Minter.—Mary is good. The picture was good, but patrons would also like to see her in dramas such as Anne of Green Gables.—J. Carbonell, Monroe theatre, Key West, Fla.—Neighborhood patronage.

Her Sturdy Oak, with Wauda Hawley.—There's plenty of laughs in this one. The producers, however, made a mistake in not playing Walter Hiers, as he in reality is the star. There is no one great punch to this picture, but it will keep your patrons amused all through. Exhibitors will do well to play Hiers.—Harold F. Wendt, Rivoli theatre, Toledo, Ohio.—General patronage.

A Kiss in Time, with W. A. Nance.—A very good comedy-drama.—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

Such a Little Queen, with Constance Binney.—Patronage well pleased. Good picture, too.—W. A. Nance, White Grand theatre, Conway, Ark.—Neighborhood patronage.

The Furnace, with a special cast.—This is a wonderful picture and one that should play every house. Cast great.—H. F. Jettett, National theatre, McRae, Ga.—Small town patronage.

Two Weeks with Pay, with Bebe Dan- niels.—The best picture Bebe Daniels has made yet, with plenty of life, and a good drawing card for any theatre. Book this one.—H. Pitman, Capitol theatre, Clearwater, Fla.—Neighborhood patronage.

Her Beloved Villain, with Wanda Hawley.—This is a good one. They will go out with a smile after seeing it.—J. E. Stockel, Myrtle theatre, Detroit, Mich.—Neighborhood patronage.

Out of the Chorus, with Alice Brady.— Made a good program impression.—Glaucena Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Soul of Youth, with a special cast.—Another orphan story, like Dinty. It is a good one, but the persecution in the orphan's home is too long and does not add to the picture.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Neighborhood patronage.

Big East, with Constance Binney.— Not as good as some of the Realart pictures. Star not known in this town.—R. O. Baker, Baker's Electric theatre, McCune, Kans.—Small town patronage.

Ducks and Drakes, with Bebe Daniels.— Good picture. Star well liked by my patrons.—W. A. Nance, White Grand theatre, Conway, Ark.—Neighborhood patronage.

Selznick

Broadway and Home, with Eugene O'Brien.—Fair picture. Eugene losing out. Not nearly as popular as when he co-starred with Wanda Moore and William M. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.

A Divorce of Convenience, with Owen Moore.—An excellent picture. Photographic was fine.—L. G. Alby, Strand theatre, Cullom, Ill.—Neighborhood patronage.

Worlds Apart, with Eugene O'Brien.— Out this star's best. Clean entertainment, well liked by my patrons.—W. A. Nance, White Grand theatre, Conway, Ark.—Neighborhood patronage.

A Chicken in the Case, with Owen Moore.—Very good. Everybody went out smiling. Select service always good. Have not had a real poor picture from them.—L. G. Alby, Strand theatre, Waterford, Wis.—Neighborhood patronage.

A Divorce of Convenience, with Owen Moore.—Nothing to this. Poor satisfac- tion.—Adolph Kohn, Pastime theatre, Granville, X. Y.—Small town patronage.

A Divorce of Convenience, with Owen Moore.—Silly comedy. Well produced. My patrons like this star, so I got by.—
EXHIBITORS HERALD

W. A. Nance, White Grand theatre, Conway, Ark.—Neighborhood patronage.

The Miracle of Manhattan, with Elaine Hammerstein. — A splendid picture, splendidly played and shown to packed audiences.—William Noble, Criterion theatre, Oklahoma City, Okla.—General patronage.

Poor Dear Margaret Kirby, with Elaine Hammerstein.—Good program picture. People seemed satisfied.—L. G. Albay, Strand theatre, Waterford, Wis.—Neighborhood patronage.

Red Foam, with a special cast.—One of the best pictures that I have used this year.—J. E. Higgins, Majestic theatre, Cullom, Ill.—Neighborhood patronage.

The Road of Ambition, with Conway Tearle.—Good program picture.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

The Valley of Doubt, with Arline Pretty.—This is a good one. Scenes are wonderfully realistic. Well acted. Star is a good looker. Interpretation of nature, love affairs, and many other pure, dainty thoughts by big strong men.—S. R. Tiller, Lone Star theatre, Caravy, I.—Neighborhood patronage.

A Chicken in the Case, with Owen Moore.—Got razzed right for putting this on. If next one is anything like it, I can’t manage the M. O. C. sedan.—William M. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.

She Loves and Lies, with Norma Talmadge. — Good program picture, but I bought this as a special production, and as such it’s a joke. Have found all of Selznick’s so-called specials good program pictures.—Chas. Holtz, Princess theatre, Danforth, Me.—Neighborhood patronage.

Poor Dear Margaret Kirby, with Elaine Hammerstein.—Good, clean entertainment. A very good picture like this star.—A. Nance, White Grand theatre, Conway, Ark.—Neighborhood patronage.

The Wonderful Chance, with Eugene O’Brien.—O’Brien very good in dual role. Best to date.—William M. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.

The Lost Battalion, with a special cast.—Played this for American Legion and, although this is an old picture, it pleased. It’s truly a wonderful thing, and a picture that every true American should see. It’s a picture that will live forever. Play this one and give them a chance to witness something worth while.—Chas. Holtz, Princess theatre, Danforth, Me.—Neighborhood patronage.

United Artists

The Love Flower, a D. W. Griffith production.—Fine picture that was generally liked. Good business considering time of year.—Woodland Plaza theatre, Cincinnati, O.—Neighborhood patronage.

The Love Light, with Mary Pickford.—A credit to Pickford. It sure is a pleasure to look at her pictures. Always please audience. Animals, etc., do wonders. It’s a picture that makes your audience go out talking with praise.—Louis B. Goulsen, Princess theatre, Frankfort, Ind.—General patronage.

Broken Blossoms, a D. W. Griffith production.—Old, no doubt, but still remains a good drawing card. Did it please? Say, can a duck swim?—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Universal

Society Secrets, with Eva Novak.—One would suppose from the title that this followed the same old hackneyed theme of love-em-in-the-parlor, hug-em-in-the-conservatory, go-wrong-and-dodge-an-rate-husband stuff, but, Oh boy, it’s different. An old couple adds a pleasing coloring to this one and much high-class comedy gives it a different twist from what is expected. A very wholesome evening’s entertainment that has left a lasting impression on my audience. Get this one and have it up strong. It is bound to please all except those who are dizzy in the dome. Hot weather, business? Who said business?—J. C. Jenkins, Auditorium theatre, Neligh, Neb.

The Magnificent Brute, with Frank Mayo.—A good feature, well acted, and the snow scenes are extra good. If your patrons like Northwesterners, they will like this one.—H. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

The Fighting Lover, with Frank Mayo.—Poor. Here’s another dark subject. If there’s any action, they stop on the dark film. They are cheating the public.—H. Pace, Princess theatre, Frazer, Ala.—General patronage.

Desperate Youth, with Gladys Walton.—A very pleasing comedy-drama. This surely pleases.—J. E. Stocker, Myrtle theatre, Detroit, Mich.—Neighborhood patronage.

The Wallop, with Harry Carey.—Good. Best one I have run lately. In places the story is somewhat appreciated. It is action in Carey stuff. Harry doesn’t pull like he used to. Here’s hoping he will come back.—William Thacher, Royal theatre, Eau Claire, Wis.—Neighborhood patronage.

Pink Tights, with Gladys Walton.—This one is all that Sprague, of Goodland, Kansas, claimed for it. It carries an interesting theme with circus atmosphere. Miss Walton was kept busy holding first honors with Mr. Perrin, who did the clergyman character to perfection. Play this one. It’s mighty good entertainment. Hot weather, Business bad.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.

Rich Girl, Poor Girl, with Gladys Walton.—Miss Walton is a comer here, and some of my patrons say she is better than Mary Pickford. At least she does more real acting.—H. L. Leggett, National theatre, McRae, Ga.—Small town patronage.

The Fire Cat, with Edith Roberts.—Picture pleased. Earthquake scenes especially good, and star well cast, and a fine assortment of strange animals.—I. Hables, Reel Joy theatre, King City, Cal.—Neighborhood patronage.

Desperate Trails, with Harry Carey.—Have played a few Carey pictures and found they did not pull, as the pictures did not amount to much, although the star is good. Desperate Trails is good, as good as the best.—Chas. Holtz, Princess theatre, Danforth, Me.—Small town patronage.

The Fire Cat, with Edith Roberts.—This was in nice shape and well appreciated. Extra good looking little star. An interesting picture.—S. R. Tiller, Lone Star theatre, Caravy, Tenn.—Neighborhood patronage.

West Is West, with Harry Carey.—Haven’t used any Carey pictures for a year until this one. If the new ones are not better than this, will not want many. Small crowd.—E. E. Harman, Opera House theatre, Elgin, Ore.—General patronage.

Luring Lips, with Edith Roberts.—Recommended to anyone as above average. Home life of the young couple very pleasing to all.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Neighborhood patronage.

The Fire Cat, with Carmel Myers.—A pretty good picture that pleased the big majority.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

Pink Tights, with Gladys Walton.—Good. Will please anywhere.—C. P. Buswell, Empress theatre, Akron, Ia.—Neighborhood patronage.

The Big Adventure, with Breezy Eason.—I believe it is the most pleasing picture for the entire audience I have ever played. The boy will win your crowd and hold them. You can’t boost it too strong. Play it and say through this paper what you think of it.—H. W. Campbell, Auditorium theatre, Carpinteria, Calif.—Neighborhood patronage.

Reputation, with Priscilla Dean.—It’s a good picture, but not as good as Outside the Law. Did 75 per cent less busi-
**EXHIBITORS HERALD**  
**September 24, 1921**

**Outside the Law**, with Priscilla Dean.  
—Must say this is the most creditable crook production that we have ever shown, and the cast, direction and photography are excellent. The story is great.—Will H. Brenner, Cozy theatre, Winchester, Ind.—Neighborhood patronage.

**Colorado**, with Frank Mayo.—Very good. Pleased probably 90 per cent. Mayo getting better liked all the time.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

**A Daughter of the Law**, with a special cast.—This was a good one, but odd ending.—William Thacher, Royal theatre, Salina, Kans.

**The Man Tamer**, with Gladys Walton.  
—Poor, weak story.—H. Pace, Princess theatre, Traver, Ala.—General patronage.

**The Mad Marriage**, with Carmel Myers.  
—A real good picture. Will appeal especially to the ladies.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

**Reputation**, with Priscilla Dean.—My patrons said nice things of this star in *Outside the Law*, but in Reputation she carried them by storm, and they did not fail to pay. Truly a great piece of acting.—H. W. McCampbell, Auditorium theatre, Carpentaria, Calif.—Neighborhood patronage.

**Desperate Trails**, with Harry Carey.  
—Cowboy in love with a "vamp" who sends him to jail. Later he escapes via "Shoe box Miller" route and lands the villain in some sensational scenes that are new and please those who want action.—S. V. Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Neighborhood patronage.

**The Freeze Out**, with Harry Carey.  
—A very interesting program feature. Holds the attention and maintains suspense. Good comedy interspersed. Regret that Harry Carey is leaving the program field for super-specials. Fear that like Hart he will not hold up for us two days at increased prices.—W. J. Powell, Lonet theatre, Wellington, O.—Small town patronage.

**The Unknown Wife**, with Edith Roberts.  
—This one is just fair and will slip by if you will put a good comedy with it. While playing this one your audience will discuss the question of high freight rates and the probabilities of an early frost. If you want your audience to forget that winter is coming better pick some other one. Photography bad.—J. D. Jenkins, Auditorium theatre, Neihg. Neb.—Neighborhood patronage.

**Once to Every Woman**, with Dorothy Phillips. —Book this, as you can't go wrong.—R. E. Pullen, Best theatre, Foreman, Ark.—Neighborhood patronage.

**Vitagraph**

**Trumpet Island**, with a special cast.—Good picture. Better than the average. Will draw. Good paper.—H. Pace, Princess theatre, Traver, Ala.—General patronage.

**Adabons Adriet**, with Earle Williams.  
—Above the average melodrama. Much better than most of the program pictures.  
—J. S. Stocker, Myrtle theatre, Detroit, Mich.—Neighborhood patronage.

**State Rights**

**Hell's Oasis** (Pinnacle), with Neal Hart.—Nothing to rave about. Just an ordinary program at 10 and 25 cents. P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

**Fighting Bill** (Pioneer), with William Fairbanks.—This is good. Anyone who likes western pictures will enjoy it.—W. W. Woltz, Star theatre, Lake City, la.—General patronage.

**Bonnie May** (Federated), with Bessie Love.—They all liked it. Book it and please them all.—E. R. Pulen, Pastime theatre, Gloster, Miss.—Small town patronage.

**Kazan** (Export & Import), with a special cast.—A very pleasing picture with wonderful scenery and a wonderful dog. Boost it.—L. Hables, Reel Joy theatre, King City, Cal.—Neighborhood patronage.

**Nobody's Girl** (Federated), with Billy Rhodes.—Fine picture. Pleased 100%—M. C. Davis, Wigwam theatre, Kingston, Okla.—Neighborhood patronage.

**Isobel** (Davis), with a special cast.—Good picture, but not as good as *The River's End, or Nomads of the North*. Did not draw as well as the other two. Have found out that too many northern pictures won't go. They get tired of this class.—Chas, Holz, Princess theatre, Darlington, Me.—Small town patronage.

**Western Pep** (Pioneer), with William Fairbanks.—This is the third I have run. Lots of pep and action in all of his pictures. You can't go wrong on his pictures. Business off. Home return 106 in shade. Notice be sure and use six sheets on all William Fairbanks' as they will get you money.—William Thacher, Royal theatre, Saline, Kans.

**Isobel** (Davis), with a special cast.—One of the best of Curwood's we have ever run. Plenty of action from start to finish. Wish we had more like it.—H. Pitman, Capitol theatre, Clearwater, Fla.—Neighborhood patronage.

**The County Fair** (Tournear), with a special cast.—Good picture. Better than the average.  
—Pleased all classes.—F. A. family theatre, Portland, N. D.—Neighborhood patronage.

**Danger Valley** (Pinnacle), with Neal Hart.—This star is so slow, worse than Charles Ray. No action. He is sleepy looking. My patrons like Westerns, but not this kind. Walked out.—H. Pace, Princess theatre, Traver, Ala.—General patronage.

**Hell's Oasis** (Pinnacle), with Neal Hart.—Did not see it properly. But some said it was good Western.—E. A. Baradel, Palace theatre, Mc Gee, Ark.—Small town patronage.

**Serials**

**The Avenging Arrow** (Pathe), with Ruth Roland.—Just started this one, but it looks good.—R. E. Pulen, Best theatre, Foreman, Ark.—Neighborhood patronage.

**King of the Circus** (Universal), with Edith Patau.—This serial held up real well all the way through, but it was a disappointment, because there was not enough circus performances in it. All the threads were not carried out properly.—S. R. Tiller, The Lone Star theatre, Caryville, Tenn.—Neighborhood patronage.

**The Son of Tarzan** (National), with a special cast.—This kind of serial will kill the serial business. If they had kept out the first 13 episodes, it might do well. The whole business would make a good seven reel feature in the hands of some good man to cut and assemble. Lost business every night and run good features with it.—Family theatre, Portland, N. D.—Neighborhood patronage.

**The Sky Ranger** (Pathe), with George B. Seitz.—On third episode and flying high. My serial business picking up.—

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**ELAINE HAMMERSTEIN** and support in a scene from "Handcuffs or Kisses" her latest Selznick picture.
W. D. Patrick, Cozy theatre, Florala, Ala.—Neighborhood patronage.

The Purple Riders (Vitagraph), with Joe Ryan.—This serial started very good, but fell to nothing up to eleventh episode. Just about the same way all through the episodes.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

The Son of Tarzan (National), with a special cast.—Lay off of this one. Every episode is padded with half a reel of the previous chapter. Much repetition of other matter. On 13th chapter business has fallen off all the way.—B. P. McCormick, Liberty theatre, Florence, Colo.—General patronage.

Fighting Fate (Vitagraph), with William Duncan and Edith Johnson.—On 14th episode and holding up fine. One of Duncan's best.—W. D. Patrick, Cozy theatre, Florala, Ala.—Neighborhood patronage.

King of the Circus (Universal), with Eddie Polo.—Looks like this one will be good. Just started, but lots of action.—R. E. Fullen, Best theatre, Foreman, Ark.—Neighborhood patronage.

The Sky Rager (Pathé), with Geo. B. Seitz.—It's a joke. Things very impossible. People going out of the theatre to wait for the feature, as they were disgusted with it. Starts good up to third episode, but after they discover the airplane they go to Russia and South America in 10 minutes.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Short Subjects

Circus Heroes (C. B. C.), with Sid Smith.—These comedies get better as they go along. Every one is better than the other. Wonderful stunts and full of novelty. Clean, refined and a pleasure to look at.—Louis B. Goulden, Princess theatre, Frankfort, Ind.—General patronage.

A Rare Bird (Federated), with Monte Banks.—This is my first Banks. Just fair comedy. Looking for better ones.—William Thacher, Royal theatre, Salina, Kans.

The Scarcrow (Metro), with Buster Keaton.—Absolutely one of the best comedies ever shown in my theatre.—Sudie L. Haney, Liberty theatre, Des Moines, New Mex.—Small town patronage.

Aesop's Fables (Pathé).—They are sugar coated and full of wisdom. Running them with two serials.—W. D. Patrick, Cozy theatre, Florala, Ala.—Neighborhood patronage.

Toonerville Trolley Series (First National).—About every other one is fair. Others N. G.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Painters' Frolic (Fox).—Mutt and Jeff cartoons are quite a favorite. This is one of the best I've seen. Good comedy with something different every move of the film.—Louis B. Goulden, Princess theatre, Frankfort, Ind.—General patronage.

The Bride Groom (Federated), with Monte Banks.—Have run four or five of his comedies. Find them all good so far. This one was big. Real comedy.—William Thacher, Royal theatre, Salina, Kans.

Who Was the Man? (Universal), with Hoot Gibson.—Very good Western comedy-drama.—Charles Lucken, Idylhour theatre, Canton, Ill.—General patronage.

Speed (Warner Bros.), with a special cast.—This is one of the few good come-

dies. It got many laughs.—D. M. Spade, Theatrumum theatre, Portland, Ind.—Neighborhood patronage.

Their Dizzy Finish (C. B. C.), with Sid Smith.—Another one of those Hallroom Boys Comedies. Has plenty of pep, a scream from start to finish.—Louis B. Goulden, Princess theatre, Frankfort, Ind.—General patronage.

The She Wolf (Texas Guinan Productions), with Texas Guinan.—Very good Western. Pleased all. Not a rough picture.—William Thacher, Royal theatre, Salina, Kans.

The Hayseed and The Garage (Paramount), with Roscoe Arbuckle.—Kids liked 'em fine and old folks glad to find the excuse of bringing in the kids to it to see the fool stunts themselves.—Auditorium theatre, Carleton, Nebr.—Small town patronage.

Don't Tickle (Fox), with Clyde Cook.—Unusually good.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Aesop Fables (Pathé).—Have run five of these and each one a dandy. Very novel and our audiences like them.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—Small town patronage.

The Bakery (Vitagraph), with Larry Semon.—Excellent. They just roared; a few laughs. Inimitable Larry made them.—Luna theatre, Brooklyn, N. Y.—Neighborhood patronage.

Where Is My Wife? (Federated), with Monte Banks.—Very good comedy. Have not found a bad Monte Banks yet. Seems every one is better than the previous. Clean and wholesome. Suitable for best class house.—Louis B. Goulden, Princess theatre, Frankfort, Ind.—General patronage.

Putting Georgia's Streams to Work.—This one reel subject furnished by several Georgia enterprises, showing developments in Georgia and is one of the most interesting pictures I have used. This picture of course is of interest to Georgians mainly, and if any Georgia exhibitor has not shown it, he should get in touch with Southern Enterprises, Inc., and order it. —Ernest W. Hatcher, Star theatre, Harlem, Ga.—Neighborhood patronage.
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Making a $35,000 Investment Pay in a Community of 8,000

How E. Metzger, Manager of the Strand, Creston, Iowa, Put His Theatre in Face of Competition On a Paying Basis

This is a story of sound showmanship, as applied to theatre equipment and exploitation.

The building of a motion picture house at the cost of $35,000 at Creston, Iowa, about two years ago stirred the minds of the local citizens to a point where they began to speculate as to how such a house would ever be able to make the interest on the money invested.

This was just the beginning of their wonderment, however, for after A. H. Blank of Des Moines and Manager E. Metzger, also of that place, leased this building—The Strand—for a number of years, paying a rental that did, indeed, and a goodly amount on the money invested, they went further and installed a Photoplay-Bartola organ in the house at a cost of nearly $6,000.

Luxurious Seats Installed

Next came the seats, fine individual seats covered with the finest of leather upholstering and real springs. They also installed one dozen big electric fans, below which were little basins of perfumed water to keep the air pure and sweet smelling.

A beautiful velvet curtain covered the stage and screen at the cost of more than $1,000 and many other things which were new to Creston, with its 8,000 inhabitants, were added.

The First National, Anita Stewart feature, "In Old Kentucky" opened the new house.

The opening of the Strand gave Creston three picture theatres, and Metzger, with his First National franchise adopting a liberal policy, playing big features at regular prices, has made the Strand one of the signal successes of the West.

Weathered Hot Summer

This summer, which has been one of the hardest, Manager Metzger is still convinced that the only way to "bring them in" is by showing them features they cannot afford to miss, no matter how hot it is, and that you are going to give them the comfort of their own homes.

So after eighteen months, Mr. Metzger is today not looking backward on the success of the past but is planning on making the coming year his biggest year.

When asked what he considered the greatest assets in making the success he has since located in Creston, he states first: The showing of good pictures, through being able to secure the First National Franchise; and second, exploitation.

Metzger exploits every picture and does it economically. He has put the name of the Strand theatre before the public of his community as thoroughly as certain national advertisers have put their products before the eyes of the world.

Install Projectors in Chicago Public Schools

Chicago public schools opened Sept. 6 with 50 projection machines and fireproof booths installed in readiness for educational and entertainment purposes. As soon as it is possible to purchase them, it was announced by the board of education, projectors will be installed in every grammar and high school in the city.
Invents Electric Change-Over

Chicago Projectionist Originates Device to Reduce Imperfections In Changing From Reel to Reel

A device which it is declared will do away with the imperfections and sometimes slight delay in changing over from one reel to another, is now being marketed by the Exhibitors Supply company of Chicago. The new invention is known as the Strong Electric Change-Over device and is the result of many years of experimenting on the part of Mr. Strong, a well-known Chicago projectionist.

Prior to placing the device on the market a thorough test was made in one of Chicago's loop theatres following which the exhibitor in question, it is said, praised the equipment highly.

Makes Instantaneous Change
Among other things claimed for it is that the Strong Electric Change-Over Device will make an instantaneous change from one machine to any other selected machine of a group so quickly that it is absolutely unseen by the audience. The devices are declared to be noiseless and to require no attention when once installed.

The device operates on dry cells and is sold complete ready for installation including wire, push buttons, etc., and can be installed by the projectionist. Control push buttons can be placed in any convenient place in the booth, in front of spot lamp or the stereo and as many controls can be established as required, thus enabling the projectionist to control the change-over from any part of the booth.

How it Works
“The method of operation is this”—a pamphlet explains—“supposing machine No. 1 is in operation and the next reel is in No. 2, the projectionist starts No. 2 at the proper cue and presses button which cuts off No. 1 and projects No. 2 to the screen. If the next reel is in No. 3 the projectionist can have No. 2 and No. 3 work in unison or any other combination of two machines or any single machine.”

The Exhibitors Supply Company reports that the Strong Electric Change-Over Device is meeting with tremendous success throughout their territory.

Newest Tisdale Service
Meeting Exhibitor Favor

F. R. Martin, special representative of the Tisdale Industrial Film corporation, has returned to Chicago headquarters of the company after a successful trip through Minnesota, the Dakotas and the northern part of Iowa.

The particular service of the Tisdale company in which connection Mr. Martin made his trip is the making of industrial films in co-operation with local exhibitors. In this way through the local theatre members of communities become familiar with the industrial activities within their borders. In each instance the Tisdale fleet of motor trucks is a remarkable exploitation feature, decorated with banners telling what plant in the community is being photographed and at what theatre the finished product may be seen.


ROBERT MORTON ORGAN BLUE MOUSE FEATURE

Minneapolis House Reopened Recently to Capacity Business—Los Angeles Organist

With the feature of its musical program a Robert Morton orchestral pipe organ, said to be the finest in the Northwest, the Blue Mouse theatre, Minneapolis, reopened for Fall to a stand-out crowd. The house is owned by Sobelman & Rowe.

Prior to purchasing the new organ, Mr. Sobelman, in company with George Bohem, district manager of the American Photoplayer company, manufacturers of the Robert Morton organ, visited all the leading theatres of the country investigating the various types of organs. It was following this, it is said, that his selection of the Robert Morton was made.

Louis R. Swain, organist of the California theatre, Los Angeles, went to Minneapolis, and will play the organ temporarily during which time he will instruct Morris Cook, the Blue Mouse organist, in the intricacies of the instrument. Specialists from the company's factory had charge of the installation.
Theatres
Providing Comfort for Fans Is an Asset. Exhibitors Know This. Palace Are Going Up. Only the Latest Equipment Is Being Installed

Openings
Sidney, Ohio.—The new Majestic theatre opened here September 9.

Middletown, Ohio.—The new Weizel picture theatre has opened following a delay of several days on account of a shipment of chairs from Chicago going astray.

Davenport, la.—The remodeled Majestic theatre, owned by Rosenfeld, Hopp & Co., reopened September 4. The entire interior has been redecorated, a ventilating system installed, and new lighting effects, scenery, carpets, draperies and projection machines added.

Waterloo, la.—Bard's Waterloo theatre has reopened. Everything is new except the name. The projection booth represents an expenditure of $2,000 and there are new scenery, lights, carpets and decorations.

Atlantic City, N. J.—The new Capitol theatre has been opened.

Macon, Ga.—Macon's new theatre, The Criterion, has been opened. Prices of 25 and 10 cents have been announced.

Noma, la.—The Pastime theatre, managed by T. L. Albertson, has reopened after being closed during the warm months.

Auburn, II.—The new American theatre, seating 600 people, opened to big crowds September 1.

Adrian, Mich.—More than 2,000 people attended the opening of new Crosswell theatre, September 1. It is one of the prettiest theatres in the West.

Calumet, Mich.—The new Lariat theatre, formerly the People's theatre, opened here September 3, after being closed several months. It has been renovated and redecorated.

Moberly, Mo.—The Fourth Street theatre opened here September 2, after being closed all summer for repairs and redecorating.

Independence, Kan.—The Quality theatre, known as the Best theatre before it was remodeled and improved, opened here September 5.

Middletown, O.—The Sorg theatre, completely redecorated, has been reopened by Theodore Chifos.

HAZEL HIRSH, organist of the State-Lake theatre, Chicago.

Youngstown, Mo.—The Mahoning theatre, a 400 seat house erected at a cost of $40,000, opened here August 25.

Mattoon, Ill.—Mattoon's new theatre at Broadway and 13th street will open about October 1. It will be called the Tivoli or Terrace.

Wichita, Kan.—Progress on the construction of the new Orpheum theatre, Lawrence avenue and First street, is being made and the opening is scheduled for an early date.

New Projects
Mason City, la.—C. D. Wilson has had drawings made of his proposed new theatre. It will have a 69 foot front and will extend back 165 feet.

Pt. Huron, Mich.—Ground will be broken for the Desmond theatre early in October according to the announcement of John P. Gates, vice president of the Port Huron theatre company. It will seat 1,169.

Peekskill, N. Y.—By a change of plans, the seating capacity of the new Peekskill theatre will be increased by 200 seats. The house will be extended from 1,000 feet to 1,500 feet.

State-Lake, Chicago, to Use Synchronized Score
With the new fall season already under way, Chicago's State-Lake Theatre, famed for the standard Manager Harry Singer sets for his screenings, Announces it is an effort to further the pleasure of their patrons as well as to strengthen their screenings, the State-Lake Theatre, easily one of the largest amusement houses in the middle west, will feature Synchronized Music Scores.

A thorough trial has convinced Mr. Singer he says, that it is entirely practical, and in voicing his approval said: "It is my firm belief that Synchronized Music Scores can perform a service that has been badly needed by the exhibitor ever since pictures have taken their present place in the affections of the public. With the coming of better pictures it was inevitable that we should seek better music, and for that reason I have signed up with the Synchronized Scenario Music Company for their music service."

Organist Approves Plan
Miss Hazel Hirsh, organist at the popular State-Lake, claims that in these scores the ideal arrangement for feature pictures has been attained.

"Synchronized Music Scores are the very thing that we have all been waiting for," she said. "There are so many benefits to be derived from their use that I hardly know where to begin to sing their praises. First of all, I find that they are perfectly in harmony with every action of the film. Then, through their use, I am enabled to strengthen my already rather comprehensive repertoire, because of the fact that the men making Synchronized Music Scores have quite naturally at their disposal a very much more elaborate library of music than I have here at the theatre."

Aid to Musician
"They are perfect in every way, and I cannot imagine an organist being without them. In fact, they are so perfectly adapted to the use of the pianist or organist that I feel free to recommend their use to every piano and organ player in the country."

Ownership Changes
Murphysboro, Ill.—Gene Dagle, former owner of the Liberty theatre, has purchased the Main theatre at Anna.

Arkansas, Kan.—Chester N. Ewing of Medicine Lodge and F. H. Dresser of Harper have purchased the Strand theatre in this city.

Classified
Five Cents per Word Payable in Advance. Minimum Charge, $1.00.

WANTED—Organ for 600-seat theatre. Give full particulars in first letter. A. Goldman, 1085 Mattler Building, Chicago, III.

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"Let us make your presentation artistic"
City Council Planning
More Theatre Rules
Aldermen Prepare to Annoy
Theatre Owners With
New Ideas

It is going to be a hard winter for Chi-
cago theatre owners.

Whenever anyone in public office
wants to impress his constituents with
his vim and vigor he singles out the thea-
tres and starts to frame new laws.

The first cool day, presaging the ar-
ival of Fall, has set Alderman Maurice
Kavanaugh, chairman of the subcommit-
tee of the building committee of the city
council, aglow.

Among the ordinances he proposes to
father are:

Prohibiting seats within 30 feet of
screen.

Prohibiting seats which give patrons
slanting view of screen.

More rigid fire regulations.

Alderman Kavanaugh received his in-
spiration by an inspection of theatres on
the west coast during the city juntet. He
gave out a statement in which he said
west coast theatres are far superior to
theatres here and that the music espe-
cially is better.

Atlantic City has given forth the declara-
tion that one-piece bathing suits will not
be tolerated this season. And, the fair
bathers will add another piece to their
bathing suits, the addition being a narrow
ribbon around the neck.—_Wars News-
Tribune._

Igoe and Lyon Talk
At Exhibitor Meet;
Urge Organization

State Representatives Michael Igoe and
Sidney Lyon addressed a meeting of Chi-
cago exhibitors held in the Shaffer pro-
jection rooms, September 8. Both speak-
ers discussed various exhibitor problems
and urged organization.

The meeting is the first of a series of
rallies for all theatre owners planned by
the M. P. T. O. of Chicago. Another
will probably be held the latter part of
the month.

Return of several exhibitor leaders to
the city within the next week is expected
to start preparations for a state exhibitor
convention to be held at Springfield some
time in October.

"The Three Musketeers"
Is Shown at 50 Cents

"The Three Musketeers", which is en-
joying an exceptionally successful run at
the Randolph theatre, is being shown at
one price, 50 cents. It is understood that
Jones, Linick and Shafner were strongly
urged to raise the price, but declined to
depart from house policy. The picture is
selling $2 in New York.

Panorama Theatre Sold

The Panorama Theatre, 717 Sheridan
Road, has been bought by Evans and
Turner of La Grange. The Panorama is
a 600 seat house and has been operated
by J. C. End. Mr. End will engage in
the automobile business.

New Chicago League
Against Censorship

People’s Liberty League to
Urge Sunday Opening of
Film Playhouses

Motion picture theatre owners of Chi-
cago have an unexpected ally in the
launching of the People’s Liberty League,
which this week was granted a charter
as an Illinois corporation “not for profit.”

Against Film Censorship

The organization approves, it an-
nounces, the Sunday opening of film
theatres, and is against censorship of mo-
tion pictures. It plans to campaign through
out the United States and interest itself
actively in politics.

People’s pictures, who have innocent amuse-
ments of the working man and the great
masses of the people,” said Francis W.
Walker, general counsel for the league.

Yet, there are all sorts of movements on
foot to curtail these things on the part of
extremists scattered throughout the
country.

“The league is non-partisan, opposed to
no religion or sect, but will fight for
the people’s rights and lawful liberties.

It will strive to combat further legisla-
tion with reference to abridgement of
the liberty of the people in municipalities,
states and in Washington.”

Four Officers Listed

Four officers are named in the incorpo-
ration papers: Earl M. Stevens, presi-
dent; George C. Stevens, vice president;
Albert Jampolis, secretary, and Francis
W. Walker, general counsel.

Si Greiver Announces
Several New Pictures

Si Greiver, head of Greiver Produc-
tion announced this week that he had just
closed for six new Eileen Sedgwick-Joe
Moore productions which he will dis-
tribute in Illinois and Indiana.

The first of the series of features is
“The Problem Eternal” which will be
published by the Greiver organization
about September 15.

Ireland Returns

Frederick J. Ireland, former vice-
president of Reelcraft Pictures, and
president of Emerald Productions, has
returned to Chicago from the West
Coast and opened offices in the Woods
Theatre building, where he is booking and
staging tabloid acts for vaudeville and
motion picture theatres.

Takes Vacation Trip

Herman Stern, district manager of
Universal, left Chicago last week for a
two weeks’ vacation and business trip
through the central south. Mr. Stern
will visit Oklahoma, St. Louis, Kansas
City, and in the latter place will renew
acquaintances with some old friends.
CHICAGO PERSONALITIES

By Geo.

CHARLIE BEARDWOOD is now covering Indians for the Greiver Productions, and admits—strange as it may seem—that signing contracts is a great source of pleasure to him.

A. B. McCULLOUGH of the Blackstone Theatre, Dwight, Ill., and H. F. Fricke of the Karlov have returned from a fishing trip. They report two well known exhibitors went after muskies and got bass. Some go and only get back.

Overheard in the Metro office: "I'm glad they're gettin' new lights in here; now I can see votes in der contracts."

Gus Cook of Dundee has been around town signing up for his fall service prior to his annual hunting trip. Gus has got the bears so scared of him that he is debating whether to take a gun with him or knock 'em out with eight ounce gloves.

Joe Lyon has issued a statement denying that he is one of the lions of Sunshine comedy fame. Someday, you know, says Joe.

CHUB FLORINE, who has always been a source of news, says everything is quiet. Chub's novelistic, kind of off the effect of his remark.

WALTER AITKEN has blossomed forth in his new "Golf Heaven." In private life the speed is a Jackson. Aluminum putter mounts replace the conventional running boards. The color scheme is a fairway green and the upholstering has the resiliency and depth of "rough," while the disc wheels faithfully reproduce circular putting greens. Walter is now dickering for a card index system in which to file his golf scores.

Hodkinson's district manager, Seymour, is filling in the film men's foursome during the absence of Mac. Did they force him? No. 'E likes to play.

RUDDY VON MEYER of the Rainbow, Roseland, has just returned from his honeymoon. His feet now hit the ground every other step.

GEORGE LEFFY has gone to Indianapolis to take charge of the Unity office there, and B. THORNTON PHILPS is now burning up gas on the North Side for Frank Zanerbo's busy crowd.

TOM MITCHELL has received an offer from De Valera to become chief magistrate of Dublin, but is withholding his decision pending the declaration of peace in Ireland and the result of the disarmament conference in November. Tom's for peace, if he has to fight for it.

EDDIE BARRER has left the Gollos Enterprise and has hooked up with Bev Bensell to handle the fight pictures. Come on. Charley Fitzmorris gets rid of the red tape and let Eddie and Ben get busy.

C. W. SPARKS is now, according to his card, a "licensed broker," and is putting in his time selling theatres. Got it all over selling film, he says. Chance for an argument, we say.

RALPH KETTERING and wife are spending the week in French Lick. The J. L. & S. press agent about exhausted his vocabulary on "Doug" Fairbanks' picture "The Three Musketeers" and is searching for a few new adjectives.

MORRIS HEILMAN, that live-wire Universal salesman, has been made sales manager of the short subjects. Incidentally, Morrie knows how to pick winners—when it comes to the ponies, too. Ask him about it.

IRVING MACK has resumed smoking. most of his friends—he has put aside an appreciation for the sport. He also announces that he is handling the publicity on the United Artists "Disraeli" showing at Orchestra Hall. He denies that his resumption of smoking was simultaneous with receipt of the contract.

When the next Universal outing takes place, Dever and Stern will accompany the crowd in a horse and buggy. Speed gives them both indigestion. And the trains from Lowell, Ind., to Chicago just simply ain't, according to Stern. He says he didn't turn white when they hit sixty per, always bathes his face in cold cream before he goes on an auto.

GRANMAN of Doll-Van has analyzed the recent slump and attributes ninety per cent of it to the heat and the other ten to economic conditions. This agrees with our idea of it perfectly. Granman is right.

W. L. HILL, in charge of Universal exploitation, was in Dubuque, Iowa, last week giving the Hawkeyes a treat with his original methods in popularizing the run of "Outside the Law."

PAUL De Olio is now covering the West Side for Robertson-Cole. H. R. PHILLIPS has signed up with the F. B. Warren corporation and HERB WASSBURG is leaving Educational to do country territory for Robertson-Cole.

PAUL BISEN, the round leader of the Biere orchestra at the Pantheon theatre, will be absent from the pit of the pretty Northside house for three months, having a contract to fill elsewhere. About December 1 Lubliner & Trinz state he will be back with this jazzy band and a new lot of music.

JACK MALLACE, erstwhile shipping clerk for R-C Pictures, is now booker at the popular South Wabash exchange.

HERMAN GOLDBERG, who formerly held forth at the Select exchange, is the new shipper at R-C Pictures exchange.

ROY STEWART as John Whitley, rescues Louise Lovely from a forest fire in "The Heart of the North," produced by Joe Brandt—George H. Davis producing organization.

New Christie-Educational Films Show Changes in Order of Cast Selection

In three new Christie comedies which are now in the making for early issue through Educational Film Exchange, a little different line-up of Christie players is being used, with the addition of several new faces.

Director Frederic Sullivan is finishing up "A Pair of Sexes," with Neil Burns playing the role of a "temporary" parent and Henry Murdock as the real father. In this picture Viora Daniel, a new Christie acquisition, is co-starred with Burns. After "A Pair of Sexes" will come "Pure and Simple," a story being made by William Beaudine, with Bobby Vernon in the featured role. With Bobby is Josephine Hill, who was featured in five-reel pictures and who made her first appearance with Christie in a secondary part. "Let Me Explain," "Pure and Simple" is a story laid in the Long Island home of the Olsen's from Sweden, with Bobby as an unwelcome guest.

New Federated Exchange Now Opened in Denver

Another Federated exchange has been opened in Denver, by the Lannon-Sheffield Exchanges, franchise-holder of the Federated Film Exchanges of America, Inc., L. T. Fider, widely known in the Denver territory, has been made exchange manager.

Two other recent additions to the Federated string were the Buffalo offices, opened by Sam Grand, and the Pittsburgh office, about to be opened by Harry L. Charnas.

Warren Short Subject Is Success at Rivoli

The Perm Nature Picture "A Winter's Tale," published by the F. B. Warren Corporation, is said to have scored a decided triumph on the program at the Rivoli theatre, New York. "A Winter's Tale," one reel in length, is beautifully produced, telling a pretty story enacted by a brilliant cast of excellent actors, the report states.
EQUIETY PICTURES
Hush, five reels, with Clara Kimball Young. Straight From Paris, five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY
June 5—The Traveling Salesman, five reels, with Roscoe Arbuckle.
June 5—The Wild Goose, seven reels. (Cosmo-politan Prod.)
June 18—White and Unmarried, five reels, with Thomas Meighan.
June 12—Appearances, six reels. (Donald Crip Prod.)
June 15—One a Minute, five reels, Douglas MacLean.
June 19—The Bronze Bell, six reels. (Thomas Ince-Vance Prod.)
June 26—Shame, five reels, with Ethel Clayton.
June 26—A Wise Fool, seven reels. (George Melford Prod.)
July 9—The Woman God Changed, seven reels. (Cosmo-politan Prod.)
July 10—Too Much Speed, five reels, with Wallace Reid.
July 10—The Mystery Road. (British Prod.)
July 17—Life, five reels. (Brady Prod.)
July 24—Behold! Blues, five reels, with Dorothy Dalton.
July 31—The Lost Romance, seven reels. (Wm. de Mille Prod.)
August 7—The Princess of New York, six reels. (Donald Crip-British Prod.)
August 14—The Whistler, six reels, with William S. Hart.
August 14—Passing Through, five reels. (Douglas MacLean-Pierce Prod.)
August 21—The Conquest of Canaan, seven reels. (Thomas Ince-Vance.)
August 21—Wealth, five reels, with Ethel Clayton.
August 25—True to Marry, five reels, with Roscoe Arbuckle.
September 1—The Hell Diggers (Wallace Reid), five reels.
September 4—The Great Moment (Gloria Swanson), six reels.
September 11—At the End of the World (Betty Comp.)
September 17—Dangerous Lies (Paul Powell British Prod.), five reels.
September 18—The Golem (Special), six reels.
September 25—The Affairs of Anatol (Cecil B. de Mille Prod.), nine reels.

FIDELITY PICTURES CO.
The Married Virgin, six reels. Frivolous Wives, six reels.

FILM MARKET, INC.
The House Without Children, seven reels, with Richard Travers. The Supreme Passion, six reels. The Ne'er-do-Well, six reels.

FIRST NATIONAL

GUIDE to CURRENT PICTURES

AMERICAN FILM COMPANY
Distributed Through Pathé Exchanges
Their Mutual Child, six reels, with Margarita Fisher and Nigel Barrie.
Sunset Jones, five reels, with Charles Clary.
Payment Guaranteed, five reels, with Margarita Fisher and Cecil Van Zuylen.

ARROW FILM CORP.
Woman's Man, five reels, featuring Romaine Fielding.
Love's Pride, five reels, featuring Ora Carew.
Bitter Fruit, five reels, all star cast.
The Golden Trail, five reels.
Bachelor Apartments, five reels, with Georgia Hopkins.
Tex, a feature series, five reels.
A Man From Nowhere, five reels, with Jack Hoxie.
The Very Young Man, five reels, with Ruby De Remer.
Luxury, six reels, with Ruby De Remer.
The Deceiver, five reels, with Carol Hollywood.
The Tame Cat, five reels, with all star cast.
The Man Who Tried, five reels, with all star cast.
Before the White Man Came, five reels, all Indian cast.

ASSOCIATED EXHIBITORS
Distributed through Pathé Exchanges
The Riddle Woman, six reels, with Geraldine Farrar.
The Devil, six reels, with George Arliss.
What Women Will Do, six reels, with Anna Q. Lillian.
The Rider of the King Log (Special Prod.),
The Road to London, with Bryant Washburn.

PLAYGOERS PICTURES, INC.
June 18—The Siren, five reels, with Arline Morrison.
July 10—Women Who Wait, five reels.
August 17—They Shall Pay, five reels.
Sept. 11—House Keeping Hearts, five reels.
Sept. 15—The Family Crest, five reels.
Sept. 25—Discontented Wives, five reels.

ASSOCIATED PRODUCERS, INC.
THOMAS H. INCE PRODUCTIONS
Homespun Folks, six reels, with Lloyd Hughes.
Lurie Lips, six reels, with House Peters and Florence Vidor.
Mother o' Mine, six reels.

J. PARKER READ, JR., PRODUCTIONS
The Leopard Woman, seven reels, with Louise Glauum.
A Thousand to One, six reels, with Hobart Bosworth.
Lover, six reels, with Louise Glauum.
I Am Guilty, six reels, with Louise Glauum.

ALLAN DWAN PRODUCTIONS
The Forbidden Thing, six reels, with James Kirkwood and Helen Jerome Eddy.
A Perfect Crime, five reels, with Monte Blue and Jacqueline Logan.
The Broken Doll, five reels, with Monte Blue.

MAURICE TOURENNE PRODUCTIONS
The Last of the Mohicans, six reels, with Barbara Bedford.
The Girl of the Matrons, six reels.

MACK SENNET PRODUCTIONS
A Small Town Idol, six reels, with Ben Turpin.
Home Talent, five reels.
May Sageday, six reels, with Ben Turpin.
Made in the Kitchen, two reels.
Love's Outcast, two reels, with Ben Turpin.

J. L. PROITCHINGHAM
The Ten Dollar Raise, five reels.

C. C. FILM SALES
The Victim, six reels.
Dangerous Love, five reels.
The Ringling Bros. of Paris, five reels, with Zazy Minta.

CREATION FILMS, INC.
For the Freedom of Ireland, five reels.

GEORGE H. DAVIS
The Heart of the North, six reels.

FEDERATED FILM EXCHANGE
The Midlanders, five reels, with Bessie Love.
Poeny of Top Hill Trail, five reels, with Bessie Love.
Hearts and Masks, five reels, with all star cast.
Good Bad Wife, five reels, with all star cast.
The Servant in the House, five reels, with all star cast.
Dangerous Toya, seven reels, with all star cast.

FORWARD FILM DIST.
Youth's Desire, five reels.

FOX FILM CORPORATION
FOX SPECIALS
Over the Hill, eleven reels.
The Virgin Paradise, five reels.
A Conn. Yankee in King Arthur's Court, eight reels.
Thunderclap, seven reels.

WILLIAM FARRUM SERIES
Drab Harlan, six reels.
The Sextants, six reels.
His Greatest Sacrifice, six reels.

PEARL WHITE SERIES
The Tiger's Cub, six reels.
The Thief, six reels.
The Mountain Woman, six reel.

WILLIAM HARRIS SERIES
Colorado Pluck, five reels.
Children of the Night, five reels.
Singing River, five reels.
The Lady from Longacres, five reels.

SHIRLEY MASON SERIES
The Mother Heart, five reels.
Lovelorn, five reels.
Ever Since I've five, five reels.

DUNSTIN FARRUM SERIES
The Primal Law, five reels.

BUCK JONES SERIES
To a Finish, five reels.

20TH CENTURY BRAND
Get Your Man (Black Jacks), five reels.
Play Square (Walker-Murphy), five reels.
Hicksville to Broadway (Eileen Percy), five reels.
When Love Will Do (Walker-Murphy), five reels.
Little Miss Hawkshaw (Eileen Percy), five reels.

GOLDWYN PICTURES CORP.
GOLDYN STAR PRODUCTIONS
What Happened to Rosey, with Nanook of the North.
The Song of the Soul, with Vivian Martin, a Met series.

B.F. ROSELLI PICTURES
Godless Men, seven reels.
The Great Lover, six reels.
Just Out of College, five reels.
Roads of Destiny, five reels, with Pauline Frederick.

GOLDWYN PICTURES CORP.
EXHIBITORS
Zorro,
Chance,
Seitz
Gasnier
Wm. H. HODKINSON CORP.
Distributed through the Pathes Exchange
ZANE GREY PICTURES, INC.
The 1" P Train, five reels.
The Fall of the Penn Hills, five reels.

BENJAMIN B. HAMPTON PRODUCTIONS
The Dwelling Place of Light, by Winston Churchill.
The Spenders (Harry Leon Wilson).

JOSEPH LEEVERING PRODUCTIONS
The Silent Barrier, six reels, with Sheldon Lewis.

DIAL FILM CO. PRODUCTIONS
The Tiger's Coat, with Myrtle Stedman and Law-son Luck.

LOUIS TRACY PRODUCTIONS
The Coast of Opportunity, five reels, with J. Warren Kerrigan.

ROBERT BRUNT PRODUCTIONS
The Green Flame, five reels, with J. Warren Kerrigan.
The House of Whispers, with J. Karren Kerrigan.

NATIONAL FILM PRODUCTIONS
The Kentucky Colonel, with Joseph J. Dawling.

IRVIN V. WILLAT PRODUCTIONS
Down Home, an All Star Cast.
Partners of the Tide, seven reels, Special Cast.

ROCKETT FILM PRODUCTIONS
The Truant, with All Star Cast.

PINCIPLE PRODUCTIONS, INC.
NEAL HART SERIES
Nov. 15—Skippy, five reels. Jan. 1—Danger, Valley, five reels.
Mar. 1—Gold, God's Gold, five reels.

JANS PICTURES, INC.
Madonna's and Men, six reels.
Love Without a Name, five reels.
A Woman's Business, five reels.
Woman of Pride, five reels, with Elissa Landi.
Man and Woman, five reels, with Diana Allen.
The Amazing Love, five reels, with Diana Allen.

VICTOR KREMER PRODUCTIONS
Valley, six reels, with All Star Cast.

BERT LUBIN
Honeymoon Ranch, five reels, with All Star Cast.

METRO PICTURES CORPORATION
MAY PICTURES
June 6—Home Smiff, six reels, with Viola Dana.
June 13—Heritage, five reels, with Viola Dana.
June 20—The Man Who Came to Stay, with Bert Llewellyn.
June 27—The Man Who Is Not, five reels.

J. STUART BLACKTON PRODUCTIONS
House of the Telling Bell, six reels, with Bruce Gordon and May McAvoy.
Forbidden Valley, six reels, with Bruce Gordon and May McAvoy.

JESSE D. HAMPTON PRODUCTIONS
Half a Chance, seven reels, with Mahlon Hamilton.
Her Unwilling Husband, five reels, with Blanche Sweet.

JEAN REED PRODUCTIONS
That Girl in a Million, five reels, with Blanche Sweet.
When We Were Twenty-one, five reels, with H. B. Warner.

ROBT. BRUNT PRODUCTIONS
The Devil to Pay, six reels, with Fritzzi Brunette and Roy Stewart.

PERREAUX PICTURES, INC.
The Emperor of Sandwich, four reels.

GEORGE B. SEITZ, INC.
Rogues and Robbers, six reels, with Geo. B. Seitz and June Caprice.

FEDERAL PHOTOPLAYS, INC.
The Killer from Kansan, five reels.
The Love of Egypt, six reels, special cast.

ARTHUR F. BECK
The Heart Line, six reels.

PLAYGOERS PICTURES CORP.
The Butterfly Girl, five reels, with Marjorie Daw.
What Women Will Do, five reels with Margaret Clayton.

PIONEER FILM CORP.
Indiscretion, six reels, Florence Reed.
A Man There was, six reels, Victor Segurton.
Beyond the Conquorors, six reels, Ora Carew.
Liquid Gold, six reels, Guy Empey.

SEITZ, INC.
The Western Bachelor, five reels, with William Fairbanks.
Oh! May Be Careless, Madge Kennedy.
The Forgotten Woman, Pauline Stark.
A Millionaire of a Woman, with Guy Empey.

HELEN KERRIGAN PRODUCTIONS
Shanghai Joe, with Kate Kane.

REAL ART PICTURES
SPECIAL FEATURES
The Soul of Youth, six reels, a Taylor production.
The Furnace, seven reels, a Wm. D. Taylor production.

STAR PRODUCTIONS
Sheltered Daughters, five reels, with Justin Johnson.
Two Weeks With Pay, five reels, with Bert Daniels.
A Nuisance in Time, five reels, with Wanda Hawley.
The Land of Hope, five reels, with Alice Brady.
Such a Little Queen, five reels, with Constance Binney.

UNIVERSAL SPECIAL ATTRACTIONS
Wolves of North, five reels, with Eva Novak.
Chested Love, five reels, with Carmen Myers.
The Man Tamer, five reels, with Gladys Walton.
The Beautiful Gambler, five reels, with special cast.
The Fighting Lover, five reels, with Frank Mayo.
The Thunder Island, five reels, with Edith Roberts.
Desperate Trails, five reels, with Harry Carey.
Three Kais, five reels, with Carmen Myers.
Short Skirts, five reels, with Gladys Walton.
Man Tracks, five reels, with Geo. Larkin.
Luring Lips, five reels, with Edith Roberts.

JEWEL PRODUCTIONS
The Breath of the Gods, six reels, with Tsuru Aoki.
The Devil's Pass Key, seven reels, with special cast.

ALICE JOYCE SPECIAL PRODUCTIONS
The Prey, six reels.

EARL WILLIAMS PRODUCTIONS
Diamonds Afire, five reels.
It Can Be Done, five reels.
The Silver Car, six reels.

CORINNE GRIFFITH PRODUCTIONS
The Whisper Market, five reels.

ALICE CALHOUN PRODUCTIONS
The Charming Deceiver, five reels.

ANTONIO MORENO PRODUCTIONS
Three Seven, five reels.

ALICE CALHOUN PRODUCTIONS
The Single Track, five reels.

SEITZ, INC.
Miracle of Manhattan, five reels.

SALIENT FILMS, INC.
The Shadow, six reels, with Muriel Ostriche.

S. & E. ENTERPRISES
It Might Happen to You, five reels, with Billy Mason.

W. J. SELZNICK ENTERPRISES
ELAINE HAMMERSTEIN STAR SERIES
Poor, Dear, Elisabeth, six reels.

LEWIS J. SELZNICK ENTERPRISES
TRAIL BLAZERS
Source, six reels.

S. & E. ENTERPRISES
It Might Happen to You, five reels, with Billy Mason.

W. J. SELZNICK ENTERPRISES
ELAINE HAMMERSTEIN STAR SERIES
Poor, Dear, Elisabeth, six reels.

EDWARD LEWIS PRODUCTIONS
Lakota, seven reels.

NATASHA PRODUCTIONS
A Beggar in Purple, six reels.

PATH EXCHANGE, INC.
EDWARD LEWIS PRODUCTIONS
Lakota, seven reels.

ZENA PRODUCTIONS
The Sage Hen, five reels, with Gladys Brockwell.

EUGENE O'BRIEN STAR SERIES
Worlds Apart, six reels.

DOUGLAS FAIRBAIRNS PRODUCTIONS
The Chicken in the Case.
A Divorce of Convenience, five reels.

WILLIAM FAVERSHAM PRODUCTIONS
Red Foam six reels, a Ralph Ince Special.
Who Am I? (All Star Cast.)

MARCUS ALFRED PRODUCTIONS
A Man's Home. (All Star Cast.)

D. N. SCHWAB PRODUCTIONS
Films Women, five reels, state right feature.
Girls Don't Gamble, five reels, state right feature.

UNITED ARTISTS CORPORATION
Sept. 5—The Love Flower, seven reels, D. W. Griffith production.

J. DER CLARE PRODUCTIONS
The Man of Zorro, eight reels, with Douglas Fairbanks.

W. EUGENE WALLACE PRODUCTIONS
The Love Light, eight reels, with May Pickford.

D. N. SCHWAB PRODUCTIONS
Sex Appeal, five reels, with Edith Roberts.

JAN'S PRODUCTIONS
Girl of the Big Life, five reels, with Edith Roberts.

THE VITAGRAPH CO. OF AMERICA
SUPER-FEATURES
Dead Men Tell No Tales, seven reels (Tom Terriss Production), All Star Cast.

G. T. TERRIS PRODUCTIONS
Black Beauty, six reels, all-star cast (Tom Terriss Production), All Star Cast.

THE VITAGRAPH CO. OF AMERICA
SUPER-FEATURES
Dead Men Tell No Tales, seven reels (Tom Terriss Production), All Star Cast.

THE VITAGRAPH CO. OF AMERICA
SUPER-FEATURES
Dead Men Tell No Tales, seven reels (Tom Terriss Production), All Star Cast.
EIXHIBITORS HERALD
September 24, 1921

SHORT SUBJECTS

COMEDIES
ARROW FILM CORP.

ARROW-HANK MANN COMEDIES, every other week, two reels.
ARROW-MURIEL OSTRICH COMEDIES, two reels.
SPOILIGHT COMEDIES, one reel.
ARDALT XRN COMEDIES, two reels.

ASSOCIATED EXHIBITORS
AMONG THESE PRESENT, with Harold Lloyd, now or never, with Harold Lloyd.

AWON FILM CORP.

JOY COMEDIES.

C. B. C. FILM SALES
HALL ROOM BOYS COMEDIES, two reels.

FEDERATED PLAYERS
CELEBRATED PLAYERS

DOMINANT PICTURES, INC.
NEW WED COMEDIES, one reel.

EDUCATIONAL FILM CORP.

CHESTER COMEDIES, two reels.

CHRISTIE COMEDIES, two reels.

Movie Mad.
Nobodys Wife.
Hey Rube.
Man About Woman.
Scrapped Married.
The Erkless Sex.
The Red Hot Love.
The Sheet and Snappy.
Sneakers.
Let Me Explain.
Southern Exposure.

TORCHY COMEDIES, two reels.

Torchy Turba Cupid. (Johnnie Hinze.)
Torchy Double Triumph.
Torchy Mixes It.
Torchy's Night Hood.
Torchy's Big Lead.
Crowning Torchy.

MERMAID COMEDIES, two reels.

Moonshine.
Holly Smoke.
Bugs.
The Greenhorn.
Grief.
Sunless Sunday.

VANITY COMEDIES, one reel.

GAYETY COMEDIES, one reel.

FILM SALES CO.

BILLY RUGE COMEDIES, one reel.

JOLLY COMEDIES, one reel.

FILM SPECIAL COMEDIES, one reel.

FAMOUS PLAYERS-LASKY

PARAMOUNT-ARBUCKLE COMEDIES, two reels.

PARAMOUNT-DE HAVEN COMEDIES, two reels.

PARAMOUNT-MACK SENNETT COMEDIES, two reels.

FIRST NATIONAL

CHARLES CHAPLIN COMEDIES.
A Day's Life, three reels.
A Day's Pleasure, two reels.
Shoulder Arms, two reels.
Sunshine, two reels.
The Kid, six reels.

TOONERVILLE TROLLEY COMEDIES, two reels.

FEDERATED FILM

MONT BARKS COMEDIES, two reels.
HALL ROOM BOYS COMEDIES, two reels.

FOX FILM CORP.

CLYDE EAGLE COMEDIES, two reels.

The Jockey.
"""" sweats.
The Sailor.
The Torador.
AL S. JOHN SERIES, two reels.
Small Town Stuff.
The Happy Poet.

GOLDWYN PICTURES
CAPITOL COMEDIES, two reels.
Why Worry?
Nothing to Think About.
Take It Easy.

EDGAR COMEDIES, two reels.

GOLDWIN BARE COMICS, one reel.

PINNACLE PRODUCTIONS, INC.

DAMPFOOL TWIN COMEDIES, two reels.

PINNACLE COMEDIES, two reels, with Max Robins.

METRO

NEIGHBORS, two reels, Buster Keaton.
The Haunted House, two reels, Buster Keaton.

PATHE EXCHANGE, INC.

VANITY FAIR GIRLS COMEDIES, one reel.

ROLIN COMEDIES, one reel.
ROLIN TWO REELERS, two reels.
HAL ROACH COMEDIES, one reel.
GAYLORD LOWY COMEDIES, one reel.

HAROLD LOWY COMEDIES, two reels.

PHOTO PRODUCTS EXPORT

FLAGG COMEDY RENEWALS, one reel.

RADIN PICTURES, INC.

JOHNNY DOOLEY COMEDIES.

REELCRAFT PICTURES

ALADDIN COMEDIES, one reel.

MIRTH COMEDIES, two reels.

SUN-LITE COMEDIES, two reels.

ROBERTSON-COLE

SUPREME COMEDIES, one reel.

SPECIAL PICTURES CORP.

COMEDYART, two reels.
COMICLASSES, two reels.
PLAYFLAY COMEDIES.

MORANTI COMEDIES.

CHESTER CONKLIN COMEDIES, two reels.

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES, two reels.

STAR COMEDIES, one reel.

VITAGRAPH

BIG V SPECIAL COMEDIES, two reels.

LARRY SEMON COMEDIES, two reels.
The Sportsman.
The Hick.
The Rest Collector.
The Bakery.
The Fall Guy.

JIM AUBREY COMEDIES, two reels.

The Mysterious Stranger.
The Nuance.
The Blizard.
The Tourist.

DRAMA

ARROW FILM CORP.

BLAZED TRAIL PRODUCTIONS, one every other week, two reels.

ARROW-NORTHWOOD WESTERN, two reels.

C. B. C. FILM SALES

STAR RANCH WESTERN, two reels.

DOMINANT PICTURES, INC.

WESTERN STAR DRAMAS, two reels.

PATHE

ADVENTURES OF BILL AND BOB, one reel.

TOM SANTTSCHI WESTERN, two reels.

HOLMAN DAY SERIES, two reels.

MAJ. JACK ALLEN SERIES, one reel.

PIONEER

NICK CARTER SERIES, two reels.

C. B. PRICE CO.

INDIAN DRAMAS, featuring Mona Dark-feather, one reel.

REELCRAFT PICTURES

TEXAS GUINAN WESTERN, two reels.

HUSSEY-GREYER-HUSSELL

FRITZI RIDGWAY PRODUCTIONS, two reels.

STAR DRAMAS, featuring Violet Merserrea.
Grace Cunard and others, two reels.
AL JENNINGS WESTERS, one reel.

NEAL HARD WESTERS, two reels.

SEIZLICK PICTURES

WILLIAM J. FLYNN Detective Series, two reels.

UNIVERSAL FILM MFG. CO.

RED RIDER SERIES (Leonard Chapman), two reels.

WESTERN AND RAILROAD DRAMAS, two reels.

SCENICS

EDUCATIONAL—Robert C. Bruce Scenics Beautiful, one reel (every two weeks).

EDUCATIONAL—Chesler Outing Scenics, one reel (every week).

EDUCATIONAL—Screenics, one reel (every two weeks).

EDUCATIONAL—Hughson's Bay Travel Series, one reel.

EDUCATIONAL—World Wandering, one reel.

PARAMOUNT—Burton Holmes Travel Pictures, one reel (every week).

PARAMOUNT—Yandervich Exploration Series, two reels.

REELCRAFT—Reliefcraft Scenics, one reel.

ROBERTSON-COLE—Martin Johnson Series, one reel.

ROBERTSON-COLE—Adventure Scenics, one reel.

SPECIAL PICTURES—Sunset Burned Scenic Stories.

MISCELLANEOUS

ARROW—Sport Pictorials, one reel.

C. B. C. SALES—Screen snapshot (bimonthly).

COMMONWEALTH—Spamh's Original Vodka VII Movies.

COMMONWEALTH—Spamh's Sermonettes.

EDUCATIONAL, one reel.

Golf, slow motion.

DIAG.

FAMOUS PLAYERS—Paramount Magazine, one reel (weekly).

FEDERATED—Scree snapshot.

GOLDWYN—Goldwyn Collection.

GREWER—Grewer Educational.

KINETO—Kinetoscope Reviews.

KINETO—Charles Urban Movie Clata.

KINETO—Urban Popular Classics.

PATHE—Topics of the Day.

PATHE—Pathe Review, one reel.

PATHE—Anchap's Table Cartoons, two-thirds reel.


RADIN—Brind's Wonders of Nature.

SELECT—Herbert Kaufman Masterpieces.

SELECT—Prime Color Pictures.

S. & E. ENTERPRISES—Cowboy Jazz, two reels.

SERIALS

ADVENTURES OF TARZAN SERIAL SALES

Adventures of Tarzan (Elmo Lincoln).

ARROW—Thunderbolt Jack (Jack Hoxie).

FOX—Fenton-Tamara; Bride 13.

FEDERATED—Miracles of Jungle.

PATHE—The Sky Ranger (Geo. B. Seitz and June Caprice).

PATHE—Hurricane Hutch (Charles Hutchinson).

PATHE—The Yellow Arm (Ruth Roland).

SEIZLICK—The Whirlwind.

UNIVERSAL—The Diamond Queen (Eileen Sedgwick).

UNIVERSAL—The White Horseman (Art Acord).

UNIVERSAL—Do or Die (Eddie Polo).

VITAGRAPH—The Silent Avenger (William Duncan).

VITAGRAPH—The Purple Riders (Joe Ryan and Elmer Fair).

VITAGRAPH—Fighting Fate (William Duncan and Ed Johnson).

VITAGRAPH—Hunted Dangers (Joe Ryan and Jean Muig).

VITAGRAPH—The Veiled Mystery (Antonio Moreno).

NEWS REELS

FEDERATED (once a week) Ford Weekly.

FOX NEWS (twice a week) at Fox exchange.

INTERNATIONAL NEWS (Mondays and Thursdays) at Universal exchanges.

KINORAMS (twice a week) at Educational exchanges.

PATHE NEWS (Wednesdays and Saturdays) at Pathe Exchange.

SEIZLICK NEWS (twice a week) at Select exchanges.

ANIMATED CARTOONS

THE GUMPS (Celebrated Players).

MUTT AND JEFF (Fox).

SPECIALS

EDUCATIONAL FILM CORP.

Modern Cinerants.
Valley of 10,000 Smokes.
Rube Rust—How He Knocks His Hams Runa.

The Race of the Ace (Man o' War).
Over eighty percent of motion pictures are tinted. Heretofore this has meant an extra operation in the laboratory but now

**Eastman Positive Film**

**WITH TINTED BASE**

makes tinting unnecessary. And there is no advance in price over regular Eastman Positive Film.

It's a new Eastman product but the response from the trade has been general and immediate.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

*All Eastman Film, tinted or untinted, is identified by the words “Eastman” “Kodak” stencilled in the film margin.*

**EASTMAN KODAK COMPANY**

ROCHESTER, N. Y.