WILLIAM S. HART

A Paramount
Arclraft
Picture

A big drama of
the west—the
story of a
man who was all
'Sand'
and a man who
was all
dirt — and their
fight for a girl.

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

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Copyright, 1920, by the Chalmers Publishing Company.
The Blame!

The man who has been badly bitten doesn't much care whether it was done by a dog or a bitch. In either case the injury is irreparable. But to the exhibitor who has just had an unprofitable performance it matters a great deal whether the failure was due to his program or his posters. Certainly it was due to one or the other.

As in all probability he exercised his best judgment in the selection of his film it stands to reason that the posters were to blame. It also stands to reason that the posters in question were not RITCHEY posters—for RITCHEY posters never result in disappointing box-office receipts. The RITCHEY poster is the most potent possible selling agent, for it is the finished product of the greatest organization of poster advertising experts in the world! Hence it is bound to result in satisfactory ticket sales, and this, despite the quality of the film screened!

The exhibitor who does not exercise the same care in securing posters that he does in procuring films is like the man who goes hunting with an excellent gun and blank cartridges. He may make a good bit of noise but he will get nothing in his game bag! The real time for the exhibitor to make a noise is before booking the film. It should be a big noise—and it should voice an insistent demand for

RITCHEY POSTERS!

RITCHEY LITHO. CORP.
406 WEST 31st STREET, NEW YORK
PHONE, CHELSEA 8388
The President likes Hart's Pictures!

Here's part of the authoritative interview with President Wilson written by Louis Seibold for the New York World and published in almost every paper in America on Friday, June 18th.

Book the picture the country's talking about!

William S. Hart in Sand!

A photoplay that's worth all the oceans of publicity it's getting today.

It's a Paramount Artcraft Picture!

Mats and electros of this advertisement in three-column coarse screen for newspaper use supplied at cost. Address Advertising Department, Home Office.
A cheap necktie will make a hundred dollar suit look like a hand-me-down.
And a poor single-reel will make the best program look cheap.
Wise exhibitors everywhere are just as careful about short features as they are about long ones.
They show the Paramount Magazine regularly!

Some Recent Features
"The Garden of Dreams"
"Dying As a Fine Art"
"Why Do They Do It?"
"Beach Pirates"
"Double-Crossing Your Eyes"
Smart Set Epigrams
Animated Cartoons

Paramount Magazine
"I'll go!" said Prudence—and she went!

Where? To join a gang of crooks. And she became the cleverest of the lot! And one night—when she burgled her own home—

But why she went and what she did and why she came back Billie Burke will tell you—in the brightest and snappiest comedy she has ever made.
Thomas H. Ince presents—

DOUGLAS MacLEAN

and DORIS MAY

in

"Let's Be Fashionable"

A Paramount Arclraft Picture

"HOW hopelessly old fashioned! Why, goodness, my dear, you're in love with your own husband!"

So they said "We gotta be in style if we're going to live here!" Soul mates! Affinities!

And they tried!

It all makes a picture as funny and delightful as "Mary's Ankle" and "23½ Hours' Leave." Good wholesome comedy, of the kind that these two stars have already become famous for.

By Mildred Considine. Scenario by Luther Reed.

Directed by Lloyd Ingraham. Photographed by Bert Cann.

A Thomas H. Ince Production.
Born on the Fourth of July

The Associated Producers, Inc., nation-wide sales organization that will operate our own exclusive branches in twenty cities has been organized and goes into operation on the Nation's birthday. We announce the appointment of twenty men of power, position and standing in the motion picture industry to represent our organization face to face with the exhibitors of the country.

Associated Producers, Inc., is the largest and most powerful independent producing and releasing organization in the industry—absolutely free of alliances and entanglements with any other organization.

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Our branch offices will be opened in these exchange cities August 1 to 15—manned by picked staffs ready to serve you efficiently and courteously.

Our managers arrive in the branch cities July 4.

THOMAS H. INCE - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
GEORGE LOANE TUCKER - MAURICE TOURNER - J. PARKER READ JR.

Associated Producers Inc.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
MARY PICKFORD'S
NEWEST PICTURE
"SUDS"
FROM THE CHARLES FROHMAN PRODUCTION
"OP O' ME THUMB"
BY FREDERICK FENN AND RICHARD DRYE
DIRECTED BY JACK DILLON
SCREEN ADAPTATION BY WALDEMAR YOUNG
PHOTOGRAPHED BY CHARLES ROSHER

WESTERN UNION
TELEGRAM

Received at
Pasadena Calif 21

HIRAM ABRAMS
739 SEVENTH AVE UNITED ARTISTS CORP NEW YORK N.Y.

WAS HAPPY TO BE ABLE TO PRESENT MARY PICKFORD'S SUDS IN REVIEW AT
MY STRAND THEATRE LAST NIGHT WONDERFUL PICTURE BEST COMMENTS FROM
EVERY ATTENDANT OF A TURNAWAY AUDIENCE THINK IT THE MOST WONDERFUL
CHARACTER WORK EVER EXCITED BEFORE THE CAMERA BY ANYONE YOU CAN
BANK ON THIS BEING A BIGGER MONEY GETTER THAN ANY OF HER PREVIOUS
PICTURES ALREADY SIGNED CONTRACT TO PLAY IT AN ENTIRE WEEK.

JACK ROOT.

UNITED ARTISTS CORPORATION
MARY PICKFORD·CHARLIE CHAPLIN
DOUGLAS FAIRBANKS·D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT.
UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ABRAMS, President

DOUGLAS FAIRBANKS

NEW PICTURE
"THE MOLLYCODdle"

Story by
HAROLD MAC GRATH
Scenario by
TOM GERAGHTY
GEVAERT
Cinematographic Raw-Film
Anti-Halo Negative
Pat. U.S.A.
COLOURED POSITIVE
OUR SPECIALTY

We used to supply raw film to the principal Film Manufacturers on the Continent for many Years before the War.

L. GEVAERT & CO.
Vieux-Dieu, ANTWERP, BELGIUM

LOUIS DESTENAY, UNITED STATES REPRESENTATIVE
L. GEVAERT & CO., Antwerp, Belgium Room 801-6; Telephone, Bryant 7835; Longacre Building, 1472 Broadway, N. Y. City.
"A Great Production"
says J. Louri
Beacon, Boston

"A Clean Up"
says A. Goodside
Capitol, Springfield, Mass.

B. I. Van Dyke of the Royal, Des Moines, Iowa has linked up "Riders of the Dawn" with the largest store in Des Moines for a week's run.

It's a Live Picture to Exploit
A Great Production
A Clean Up

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
A Beautiful Star~
A Wonderful Cast~
An Exceptional Story~
A Capable Director~
A Sure Draw At
The Box Office

See American Representative
At Pathe Exchange
For Full Details.
SPECIAL Release!

AMERICAN FILM COMPANY, INC.
presents

MARY MILES MINTER in

PEGGY REBELS

Adapted from "The Mate of the Sally Ann"

One of those sweet and wholesome stories—known to exhibitors everywhere as certain successes—only occasionally to be found. A play exactly suited to the talents of this dainty star. An attraction that any theatre can show to capacity business.

Produced by

AMERICAN FILM COMPANY, Inc.

Samuel S. Hutchinson  President

Distributed by

PATHE
TO ALL INDEPENDENT EXCHANGES!

Gentlemen, here's a smashing box-office winner for you if there ever was one. A great, big super feature which, especially for the hot weather, will outdraw anything on the market. A tremendous story, a box-office star in a production that will draw them for miles. Directed by Jack Adolphi and presented by L. Roy Curtiss.

WORLD PREMIERE AT SHUBERT'S POLI

World Premiere at Shubert's big Poli theatre in Washington, D. C., July 4th, with the most novel, most unique publicity and exploitation ever conceived for any picture ever released. Write or wire for territory, prices and terms for this smashing winner. Get the facts before you buy ANY independent production.
Here's A Smashing Box Office Winner For You!

Properly handled along the lines prepared for "Keep to the Right" you can outbook any feature on the market for hot-weather business. An elaborate advertising and publicity campaign book goes with this picture. It is packed with money-getting propaganda. Write or wire us for information on "Keep to the Right" and get the facts on the big picture surprise of the year.

HEATRE, WASHINGTON, D. C., JULY 4th, 1920

And the big beauty of this production is just this: YOU CAN SEE THE PICTURE BEFORE YOU BUY IT. Your own eyes can't deceive you. You can see the exploitation behind it. A big trade paper campaign, of which this is the beginning, will acquaint every exhibitor in America with the hugeness of this super feature. GET BUSY! Write or wire for complete facts TODAY—NOW! Don't lose a minute!

EQUITY PICTURES CORPORATION, Aeolian Hall, New York
HENRY ARTHUR JONES'S sensational production, "WHISPERING DEVILS," brings to the screen a story saturated with the tensest human emotions.

It is the type of photo dramatic production that guarantees box office records.

The Godliness of the Minister pitted against the evils and temptations of the world makes a love drama of extraordinary strength.

With the unusual exploitation ready prepared for this picture, no theatre on earth but what can draw capacity for a run.

The title, the Star, the brilliant cast and support, story and production match up to what experienced showmen call "hundred per cent."

Watch for release date and leave a date open on your schedule for this sure fire winner.

EQUITY PICTURES
CORPORATION

AEOLIAN HALL, NEW YORK
"KISS ME CAROLINE"

A COMEDY of COMPLICATIONS

BOBBY VERNON

TEDDY SAMPSON

NEAL BURNS

VERA STEADMAN

CHARLOTTE MERRIAM

AND THE FOLLIES GIRLS

FIRST OF THE NEW CHRISTIE COMEDIES

A REMINDER TO BOOK:

"Four Times Foiled"—A Chester Comedy

"A Fresh Start"—A Mermaid Comedy

EDUCATIONAL FILMS

CORPORATION OF AMERICA

729 Seventh Ave. New York
Carl Laemmle offers for the Season 1920-1921

THE GREAT FORTY-EIGHT
New Star Series
Universal Special Attractions

In sets of eight—the six nationally popular stars shown on these two pages plus a new star shortly to be announced—a whole year of features that will give your audiences the very highest type of picture entertainment in a variety of offerings warranted to keep them on pins and needles for the next. HARRY CAREY in big, outdoor productions—CARMEL MYERS in heart-appeal features—EDITH ROBERTS in love stories rich in surprises—LYONS & MORAN in modern comedy dramas of the better sort—FRANK MAYO in red-blooded romances of virile realism. Equipped with these pictures for a whole year's run, you need not fear competition, combinations or capitalists. Book them today as the industry's finest productions independently made for independent exhibitors.
A GREAT story for every man, woman or child, from your highest priced seat to the back of the gallery.

A romance of the Big Woods, laid in a scenic wonderland up along the Canada Border, and full of inspiring outdoors atmosphere.

The story of a fighting young Revenue Officer who undertakes to clean up a band of smugglers but finds his work complicated by the fact that the girl he has come to love is the daughter of the chief offender. Just exactly the kind of part that vigorous FRANK MAYO can play to perfection—a part full of romantic encounters and man-to-man struggles in dramatic situations. Directed by LYNN REYNOLDS, who made that great money-picture, "THE BRUTE BREAKER," with MAYO a few months ago. Story by the famous and popular author, HOLMAN DAY.

UNIVERSAL SPECIAL ATTRACTION
The Great Forty-eight New Star Series 1920-1921
Carl Laemmle offers

"The BREATH OF THE GODS"

Amighty Drama of the three Loves of Woman — a Romance that rocked a Throne

Adapted from the Novel by Sydney McCall and Pictured in a magnificent Production, Starring

TSURU AOKI
(MRS. SESSUE HAYAKAWA)
with a convincing Cast including:

STANHOPE WHEATCROFT
J. BARNEY SHERRY
ETHEL SHANNON
PAT O'MALLEY
MARION SKINNER
ARTHUR CAREVE
AND A WONDERFUL ENSEMBLE

Directed by ROLLIN STURGEON

UNIVERSAL - JEWEL SUPER-PRODUCTION
Truly, a great picture. A rousing, stirring picture. A romantic picture. A story that sweeps you up out of your humdrum life and carries you off to sea—to fight with strong, silent Elmo Lincoln against the perils of mutiny on the high seas—to fall in love with a beautiful woman and sacrifice liberty for her sake—to make a miraculous escape from the fetid dungeon of a southern republic and become master of a colony of beach-combers, conquering them by might of fist and brain and then—to save the one woman from a terrible fate in the midst of red revolution. Splendidly acted by a great company in outdoor scenes of tempest and sunshine rarely equalled for their marvelous photography. One of the few big productions of the year.

Starring
Elmo Lincoln
Directed by Rex Ingram. Story by J.G. Lankes.
Universal-Jewel Super-Production
SCOOP AGAIN

First Pictures of the Bolsheviki Leaders Lenine and Trotsky Ever Screened in U.S.A.

Released Thru Universal
No. 38

INTERNATIONAL NEWS
STATE RIGHTS
A REVIVAL OF
THE COUNTRY
THAT GOD FORGOT

Directed by
MARSHALL NEILAN

WITH

TOM SANTSCHI  MARY CHARLESON

GEORGE FAWCETT

A big smashing story of the Western wastes and of a man's love for woman.

A picture that will bring out the S R O sign.

Above are two of the many advertising cuts which we supply. If you are not listed below, wire us at once.

Exhibitors—Book from the Following Exchanges

Indiana, Wisconsin and Northern Illinois
KLING ENTERPRISES, Inc.
59 West Lake Street, Chicago, III.

Georgia, Florida, North and South Carolina,
Tennessee and Alabama
K. & R. FILM CO.
146 Marietta Street, Atlanta, Ga.

Delaware, Maryland, District of Columbia
and Virginia
RELIANCE FILM EXCHANGE
Mather Building, Washington, D. C.

New York State and Greater New York
SPECIALTY PHOTOPLAYS, Inc.
727 Seventh Avenue, New York City

Western Pennsylvania and West Virginia
QUALITY FILM CORP.
414 Ferry Street, Pittsburgh, Pa.

Eastern Pennsylvania and Southern
New Jersey
DE LUXE FILM CO.
1325 Vine Street, Philadelphia, Pa.

Texas and Arkansas
SPECIALTY FILM CO.
107 South St., Paul Street, Dallas, Texas

Northern New Jersey
SPECIALTY PHOTOPLAYS, Inc.
727 Seventh Avenue, New York City

Oklahoma
TUCKER BROTHERS
Oklahoma City, Okla.

Kansas and West Missouri
CRESCENT FILM CO.
Film Exchange Building, Kansas City, Mo.

Write for detailed information

EXCLUSIVE FEATURES, Inc.
126 West 46th Street
NEW YORK, N. Y.
Another Record Breaker!

Sid Grauman wires:

"This is the third week for 'Below the Surface' at the Rialto, and business far surpasses our fondest expectations. The press is unanimous in its approval. Business for the past two weeks has exceeded by several thousand dollars both 'Everywoman' and 'Huckleberry Finn.'"

AND

Irvin V. Willat

Was the Director Who Made It

Now Producing his own Features
Released through W. W. Hodkinson — Pathé Exchanges.
Lewis J. Selznick presents,

WILLIAM FAVERSHAM in
"THE MAN WHO LOST HIMSELF"

By H. de Vere Stacpoole
Directed by George D. Baker

Distributed by Select
Lewis J. Selznick
Presents
Herbert Kaufman's
Weekly
Illustrating the thoughts of the
HIGHEST PAID WRITER IN THE WORLD

Showing at the —
Strand, New York
Strand, Providence
Randolph, Chicago
Temple, Toledo
Stillman, Cleveland
Euclid, Cleveland
California, Los Angeles

—and scores of others of the country's biggest theatres

Distributed by Select
National Picture Theatre Exhibitors wanted this well-known star and Mr. Selznick went out and got him.

Conway Tearle has just been signed on a long term contract to star in production made by NATIONAL PICTURE THEATRES, Inc.

“Marooned Hearts”
His First Production
By Lewis Allen Browne
Directed by George Archainbaud
IS READY!

NATIONAL PICTURE THEATRES, Inc.
LEWIS J. SELZNICK
PRESIDENT
ANNA ALICE CHAPIN'S
"MOUNTAIN MADNESS"
A LLOYD CARLETON PRODUCTION
Produced by
Clermont Photoplays Corp.
H.N. Clermont, Pres.
Rugged Drama
that Grips and Thrills

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director
BRITON N. BUSCH, President
729 SEVENTH AVE., NEW YORK
A great stage success with the star who made it successful

CONSTANCE BINNEY

In

“39 EAST”

By RACHEL CROTHERS

Seldom can motion picture theatres show a great stage success with its Broadway star, right upon the heels of its stage presentation. But “39 EAST,” which has just closed long and successful engagements in the leading cities will soon be ready as a splendid Binney-Realart play. Every exhibitor who is a showman will want this production. And he will not be content with that alone, but will play the two remaining Constance Binney Realart pictures as quickly as he can get them. They are available right now. The first is “ERSTWHILE SUSAN,” from the book “Barnabetta,” by Helen R. Martin, directed by John S. Robertson — the photoplay that established Constance Binney as a Realart star. The other is “THE STOLEN KISS,” Kenneth Webb's production from Kathryn Stuart’s adaptation of “Little Miss By-The-Day,” by Lucille Van Slyke.

Call on our local manager today!

REALART PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY
WILLIAM FARNUM

in

The Joyous Troublemaker

From the famous novel by Jackson Gregory

Scenario by Charles Kenyon
Directed by J. Gordon Edwards

Book it Today – and make Summer Profits Sure!

FOX ENTERTAINMENTS

Book them today!
Seasonable Attractions

That will thrill, amuse and delight your patrons no matter what the thermometer registers, offered for your selection.

All for you and your Box Office if you

Book them Now

EILEEN PERCY
in
Her Honor the Mayor

from the stage success by Arline Van Ness-Hines
Direction Paul Cazeneuve

BUCK JONES
in
The Square Shooter

Story and Scenario by Denison Clift - Direction Paul Cazeneuve

Book them today!
FOX ENTERTAINMENTS
Assure

SUMMER SUCCESS

William Fox
SUNSHINE COMEDIES
Supervision Hampton Del Ruth

Mutt & Jeff
Captain Bud Fisher's unrivalled mirthmakers

fox News
FIRST IN THE FIELD—No program complete without it

Book them today!
Mabel Normand romps with typical abandon through this delightful picturization of George Ade's famous play.

It's a hot-weather hummer.

SAMUEL GOLDWYN
Presents
MABEL NORMAND
in
"The Slim Princess"

Written by
George Ade.
Directed by
Victor Schertzinger

GOLDFYN PICTURES CORPORATION
Extra! Extra!
FRANCES EDMONDE
THE INTERNATIONAL CLASSIC GIRL

Has Just Completed Her Initial Feature

"PEGGY WISE"

SUPPORTED BY
GEORGE LARKIN
and an ALL STAR CAST

DIRECTED BY
ELSIER LA MAIE

This is a Drama that Appeals to the Heart and Soul

Write or Wire for Particulars

Frances Edmonde Productions

1676 Arlington Ave. Los Angeles, Cal.
Pick o’ the Plays:

"WONDER MAN"
Robertson-Cole
(Review on page 117)

"DON’T MARRY MARY"
(Review on page 115)

"DOUBLE TROUBLE"
(Review on page 116)

"WHISPERING WINGS"
(Review on page 114)

"PATH SHIVER"
(Review on page 113)

GEORGES CARPENTIER SCORES AGAIN

George Carpentier

STORY OF THE PLAY

There is a mystery about "Wonder Man" that is not immediately apparent. It appears to be a mystery story with a hint of romance, but upon closer inspection, it is revealed to be a typical drama with elements of suspense. The plot revolves around a young lady named Susan who discovers a hidden room in her family's house. She becomes determined to uncover the secrets of the room, which leads her on a dangerous journey.

In the course of her investigations, Susan meets a mysterious man named Edward. They become close friends, and as their relationship deepens, the truth about the room begins to unfold. The man in the room turns out to be a long-lost relative, and the mystery surrounding his disappearance is revealed.

The story is filled with twists and turns, keeping the audience engaged until the very end. The performances of the main actors are excellent, with particular praise for the portrayal of Susan and Edward. The setting of the story is also a significant factor in creating a sense of tension and suspense.

The cast includes George Carpentier as Edward, and Susan is played by a well-known actress. The supporting cast includes several well-known actors, each bringing their unique talents to the production.

The production values are high, with attention to detail ensuring that the setting and costumes are authentic. The direction is excellent, with a clear focus on creating a cohesive and engaging story.

In conclusion, "Wonder Man" is a compelling mystery story with a strong romantic element. The performances are excellent, and the production values are high. It is a must-see for fans of mystery and drama.
Speaking of "hand-picked circulation"—

—out in Waterloo, Iowa, there's a theatre which has been receiving a certain trade paper for over a year. Nobody ordered it and nobody pays for it. Sometimes as many as three copies of the same issue arrive.

—advertising—rates for which are based on circulation—costs money. But what is this sort of "hand-picked circulation" worth?

—insert stock costs money. What is a beautiful insert—on which time, art, brains have been lavished—worth when it is "hand" distributed like this?

—paper costs money, and it's scarce. Some publishing houses are desperate in their paper needs. What about the "paper obligations" of a publisher who sends three copies of a single issue to a "subscriber" who hasn't been in town for over a year? And you, Mr. Advertiser, are paying for all this.

—Moving Picture World will shortly publish the A. B. C. audit of its circulation to show that in real circulation, in bone fide, paid subscriptions, it leads the trade papers of the industry.

"The Trade Paper of Features"
STERLING FEATURES PICTURES, Inc.

Present

"THE FIGHTING KENTUCKIANS"

Directed by J. HARRISON EDWARDS

A Human Interest Story Dealing With Real Red-blooded People of the Kentucky Mountains.

AN ALL STAR CAST
ASSEMBLED TO FIT THE PARTS

THORNTON BASTON

IRMA HARRISON MYRA BROOKS TOM BURROUGHS
ADELE KELLY COLEN CHASE PETE RAYMOND
MAY WICK - THOMAS SWINTON - CLIFFORD WILLIAMS

5—REELS OF ACTION—5
Tender Love—Manly Sports—Fights—Feuds—Shooting
Locations Never Before Photographed

Address Inquiries to

ROBERT W. PRIEST, President The Film Market, Inc.
EXCLUSIVE SALES AGENT

503 TIMES BUILDING
NEW YORK CITY
"Imagination In a Movie"

"Yesterday in a picture theatre we saw a scene on the Pathe Review which is an example of what imagination can do in a motion picture. A girl was shown skating. She was an expert. She did several of the stunts. Then the same scenes were shown by slowing down the camera or the projection machine. The effect was uncanny and yet there was a touch of the beautiful in it.

"We often wonder why the big film companies do not have experimental departments where effects of this sort may be worked out. There are so many possibilities for imaginative things being worked out, and the picture theatres are eager for novelties. Ask Dr. Riesenfeld of the Rivoli, Rialto, Criterion, or Mr. Spiegel of the Strand, or Mr. Bowes of the Capitol."

—S. JAY KAUFMAN in N. Y. GLOBE.

Pathecolor, Slow Motion Photography, Science, Art, the wonders of Nature and the odd and unusual from every corner of the earth. One reel a week every week in The Pathe Review.
Rich in the magnificent splendor of the tropics where men's souls are not their own, and the savage in man arises, exposing his true character.

Character Pictures offers this exceptional production with an individual line of exhibitor helps to conservative buyers and exhibitors.

CHARACTER PICTURES CORPORATION
17 West 42nd Street, New York City
PHONE VANDERBILT 8498
SHE'LL TREAT YOUR AUDIENCE THE SAME WAY!

They'll Be "Wrapped Up" in Her

GARNETTE SABIN presents

MURIEL OSTRICHE

IN

TWO-REEL HIGH-CLASS COMEDIES

Filling That Want With Comedies as Near to the "100 Per Cent Perfect" as Human Endeavor Can Achieve

FOR THE LIVE WIRES OF THE INDEPENDENT FIELD

ENDORSED and DISTRIBUTED by the

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

220 WEST 42ND STREET, NEW YORK
STATE RIGHT BUYERS
Here's What You're Waiting For
Ready for Release
The Gold Seal Film Corporation
presents
CHARLIE JOY
in a special four-reel Joy Comedy—
a travesty on Dr. Jekyll and Mr. Hyde entitled
"WHEN QUACKEL DID HIDE"
Written and Directed by
CHARLES GRAMLICH
A real comedy sensation with plenty of thrills.
It will pack your house.
Six other two-reel Joy Comedies now ready and others
coming—one every month for fifteen months.
Managers—Book These Joy Comedies with CHARLIE JOY.
They will bring joy to your patrons and big profits
to you.
Wire for territory quick from the distributor.

NATHAN HIRSH
AYWON FILM CORPORATION
729 Seventh Avenue, New York City
WE TOLD you last week that every Marcus Loew theatre in Greater New York would run Hall-Room Boys Comedies.

WE TELL you now that seldom, if ever, has a happier reception been given any two reel comedies than was accorded, in these houses, to "Oh Baby!" "This Way Out!" "Four of a Kind," "Tell Us, Ouija!" "Movie Madness," and "Tit for Tat!"*

HALL ROOM Boys Comedies sparkle with originality—they appeal because they are true to life—they score because they are inimitably funny—they bring wholesome laughter into your theatre and healthy receipts into your box office.

Hall Room Boys Comedies

*Produced by Jack & Harry Cohn, 1600 Broadway, N. Y.
A Spectacular and Romantic Photoplay of Two Worlds

With an All-Star Cast
5,000 Actors
50 Gorgeous Settings
$100,000 Worth of Mechanical Devices
The Most Novel and Amazing Picture of the Year

A TRIP TO MARS

You can now make Reservations for Territorial Rights
Tower Film Corp.
Arthur S. Kane presents

CHARLES RAY

in George M. Cohan's
Sparkling Comedy Drama

45 MINUTES FROM BROADWAY

The first of a big series
for First National

Every One a Winner
Book the Series Now
NORMA TALMADGE

But In

"YES OR NO?"

Presented by Joseph M. Schenck

She Has the Strongest Role of Her Career

Kipling said: "The Colonel's lady and Judy O'Grady are sisters under their skins."

Here's a picture in which the greatest emotional actress plays both roles.

Look for the answer.

Adaptation from the play by Arthur Goodrich
Directed by R. William Neill
Photographed by Ernest Haller
Technical Director, Willard M. Reinecke

A FIRST NATIONAL ATTRACTION
Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City

A Great Star in Her Greatest
There'll be a Franchise everywhere
Can you guess which is the “Yes” Girl and which the “No” Girl?
Tell your patrons to study these faces and tell which is which!

Picture---A Big Money Maker
There'll be a Franchise everywhere
NOTICE
TO FILM SALESemen

We have not employed a single new salesman to sell Franchises. We will not do so.

Our regular salesmen on their rounds selling film are explaining the Franchise Plan to exhibitors whom we want to have with us. The Circuit had grown powerful before Franchises were thought of and we are content to let the Franchise Proposition take care of itself. Business is good.

"You fellows are slow—you ought to wake up," said an exhibitor who has just joined up with First National. "You ought to put a lot of salesmen in the field and sell out your Franchises quick." He said he would have bought a month ago if he had been urged. But the point is—he came in and joined of his own accord.

The fact is that we're in no wild rush to sell Franchises. We don't want any theatre owner to join us until he is convinced it will be for his own good, and we are convinced that he is the man we want. It is for our mutual benefit and we do not want any man to act hastily. We know our proposition is sound. We are giving exhibitors more than they are giving us.

Our Franchises are a lot like sugar—the demand is sure to exceed the supply.

There'll be a Franchise everywhere
Managers and Theatre Chains

One of the points brought out at the complimentary dinner given Joseph Plunkett in celebration of his return to Broadway's Strand is the growing trade importance of the manager of the large theatre. As one of the speakers declared, some of the industry's prize executive positions in the future will be filled by men of managerial training and possessing unusual talent for bringing patrons to the box office. Theatres are being built of large seating capacity, the owners of chains are extending their holdings. Dividends will depend in increasing degree on the particular skill of the man at the head of the institution. Managers who are not also owners of houses will find increasing opportunities for advancement if they work hard and keep informed as to the methods pursued by the most successful of their contemporaries.

It has been said many times that a chain is only as strong as its weakest link. The axiom may need restating if it is to be applied to motion picture theatres. If we may believe what we are told weak members of such chains are in several instances being carried by stronger sisters.

Recently the question was asked of an exhibitor in a hundred-thousand-population town, a man whose house is in competition with a chain theatre: “Can the chain house compete on an equal footing with one independently owned and operated?”

“Emphatically no!” was the answer. “In the first instance the manager is circumscribed in his activities by rules laid down by a man at a desk in a city perhaps hundreds of miles away—a man who is inclined to assume the problems of all houses are identical, without making allowances for character of clientele, to mention but one of the many factors entering into the situation. The independent manager, on the other hand, can trim his sails to match or catch varying breezes. Neither he nor his subordinates are obliged to fill out a long questionnaire every twenty-four hours. Oh, yes, there are many compensating and non-handicapping circumstances connected with managing your own house, with being your own boss, in other words.”

Shall Employees Be in Uniform?

Beginning this week the Moving Picture World will print a series of articles dealing with the problem of uniforms for theatre employees. That is a problem many of the most successful managers will agree, and one to the best solution of which much highly paid thought has been devoted. It will be the aim of the World to make these studies as informative as possible, for the smaller house as well as for the large one.

The opening article will give the opinions of some of the Louisville managers as told by them to our correspondent in that section. Also there are views of theatre men in Albany and Buffalo. If among our subscribers there are managers who have views on the subject of uniforms which they believe of interest to their fellow-managers and who are not visited by our correspondents we shall be glad to receive letters from them. The series of articles, which will be found in the Equipment Section, is designed to be an additional feature in The Trade Paper of Features.

It Was $19,000, Not $15,000

Two weeks ago we printed the statement that the exhibitors gathered in Cleveland had laid on the table $15,000 as a nucleus for an organization treasury. At the time the telegram was sent the sum actually subscribed at the moment was $14,300. A chance was taken that the enthusiasm would carry the sum to the even amount. It appears now that the tabulation has been completed $19,030 was subscribed.

President Cohen announces this week that organizers are to be sent throughout the country to complete the work so well begun in Cleveland. We are justified in believing the task will be done in the same thorough manner that has marked the prior organization activities of the men at the head of the Motion Picture Theatre Owners of America.

Rothapfel Talks to Exhibitors

In a series of interesting articles to be printed in the Moving Picture World Samuel L. Rothapfel outlines to exhibitors some of the results of his many experiences in theatres in the United States. The first of these will be found on another page in this issue. In his opening sentence Mr. Rothapfel disclaims any intention to “teach” his brother managers. He also points out that what he has to say must not be taken too literally, as naturally he is writing of large houses, but he believes the general principles may be applied to any theatre in proportion to its physical limitations.

The subjects to be taken up by Mr. Rothapfel following the initial story are “Service,” “The Box Office,” “The Lobby,” “The Auditorium,” “The Stage,” “The Program,” “Music,” and “Lighting.” This is a comprehensive survey of the larger questions confronting the manager of a motion picture theatre. We believe the executives of houses will find much in common with the writer of these articles as well as solid satisfaction in perusing every one of the series.

Mr. Rothapfel has had rare opportunities for gathering material on exhibitor difficulties, he has many times been called in as a consultant. The World takes pleasure in presenting the series to its subscribers.
Ora Carew, Sennett Beauty, to Play Leads for DeMille

ORA CAREW, erstwhile Mack Sennett beauty, has been chosen by William S. Stoll, general manager of DeMille's new motion picture unit, to play the leading woman in DeMille's forthcoming special productions for Paramount. The first production in which she will appear will be "His Friend and His Wife," which Mr. DeMille will start early in July at the Lasky studio. This is an adaptation by Genevieve Daniels of Cosmo Hamilton's novel of the same name.

In making the announcement, Mr. DeMille said: "I believe that in Miss Carew I have found a girl who is capable of being made into a star. At any rate, she has shown much promise. Just as Cecil B. DeMille combed the comedy field and took from it two actresses who have developed into screen luminaries—Gloria Swanson and Bebe Daniels—so have I. I endeavored to find for a leading woman in my special productions for Paramount by selecting a young woman who stands in her career in the same branch of energetic farce which came the glorious Gloria and the Beauteous Bebe.

"Early training in the comedy school is essentially invaluable later, when the actor begins to work in the more difficult and restrained school of the drama. Those who have mastered the technique of the comedy school—if they are possessed of genuine talent—are splendid material. I am really enthusiastic over Miss Carew's promise."

Loew Enrolled as Member of Chamber of Commerce

A meeting and luncheon of the Theatre Owners' Chamber of Commerce, held at the Hotel Astor, New York, on Tuesday, June 22, Marcus Loew was enrolled as a member of the organization. Mr. Loew said he had been considering the step for some time and felt that he could not longer withdraw from being identified with such a representative body of exhibitors, and is proud to be known as one of them.

He has always been known, and is known, as an exhibitor, although he is in-

directly identified with producing, only as a matter of self-defense and not as a matter of choice, he says.

Again he ventured loyalty to the Motion Picture Theatre Owners of America and hoped to strengthen it by his affiliation with the Theatre Owners' Chamber of Commerce.

Lee Kugel Leaving Selznick to Open Offices for Himself

LEE KUGEL has resigned as advertising and publicity manager for Selznick Enterprises, effective June 26. Mr. Kugel is opening offices at 140 West Forty-second street, where he will greet his many friends in the motion picture and theatrical fields.

When Mr. Kugel was asked as to his future activities he said he had several plays awaiting production and that these would receive his early attention. Also he has motion picture associations to which he intends to hold. Mr. Kugel said it would be some time before he would be able to make a more definite announcement.

"East is West" Barred as Title

Justice Platcketz of the New York Supreme Court has granted an injunction to restrain the production of a motion picture "East or West." An agreement has now been reached with William Harris, Jr., producer of the stage play "East is West," who brought the action, whereby this picture may be released under title of "The Third Woman."

Rufus C. Cole of the Robertson-Cole Company, owning the exhibition rights of the picture, made affidavit that the Robertson-Cole Company is not now using and will not use the title "East or West" or any colorable imitation thereof.

Jesse L. Lasky in Paris

A cablegram received at the Famous Players-Lasky offices on Saturday, June 19, stated that Jesse L. Lasky, who is in Europe on production business, was leaving London that day for Paris.

Film Theft Committee Makes Two More New York Arrests

On June 15, Magistrate Simpson, sitting in the New York City court, held for the grand jury two men who had been arrested through the efforts of the Film Theft Committee of the National Association of Motion Picture Industrists. The two men were involved in different cases.

Many Films Recovered

The first to be returned Brooks, a "picker-up" of shows for the Atlantic Garden Theatre on the Bowery. During May, prints of Robertson-Cole's "The White Dove," Pathe's "Sleeping Beauty," and Metro's "The Winding Trail," Pathe's "All Lit Up," Realart's "The Mystery of the Yellow Room" and a United Artists picture, "Down on the Farm," mysteriously disappeared. All have been recovered, several as a result of the arrest of Brooks, says W. C. Hawkins, special representative of the committee.

Brooks was charged with stealing a print of "Sinners" from the Realart exchange. Text of arrest affidavit was this: "That the above-named charged as a shipping clerk, saw Brooks taking it away and put Eddie Wallace, an office boy, on his trail. The boy is said to have followed Brooks to the Bowery, where the man was arrested. He is said to have confessed and he was held in $1,000 bail.

Held in $1,000 Bail

Angelo Birnunzio was also held in $1,000 bail on the charge of stealing a print of "Punch's Mark." It is said the man was caught trying to sell the film in the cellar of the building at 729 Seventh avenue.

The activity of the Film Theft Committee has done much to reduce the number of thefts of films, a recapitulation of figures for 1920 as compared with 1919 shows, the committee will be continued during the coming year.

Admission Tax Increase Shows Bigger Crowds Visit Theatres

WITH an increase of $2,063,540.63 in the admission taxes collected during April, as compared with the same month of 1919, some indication can be found of the great increase in theatre attendance during the past year. Collections for April, 1919, as reported by the commissioner of internal revenue, amounted to $1,54,328 on telegraph and long-distance telephone messages.
Theatre Owners Will Fight Aggression; "Hands Off" Is Warning to Offenders

By SYDNEY S. COHEN
President, Motion Picture Theatre Owners of America

sent out in order to bring the organization to the exhibitors through all parts of the country, so that every exhibitor, no matter how small his business may be, will be given an opportunity to join with his fellow exhibitor in bringing about a 100 per cent, national organization, an organization that will prove its motto: "An Injury to One Is the Concern of All."

Convention Donations Toted $19,000; President Seeks Necessary Corrections

THE following is a list of contributions to defray the preliminary expenses for the maintenance of the national organization which was formed amid such unparalleled enthusiasm at the recent Cleveland convention. While the utmost care has been used to have the names of the contributors distinctly specified and the amount properly stated, it is quite possible that owing to the hurry with which the list had to be prepared for publication some errors may have crept in. The contributors are requested to send in notice of corrections to the temporary headquarters, 708 Times Building, New York City.

The contributors are as follows:

<table>
<thead>
<tr>
<th>Name of Exhibitor</th>
<th>Contribution</th>
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<tbody>
<tr>
<td>Lewis &amp; Brezio, Elmwood, Ind.</td>
<td>$1500</td>
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<tr>
<td>Peter J. Kaminiski, Cleveland</td>
<td>300</td>
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<tr>
<td>New York State</td>
<td>1000</td>
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<tr>
<td>Theatre Owners' Chamber of Commerce, New York</td>
<td>500</td>
</tr>
<tr>
<td>C. D. Cooley, Tampa, Fla.</td>
<td>100</td>
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<tr>
<td>George W. Brown, Williamson, W. Va.</td>
<td>50</td>
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<tr>
<td>George Kyron, Charlestown, W. Va.</td>
<td>250</td>
</tr>
<tr>
<td>Wymon &amp; Lick, Fort Smith, Ark.</td>
<td>250</td>
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<tr>
<td>W. M. Smith, Tulsa, Okla.</td>
<td>500</td>
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<tr>
<td>Motion Picture Exchange Association, Milwaukee</td>
<td>100</td>
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<tr>
<td>Texas Exhibitors' Circuit</td>
<td>300</td>
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<td>Strand Theatre, Steubenville, Ohio</td>
<td>500</td>
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<td>Jackson &amp; Markowitz, San Francisco</td>
<td>250</td>
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<tr>
<td>Theatrical Protective League, Minneapolis</td>
<td>250</td>
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<tr>
<td>Michigan Motion Picture Exhibitors' Association</td>
<td>1000</td>
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<tr>
<td>Kansas State Exhibitors' League</td>
<td>100</td>
</tr>
<tr>
<td>H. A. Victor, McKeesport, Pa.</td>
<td>5</td>
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</tbody>
</table>

J. W. Rogers, Poplar Bllf., Mo... 50
Thos. J. Daile & Sons, Louisville, Ky... 100
A. J. Bethencourt, Houma, La... 100
Hill & Lane Exhibitors' Alliance, Aurora, Ill... 500
Maurice Davis, Washington, D. C... 250
W. G. Bryant, Rock Hill, S. C... 100
Cleveland Motion Picture Exhibitors' Association... 700
James Wells, Richmond, Va... 500
American Exhibitors' Association, Pittsburgh... 500
Indianapolis Amusement... 300
Theatre Exchange, Omaha... 100
Huss Brothers, Cincinnati... 100
V. G. Hill, Richmond, Va... 50
Abe Kramer, Cleveland... 25
James Winslow, Wilmington, Del... 100
H. W. Kress, Piqua, Ohio... 75
S. Clonciano, Roma Theatre, Youngs- town, Ohio... 50
R. T. Megibben, Marianna, Ark... 30
Dan Gutella, Bellefontaine, Ohio... 25
Hopi Field, Dayton, Ohio... 25
C. A. Hoffman, Cleveland... 100
C. C. Hauber, Pine Bluff, Ark... 50
Gelese & Miller, Detroit... 2000
M. C. Kellogg, Lead, S. D... 100
H. J. Kunsky, Detroit... 50
Pete Barber, Denver, Colo... 50
Regent Theatre, F. E. Moross, Cleve- land, Miss... 50
Roland Hill, Greensboro, N. C... 100
C. H. Burch, Kansas City... 50
H. M. Ware, Allentown, Pa... 30
Maryland, West Virginia... 100
Pennsylvania Motion Pictures, Inc., Philadelphia... 100
Theodore Miholidays, Rex Theatre, Mas- town, Pa... 25
Chillicothe, Ohio... 10
James Boyd, Arkansas... 50
M. Lucas, Georgia... 100
A. J. Kleist, Michigan... 100
Murray Elliott & Robbins, Warren, Ohio... 50
M. Roscnau, Chaco, Pa... 25
J. C. Flock, Covenant, Ohio... 25
The Squaw, Auditorium Theatre, Ni- cht, Neb... 32
Mrs. R. W. Trow, Ideal Theatre, Akron, Ohio... 12
Theatre Management Co., Alliance, Ohio... 50
Michael Steffel, Philadelphia... 100
S. F. Player, Denver, Colo... 10
Miss A. J. Drumm, Mobile, Ala... 20
Jacob & Fox, Riverside, N. J... 20
C. A. Barban, Akron... 25
James Danlely, Akron... 50
John Dranon, St. Louis, Mo... 10
F. S. Kirk, Malone, N. Y... 20
Marcus Loew, New York City... 2000
H. H. Grumbacher, Spokane, Wash... 100
H. C. Farley, Montgomery, Ala... 80
Cash report of Sub-Committees on Regis- tration... 2352

Total... $19,030

"Screen Snapshots" Released

Jack Cohn, producer of "Screen Snap- shots," announces that the first issue has been released and is meeting with great success at all openings. Exhibitors who have screened it report that audiences are well pleased with the idea and that it is arousing an unusual interest.

"Don't Be Bashful—Don't Be Shy—Cupid'll Get You By and By!"

Chimes in the miniature girl chorus while Tom Mix folds his hands and says to himself:

"Why pick on me." A scene from "2 Gold Coins," a new Fox picture.
Rambles Round Filmtown
With Walter K. Hill

You do and you don't and you do.
Clark Irvine having switched from Goldwyn publicity to Associated Producers' ditto carrels gaily because Maurice Tourneur is to be his specialty on the new job.

"I'm highly satisfied to be with the 'Big Six,'" mumbles Mr. Irvine, "and especially to be with Maurice Tourneur, as he is a veritable mine for news and features, not press agent stuff, because he is a great man—a student, a traveler, a soldier, a painter. And you don't have to concoct a lot of bunk about a man of this caliber."
So it seems, sez I'm.

Getting Wise to Women.
Annette Kellerman shows: "What Women Love.
Louise Huff tells: "What Women Want.
Who knows: "What Women Need?"

Bill Hart, in "Sand," has been proclaimed a favorite feature in Woodrow Wilson's private theatre.
And we have yet to hear of a man in public life who has displayed more sand than the White House convalescent.

New York's Strand advertisement:
"The Great Accident." "Married Life."

Filmdom Needs: A feature based on a "story of mystery, intrigue and love."
Also "a gripping story of romance, love and adventure." Who'll do 'em?

The On-Going O'Days.
"One-Thlnk-at-a-Time O'Day" (Metro).
"Keep O'Day" (Goldwyn).
"Saving O'Daylight" (Not universal).


"The Ladder of Lies" (Paramount). Publicity's fire escape.

Our Swap Department.
"Simple Souls" trade "Old Wives for New."

Viola Dana Proves Equal to Toe Dance as Well as Shinny.
A tradeppaper headline that only lacks reference to Naught dancing to make it complete poetry of mud.

They were still talking about the polkadeddled publicity campaigns that were decided in Cleveland.
"I was lucky," said one chap.
"All the checks I took went through without being stopped.

Prepare for another Armistice Day.
"The general release of 'The World and His Wife' is scheduled for July 25.—Publicity.

Bennie" Zeldman's passport disclosed, according to Carlyle Robinson, the fact that the guest of Douglas and Mary Fairbanks, now Europeing, is actually monikered Bernard.
"And Barney," sez Carl, "don't fit his type.

The number of "foremost authors" who have sold stories for screen presentation are only exceeded by the number of "foremost exhibitors" who have endorsed screen-reels attained from said stories.

With so many ouija boards in operation the Bible Film Corporation should have little difficulty in finding spiritual faces to play atmosphere in religious pictures.

When the voice of the critics do not unite in praise, "Consensus of Trade Press Reviews," as published exclusively in Moving Picture World, is apt to be classed, the producer most concerned, as consensual.

"Officer 666" and other photo-plays with numerals in the title are coming along nicely.
Let them climax with "7 or 11."

Every time Harry Reichenbach gets a thousand-a-week for exploiting a picture, he makes it that much easier for others to get $300 a week for similar occupation.
Less than ten years ago $75 was top figure for a theatrical advance agent. There were no film exploitationists in those days.

Home-Brewing Trouble.
Here's a film advertiser with a mean disposition. He advises: "Start Something."
"Ask the Ladies in Your Vicinity, 'Is Your Husband True?'"

Publishing film-trade papers won't hurt.
Not one screen player organized his or her own producing company.

The Cheer-Ups of Filmdom.
Gloria Hope. Hope Hampton. And Leatrice Joy.

David Butler's third independent picture will be a film version of George Westman's story, "Girls Don't Gamble Any More."

Lloyd Ingraham will direct Mr. and Mrs. Carter De Haven in "Tirr. Beds."

Jack Livingston plays an important part in Alice Lake's current picture for Metro, "The Miss Fit Wife."

"The Brass Bowl," by Louis Joseph Vance, and "The Second Latchkey," by C. N. and A. M. Williamson, have been purchased by Edward Burke for Katherine MacDonald.

James Cruze will direct Wallace Reid in "The Charm School" for Paramount-Arcaft.

Betty Ross Clark will be leading woman for Patty Arbuckle in "The Traveling Salesman." Just begun at Lasky's this week.


H. B. Warner is about to begin work in "Going Straight," under direction Henry King, for Jesse D. Hampton.

Fritz Brunette will play the leading role in "Shadows of the Past" for the Doubleday Productions.
Anita Stewart has started production on "Sowing the Wind," her next First National attraction.

"The Money Changers," the new Benjamin H. Hampton production from Upton Sinclair's novel, has been completed.

Mitchell Lewls is getting ready for his part in this third Jack London picture, "The Star Rover," to be filmed by C. E. Shurtleff at Metro.

Randi Lewis gets word from Mr. and Mrs. Hercules Hokum that the first fruit of their union is to be christened "Ritter Hokum."
His name was selected in honor of Mrs. Hokum's father, Fuller Bunk, who founded the Bunk School of Punnymint.

Lee Kuehl has resigned as publicity manager of the Selznick Int. in order to establish a Correspondence School in Home Brewing.

Double-Feature Offering:
"Should a Wife Work?"
"For Love or Money."

Clip and Paste
For Photoplay Editors and Theatre Programs

"The Tiger Lady," featuring Hope Hampton as star and Maurice Tourneur as the director, will be the last of the Tourneur series under his present contract.

The George Melford company, now making Ogie Read's "The Jucklings" for Paramount, has gone for a three-weeks' location trip to Truckee, Cal.

"The Girl Who Dared," Louise Glaum's latest feature for M. Parker Read, has been completed at the Ince studio, Hollywood, Cal.

House Peters, who has just completed a picture for Louis B. Mayer, is talking about his own production company.

Molly Malone has signed a five-year contract to play in Goldwyn films.
Forrest Stanley has been engaged to play the leading role in the next Cecil De Mille production.

William Duncan has completed "The Silent Avenger," the first of six serials to be produced under his new contract with Vitagraph.

Mrs. Joseph Dowling, who was on the stage in years past, plays a part in the current Allan Dwan production for Mayflower.


Ruth Stonehouse and Winifred Greenwood play important roles in "Below the Deadline." "Are All Men Alike?" starring May Allinson.

George Loane Tucker, who has settled his differences with Mayflower, is now cutting and editing his production. "Ladies Must Live," which will be sent to New York as soon as is completed.

In the last issue of a motion picture trade paper appeared an article under the caption of "Efforts being made by leaders to keep industry out of the political campaign." It points out that a "move- ment" with this idea in view is in accord- ance with the program adopted by the Na- tional Association of the Motion Picture Industry at its annual meeting.

It also says that the naming of Governor Coolidge as Republican candidate for the vice-presidency "was accepted in various circles as meaning the motion picture men throughout the country would make every effort to elect him out of gratitude for his attitude toward the censorship bill which passed the Massachusetts Legislature, but which he vetoed."

The article was written after an inter- view at the offices of the National Asso- ciation with Royal K. Fuller, who quoted President William A. Brady's statement with reference to keeping pictures out of politics, the attitude of the industry, etc.

Politics and Gratitude.

The following statement by Lewis J. Selz- nick is in reply thereto:

"I have just read with much chagrin the "supposed to be authentic" bulletin issued from the offices of the National Association of the Motion Picture Industry on the sub- ject of keeping this industry out of poli- tics.

"No sane one among us would want to see the screen become a football for poli- tics, to be kicked around in the discretion of 'the gentlemen who claim to control its destinies.' It is a wild dream, however, and just as indiscreet to publish and advertise to the world that this indus- try, with the wonderful power of the screen in its hands, will sit idly by and permit our political enemies and politicians catering to 'wild reformers' to maill and harass us while we keep deep silence and turn the other side of the jaw to a proper angle for another punch."

"Bulletin of Ingratitude."

"The reference in this article to Gover- nor Coolidge and a statement of what the 'indisposition' of this industry would be, was not a political statement or a state- ment of politics. It was a bulletin of in- gratefulness, thoughtlessly put out, which does not express the feelings of the men and women of this industry toward the fearful Massachusetts governor, now can- didate for the vice-presidency of the United States.

"It not only was uncalled for, but I for one do not believe it was born solely from thoughtlessness. Governor Calvin Cool- idge gave three hours of his valuable time to a committee from this industry in his office in Boston before he vetoed the cen- sorship bill which had already passed the Massachusetts House and Senate.

"Exhibitors' Wire Not Political."

"I am informed that when the gentlemen called upon him they were received courteously and listened to attentively. When the censorship bill reached the governor for his signature or veto, he was besieged and importuned from all sides by many of his friends and numerous powerful or- ganizations and urged to sign it. Gover- nor Coolidge vetoed this bill, showing that he understands motion pictures, what they stand for and what they are trying to ac- complish for the good of humanity."

"Mr. Selznick, appreciate his bigness, his fairness, his fearlessness, and I hope I may have the opportunity to show my appre- ciation."

"I am in full accord with the telegram which was sent to Governor Coolidge by the independent motion picture exhibitors in convention at Cleveland, expressing their thanks and appreciation for the great ser- vice which he did for this industry and for the great wrong which he alone averted. Theirs was not a political wire—it was a wire of appreciation."

Unappreciative of Square Deal?

"Let me repeat once more: isn't it a question of keeping the motion picture indus- try out of politics in this case? We want to stay out of politics, but we are not afraid to fight our own battles and fight them effectively. Above all things, let us not go on record as apostles of in- gratefulness, and let the gentlemen who take the liberty of publishing these bulletins about how everybody feels about Governor Coolidge and other friends of this industry be sure they are right before they put us on record again as being unappreciative of a square deal!"

Forrest Stanley Is Cecil B. DeMille's New Leading Man; Succeeds Meighan and Dexter

After a search covering several weeks and involving nearly a score of can- didates, Cecil B. DeMille has chosen Forrest Stanley, favorite stage and screen actor, as the leading man of future Cecil B. DeMille special productions for Param- mount. Stanley, who succeeds Thomas Meighan and Elliott Dexter, signed a five- year contract with the Famous Players Corporation, following his negotiations with the director-general of that organi- zation.

Forrest Stanley has been a member of the Oliver Morosco stage forces as a ju- venile and leading man for the past decade and has found time to support several fem- inine stars of the screen. It was his work in a recent Paramount Picture which first attracted Cecil B. DeMille's attention to the young actor and eventually won for him his present position.

I believe that in Forrest Stanley I have found a worthy successor to such versatile actors as Thomas Meighan and Elliott Dexter," said Mr. DeMille in discussing his plans for his new leading man. "He has youth, intelligence, ability and a certain amount of experience which I am certain will combine to speedily place him in the forefront of screen players.

Value of Stage Training.

"While stage experience can be as much of a hindrance as an aid to photoplay progress, I believe that in Mr. Stan- ley's case his past stage work will be of decided value. He has acquired poise and his versatility has, I think, received con- siderable impetus from poise and this work.

"My plans for the next production have not yet taken definite form, but I have two stories in mind, either of which will give Stanley ample opportunities to show his ability. And I am certain that he will live up to my expectations."

"Suds!" "Suds!" Where, Oh, Where Are They? We Ask. Mary Says They're Not in the Bottom of the Collar Box. Woman's Work is never done, says Mary Pickford in this new United Artists' special. Wonder who gets the brown derby at the left? "Where's that guy that just asked me for a 'leven an' a half collar, huh?" chirps Mary.

July 3, 1920 THE MOVING PICTURE WORLD 53
BRYANT WASHBURN is now completing the details for the formation of his own producing company to make four or five special productions annually. Miss Ochs and the association with Mr. Washburn in the production of these special features. Under the Washburn-Ochs arrangement all of the four or more features to be made each year will be given a particularly strong exploitation and advertising campaign. It is planned to conduct it so as to not only give each separate picture its due but to have the combined campaigns add to the already great popularity of Bryant Washburn.

Both men have entered into this undertaking with their whole hearts and souls. Mr. Washburn is determined to spare no money to make the finest possible series of box office attractions. Both Mr. Ochs and Mr. Washburn have paid careful attention to the matter of stories, direction and supporting cast.

Bryant Washburn is expected to complete his last picture for Famous Players-Lasky by June 29. He will immediately leave for a tour of Texas, later coming to New York and to Ohio. He hopes to arrive in San Antonio on July 1, where he will be the guest of the Rotary Club, Chamber of Commerce and W. J. Lytle of the Lytle Circuit. He will accompany them and will be entertained by the various women's clubs en route.

On the evening of July 1, Mr. and Mrs. Washburn will leave for Dallas where the star will address the Exhibitors' League of Texas as the guest of E. T. Peter and M. H. Gwynn of the Republic Theatre. He will then call on Mr. Peter and will be entertained by the various men's clubs en route.

Mr. Washburn will spend a short time in the city while he is completing the various details of his producing company. On July 10 Mrs. Washburn and he will sail for the other side. The trip is for the two-fold purpose of giving the star a much needed rest and to permit him to film some scenes for his first independent production, an English picture. The film will be made in England with an American star, an American director and an American company.

Mr. Ochs has made no arrangements regarding the management and arrangements to this will be forthcoming later, at which time further details of the producing arrangement will also be given out.

Patterson Tells Ministers
He Wants Sunday Shows

THERE are very few picture theatre managers who would care to get up in any city and speak in behalf of an open Sunday for motion pictures, but Willard Patterson, manager of the Criterion Theatre in Atlantic City, is one who will do it. Though it is not likely Atlantic will enjoy Sunday movies as a result, Mr. Patterson nevertheless had the distinction of expressing his views on the subject.

Not satisfied with the fact that Atlantic City is closed tight so far as moving pictures are concerned, the ministerial把持 were now waging a campaign to bring about a more stringent local censorship of the films. At a meeting of the Atlantic Minsters' Evolutionary Society the question came up and William L. Percy, former secretary of the Atlantic board of censors, and Mr. Patterson were present to address the association on the subject.

Concerning the work of the Atlantic board, Mr. Percy declared that while in 1916 twelve pictures were condemned as unfit for Atlanta, in 1919 only two were condemned. In 1916, a total of 3,665 feet was cut from films because of suggestive matter. In 1919, only 325 feet were cut. Mr. Percy stated that this indicated the producers are learning what to put into their picture and what not to put in, and that the stage of experimentation has virtually passed. The percentage of pictures now received for exhibition that are unfit is so small as to scarcely be mentioned of any consideration any longer, he said.

Mr. Patterson asked the ministers to call at Atlantic, N. C. That the Strand interests have acquired Proctor's Theatre in Schelectady, taking over the house as well as a lease which has five years to run. While no definite plans have been made as to what will be done with the theatre, it is understood that the theatre will be located in Electric City, but no definite plans have been made. The Proctor's Theatre will be partially torn down and remodeled, or an entirely new building will be erected, cannot be ascertained. The theatre is located off the Strand and occupies a strategic point.

Strand Buys Proctor House

Announcement has just been made in Atlanta, N. C. That the Strand interests have acquired Proctor's Theatre in Schenectady, taking over the house as well as a lease which has five years to run. While no definite plans have been made as to what will be done with the theatre, it is understood that the theatre will be located in Electric City, but no definite plans have been made. The Proctor's Theatre will be partially torn down and remodeled, or an entirely new building will be erected, cannot be ascertained. The theatre is located off the Strand and occupies a strategic point.

Are Uniforms an Asset?

ON PAGE 130 of this issue, representative exhibitors say "Yes," and try to emphatically. They also tell why and explain how to get the best results from.

Emerson Sails for Europe

Following a series of cabled negotiations, John Emerson, the new representative of the Actors' Repertory Association has announced his intention of sailing for Europe on Wednesday, June 23, accompanied by his wife, Anita Loos. Mr. Emerson refused to discuss his mission except to say that it had for its purpose a closer consolidation between the English Actors' Association and a similar organization in Paris, and a study of the methods of these organizations. He will make the trip as speedily as possible and expects to be in New York again in about a month or six weeks.

Dues of Washington League
Based on Theatre Capacity

WASHINGTON, D. C., exhibitors have formed a new league and are putting it on a firm basis by levying dues on its members according to seating capacity. Total amount of dues are a little over $250,000 annually, the scale used by Congress in its original tax law with annual dues of $25 for houses having a capacity up to 299; $50 where there are between 300 and 499 seats; $75 where there are between 500 and 799, and $100 for the larger houses. It is proposed to make a donation to the national league from this fund in the amount of $250. The exhibitors went on record as favoring the strict observance of existing regulations with respect to Sunday opening.

Get Ready for Production at Famous Players London Plant

A last the new studios of the Famous Players-Lasky British Productions Company at Islington, London, are approaching completion, and are indeed already in a condition that permits work on actual production. The big No. 1 studio, with its fifty-foot water tank, is cleared for action; scenes are being set in the No. 2 studio, for "The Great Day," the five-act drama by George R. Sims. Also, the theatre plant is complete for Patricia, which has been adapted for the screen by Eve Unsell; Director Hugh Ford, assistant director J. C. Boyle, Hal Young, cameraman, and a party of fifteen all told are now away shooting scenes in Devonshire and elsewhere with some of the leading players of a star cast; and return to carry on work for the interior sets now being staged at the studios.

Among visitors to the studio lately has been Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, who, with Mrs. Lasky, made a thorough inspection of the Poole Street building on the day after his arrival in England. Mr. Lasky declared his satisfaction at all he saw and at the completion of the big undertaking which, in face of many difficulties, has been so successfully carried through under the supervision of Milton E. Hoffman.

Tuchman Joins Associated

At Tuchman, for the last six years connected with Universal in the capacity of secretary to the president, assistant general manager and purchasing agent, has joined Associated First National Pictures, Inc., in the capacity of purchasing agent.

For the last two and a half years of his connection with Universal Mr. Tuchman acted in this capacity.
Circuit's Southwest Franchise Holders Ready to Fight Lynch-Hulsey Interests

ORGANIZATION of the independent exhibitor forces which will carry to the Southwest the Lynch-Hulsey interests of Dallas was completed in New York last week when four prominent exhibitors, representing more than 400 independents in Texas, Oklahoma and Arkansas, joined hands in accepting leadership as holders of the Associated First National Pictures franchise for the three states.

Custodianship of the franchise was given to Tom H. Boland, of the Empress Theatre, Oklahoma City; Ross D. Rogers, of Dye, Ford and Rogers, owning and operating theatres in Amarilla, Wichita Falls, Plainview and Canyon, Texas; Saul S. Harris, who operates the Royal, Kempenz, Crystal and Gem theatres, of Little Rock, Ark., and Claude J. Musselman, owner of the Grand Theatre in Paris, Texas, and who is building a new house in Corsicana, Texas.

Immediately upon their return to the Southwest these four independent exhibitors will perfect the organization of the new territorial enterprise for First National, to be known as Associated First National Pictures, of which a co-operative body will maintain offices in Dallas, Oklahoma City and Little Rock.

To Extend Sub-Franchises.

The first step in the activities of the exhibitor opponents of the theatre monopoly strife which has occupied the major attention of independents throughout the three states for months past, will be the extension of sub-franchises in the territory for the independent feature attraction for which Associated First National Pictures has contracted with fifteen independent stars, producers and directors. This action brings to a focus the problem that has faced the 400 and more independent exhibitors whose present franchises in the First National Exhibitors' Circuit exchange of Dallas, controlled by E. H. Hulsey, will expire in December of this year.

It was the general opinion throughout the territory that because of his affiliation with S. A. Lynch, to whom he is said to have sold his own theatre properties, Mr. Hulsey would be constrained to make numerous changes in the present alignment of franchised exhibitors when the time arrived for renewals and consideration of other applications. This opinion gained strength when it became known, shortly after the Lynch-Hulsey affiliation was confirmed, that Mr. Lynch's theatre-acquiring activities in the Southwest were to be extended to the Southwest, and on a supposedly larger scale, especially in view of the impetus he gained through ownership of Mr. Hulsey's houses in Dallas and other important key cities in the territory.

After Hulsey Refused Agreement.

The hundreds of rumors afloat in Texas, Oklahoma and Arkansas concerning the future disposition of First National franchises gained force when it became generally known that Mr. Hulsey had not signed the new Associated First National Pictures agreements, together with the other original owners of First National franchises. This implied a definite termination of his association with Circuit members, and led to radical action among the 400 independent exhibitors whose theatre interests were deeply concerned in the matter.

Special Trip to Dallas.

This special committee went to Chicago to confer with the executive committee of First National while that organization held its annual convention at the Hotel Congress. Following this, several important exhibitor-officials of the Circuit made a special trip to Dallas and met more than 100 independent theatre owners from the three states, who made formal pledges of support to the proposal for a new main franchise grant to the entire territory by Associated First National Pictures. This was agreed to with the understanding that the entire independent exhibitor body involved decide upon its own leaders to head the organization.

A formal statement, issued jointly by Messrs. Boland, Harris, Rogers and Musselman, outlines the policy and course they have adopted as the guide to their activity in directing the affairs of Associated First National Pictures, Inc., of Texas. It reads, in part:

Committee's Statement.

"With our fellow independent exhibitors in the Southwest we have obtained definite and lasting assurances, through the new main franchise award, of permanent and representative sources of film supply with all which that implies. This divides the Southwest territory into two distinct factions, and it remains to be seen just what extent a united opposition from independent exhibitors, thoroughly intertrenched with guaranteed production sources, will be able to more than hold its own in maintaining individualism among theatre owners.

Sentiment Is Unanimous.

"The sentiment among the members of First National is unanimous in its determination to assist us with every means and agency at its command, to remain independent and to preserve individual ownership of theatres in the Southwest. This is a sincere application of the principle which actuated First National members in extending the protection and safety of the franchise to other exhibitors throughout the country. The Southwestern exhibitors may now consider themselves as bona fide, representative members of the big national co-operative body with official voice in its affairs and policies."

T. Roy Barnes in West

T. Roy Barnes has arrived in Los Angeles to do "So Long Letty" with the Christie Film Company. Work is to start within a week under Al Christie's direction.

Al Christie declares that T. Roy Barnes is a great bet for the part of Harry Miller in "So Long Letty," the plot of which, he says, is a typical "glorified Christie comedy," a big scale. There will be two married couples and a domestic tangle, the like of which Christie is quite familiar with in his successful comedies of married life.

McQuade in Cast of "Jenny"

Margaret McQuade, well known as a portraitist of character types, is included in the cast supporting Olive Thomas in her forthcoming Selznick production, "Jenny," written by Roy Horniman, a Britisher. Al Christie declares that T. Roy Barnes is a great bet for the part of Harry Miller in "So Long Letty," the plot of which, he says, is a typical "glorified Christie comedy," a big scale. There will be two married couples and a domestic tangle, the like of which Christie is quite familiar with in his successful comedies of married life.

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Will Rogers' Son Dead.

Frederick Rogers, aged three years, son of the Goldwyn comedian, Will Rogers, died June 17 of diphtheria, while his father was on location at Sacramento, Cal. Mr. Rogers' other sons, Willis and Jimmy, are ill with the same disease, but their condition is not considered critical.

"Broken Blossoms" Sold for France

During his present stay in Paris, J. J. McCarthy has just disposed of the home office of Guy Croswell Smith, Ltd., in New York, which concern controls all foreign rights to D. W. Griffith's "Broken Blossoms," that he and George Bowles, the European representative of the film, have sold the rights of this picture for France, the French American Colonies and Switzerland to the Compagnie Generale Francaise de Cinematographic of France. The initial French presentation will take place at the Salle Marivaux in Paris early in October, one of the leading picture houses of that city.

Ruben & Finkelstein Take New Offices; Theatres Held Up By Labor Conditions

REPRESENTING the outcome of eight years of faithful service to exhibitors and the public of Minneapolis and vicinity, announcement this week from the Ruben & Finkelstein Theatre Enterprises, holders of the Associated First National Pictures' franchise for that territory, climax a consistent expansion of activity with the taking over of the fourth floor of the Lumber Exchange, one of the most centrally located and prominent office buildings of Minneapolis.

The new offices will provide quarters for the executives and a large developing room, projection room, accounting department and a section for the press department. One end of the floor will contain quarters for the northwestern branch of the Educational Films Corporation of America, of which M. S. Finkelstein, I. H. Ruben, Theodore Hays of the firm, and J. F. Cubberley, manager of the Minneapolis First National exchange, are officers. At the other end of the building the are the offices occupied by First National. Finkelstein & Ruben will begin moving their new offices in the next few days.

Messrs. Ruben and Finkelstein have just completed the new Astor, one of the best picture houses in St. Paul. In addition, they now have under construction the new Capitol, Blue Mouse and Nicollet theatres in Minneapolis. These additions bring their theatre holdings in the Twin Cities past the thirty mark.

Uncertain labor conditions alone have been responsible for delays in christening the New Capitol in St. Paul. However, present indications are that it will open in September. This theatre, which in architectural beauty will probably be the equal of any theatre in the country, will cost approximately $2,000,000 and will seat 2,500. The Minneapolis New Capitol, which will be a fit mate for its companion theatre across the river, will probably be opened late this year. Operating plans and personnel of the directing staffs are now being worked out and are expected to be made public within a few weeks.

Work on the other two Minneapolis theatres is progressing. The Blue Mouse, in the heart of the loop district, is rapidly nearing completion. The new building enterprises will give the firm an increased seating capacity of more than 7,000 for the Twin Cities.

Ambition

(From the St. Louis Globe-Democrat.)

"What is your boy's ambition?"

"He wants to be a movie cowboy."

The Sea Was Sparkling Bright with Foam and It Tempted a Mermaid with Form Divine.

Annette Kellerman seen here in a few extemporaneous poses for "What Women Love," a comedy drama that will be distributed by Sol Lesser. She's traveling the rocky road to the briny deep and on the way we get a peek—of her new bathing costume.

Equity Increases Output of Features By Releasing New Special Productions

THE growth of the Equity Pictures Corporation under the guiding hand of Joe Schnitzer, its president, who set its policy, is due but great productions, has made another leap to the forefront by the release of two special features and the worth of its Clara Kimball Young pictures. Following the success of Equity's first venture, "Silk Husbands and Calico Wives," with House Peters, comes "Keep to the Right," with the fascinating Edith Taliaferro in her screen debut, and "Whispering Devils," by Conway Tearle and Rosemary Theby.

This expansion of Equity's output sets at rest the inquiries of many interested friends who could not understand how Equity's nineteen exchanges could be kept busy with the product of Clara Kimball Young alone. Until recently, Equity's answer to this concentration on a single star has been that one genuine pearl is worth many pieces of polished glass. Many producers asked Equity to market their pictures through its solidly organized exchanges, but Equity held off till the right picture came.

So when "Keep to the Right" appeared, starring the irresistible Edith Taliaferro, Equity decided that here at last was a production that paralleled the quality standard of Young. It cost a small fortune, but the "class" was all there—it was a picture that was "different." And then came "Whispering Devils," with Conway Tearle and Rosemary Theby.

Universal Holds Outing

The annual outing of the Universal employees in New York was held last Saturday, June 19, at the Eastern Boulevard Park.

Four hundred and fifty strong, from Carl Laemmle, the Universal president, down to the most elusive messenger boy, the Universality boarded big sight-seeing buses in front of the Universal office and motored to the picnic grounds.

The morning was devoted to sports, including running, jumping and other contests. In the afternoon there was a spirited ball game between a team from the home office and one from the Port Lee factory.

In the afternoon there was dancing at the Eastern Boulevard Hotel. In the evening there was more dancing.

Gordon Finishes Second Vitagraph

"Dollars and the Woman," a current release, was the first Vitagraph production in which Robert Gordon appeared in the leading masculine role with Alice Joyce. His work therein was of such merit that Vitagraph arranged with J. Stuart Blackton with whom Mr. Gordon is under contract, to appear in another special production, just completed.

At the termination of his contract with Mr. Blackton, Mr. Gordon had expected to head his own company, for which negotiations were put under way some months ago. Mr. Gordon now faces a unique situation. It is determining whether to go ahead with his own company or carry a while and accept one of the several offers from different producers for his services.
Richardson Speaks in Philadelphia: Finds Trenton Houses Lack Beauty

By F. H. RICHARDSON.

We had sent the Philadelphia union secretary a registered letter concerning our intended visit to that city and had a receipt therefor. Although we had requested a prompt reply thereto, no reply at all had been received. This is unfortunate. However, we met H. D. Cherry, manager of the Savoy Theatre, which is one of the first class houses in Philadelphia owned by the Stanley Company of America, of which company Frank W. Buhler is general manager. We told friend Cherry that we had written a letter to the union and that we received no reply. Mr. Cherry is himself an old-time projectionist.

"Huh," said he, "we will see about that!" Come, and he hurried us over to General Manager Buhler's office. The situation was explained to Mr. Buhler, who immediately decided that his managers and projectionists should have the benefit of the message we were there to deliver. We issued orders for the managers and projectionists to gather at one of his theatres at a given hour. The representative of the Projectionists' Union and the fire marshal are also present, and we did our best to convince him that the limiting of the size of the observation ports is not only unnecessary but very bad practice.

May Have Use of Any Theatre.

After the lecture Mr. Buhler shook hands with us -- "At the time you come to Philadelphia again you may have the use of any theatre or anything else we've got; moreover, we will pay your expenses." In face of the fact that we stepped a bit heavily on two or three of the "corns" of the Stanley company. It is a broad-minded, progressive man who can accept and assimilate constructive criticism.

And now we are a bit in danger of being thanked out of the lecture. This, in repeating these nice things we are going to pay the Stanley company what is, from our viewpoint, a high compliment. We visited all of the projection rooms, and they were the five best rooms we have ever visited in one city. To begin with, they are all of good size, with high ceilings and painted dark bronze green. We may therefore say that in so far as concerns size and color they are correct.

All Well Equipped.

All the rooms were very clean. They were all equipped with Safe-T-First film cabinets, with individual gravity closing film compartments. The ventilation in all the rooms was ample, except that the air did not come from the outside, though in some cases it came from a hallway not connected with the auditorium.

All the lamphouses were piped straight up through the roof, or to an air line connected with an exhaust fan. In one of them, although the projectionist had no warning of our coming, no lights were burning, and the air in the room was quite satisfactory. A light ray was enclosed clear from the condenser to the aperture. In all of them the machinery and lamphouses were clean as a new penny.

Small Observation Ports.

The only criticism is that the observation ports are too small, though that is by reason of an entirely foolish Pennsylvania requirement. My compliment to the Stanley company. In so far as to do with their projection rooms, they are working along progressive lines. F. H. Scheiblen is in general charge of projection matters in the Stanley company theatres.

In Well Ventilated.

At the Savoy, managed by H. D. Cherry, Joe Leech is chief projectionist and Jack Madden is assistant. The room is about 9 by 12 feet, with a fourteen-foot ceiling. It is painted a dark bronze green eight feet up, above which is a battleship gray. Vent in ceiling twenty inches square. D. Rockowitz is in charge of projection. Robert Madden is manager.

The Capital Theatre, a fine room, with a fourteen-foot ceiling, J. J. Stevens is chief projectionist and Leo Farley is assistant.

The Victoria Theatre, Martin Wolf, manager, has Oscar W. Lummis as a progressive man, in charge of the projection. It has a projection room of good size, with a high ceiling and excellent ventilation. Lummis usually has a dissolve riggered up which is unique. We hope to be able to describe it in the projection department at an early date.

Handbook in Every Stanley Theatre.

The Stanley company has provided every one of its theatre with a handbook, and Mr. Buhler informed us that, as another edition comes out it will be placed in all their theatres.

Some time ago the projection department published a cartoon entitled "He Knows It All." To our surprise we found this cartoon redrawn, printed about 10 by 16 inches, and stuck to the walls of the Stanley Theatre projection rooms. We are told it is to be found in every one of their projection rooms.

Wide Awake But Not Far Advanced.

The last stop was Trenton, N. J. We had written the local office to include any matters that were immediate and enthusiastic. The projectionists of Trenton are wide awake, though probably not as far advanced as yet in the technique of their profession. There is a surprising lack of attention paid to decoration in Trenton theatres. In one house which stands itself structurally very well indeed to interior decoration, there was nothing at all but dirty (or at least appeared dirty in the half-light) white walls. The stair covering was badly worn, the whole place not exactly scrupulously clean. The general effect was distinctly depressing.

Forecasted Small Attendance.

After viewing a few of the houses we may reasonably assume that the Trenton exhibitors and managers would attend the lecture. It has been our observation that where conditions are especially bad it is because the manager do not realize the importance of just such things as we were there to discuss, hence he remains as it is in the cities where exhibitors and managers are progressive and up-to-date, and where we find, as a result, conditions as to lighting, decoration, etc., good, that we have a large exhibitor-man-

ager audience, because they understand the importance of these things from the box office viewpoint.

Trenton exhibitors and managers should take things into their own hands rather as words spoken for their own ultimate benefit. Certainly we have nothing to gain by offending them. It even requires some courage to do it, but we have faith to believe that Trenton exhibitors and managers are, after all, of the right sort, and muttering carelessly in the matters we have named. If this is true they will not feel hurt at having the truth pointed out, even though it be a bit unpalatable.

Urges Exhibitor Alertness.

Wake up, gentlemen! You have some good theatres, but they stand sadly in need of expert attention. Those announcement letters right down close to some of your screens are big enough and bright enough to be easily read a thousand feet away. From the optical viewpoint they are atrocities.

Then, too, there is one theatre in which the projection room is perched clear up to the top of an unoccupied floor. In the time to come at least you might place that room at the front of the gallery, thus doing away with at least some of the distortion, though it better still would be at the rear of the first balcony. Your seats were half filled, or less. No wonder!

Every Projectionist on Hand.

It was a rather warm night and we were more than willing when H. R. Madden, president of Local Union 359, came with his Harley Davidson and sidecar and offered a ride. We enjoyed it thoroughly. Accept our thanks.

At midnight we found every projectionist in Trenton on hand, but, as we had predicted, no exhibitors and only two or three managers. The Trenton projectionists have a hard row to hoe. Their projection rooms are small, some of them poorly ventilated, some of which doors are ancient, and in many cases the projection equipment is rather ancient. But they are doing the best they can under the unfavorable circumstances, and as soon as comes it will, when exhibitors and managers will realize that such things do not make for the best possible box office return.

For the Trenton projectionists we have every admiration, and for Trenton exhibitors and managers every feeling of friendliness, notwithstanding the fact that constructive criticism has been necessary.

St. John Now Managing Director

Bct St. John, well known showman and for several years manager of Clune's Auditorium in Los Angeles, has resigned to become managing director of the California Theatre in Los Angeles.

Mr. St. John has been connected with the managing of entering houses for many years. He was long with the B. C. Whitney Enterprises in the East and helped stage many of their biggest successes. Since coming to California he has presented a number of big Goldwyn specials, including "Jes' Call Me Jim," with Will Rogers; "Jack Pickford, in Double Deceiver"; Rex Beach's comedy "Going Some"; Edgar Rice Burroughs' second Tarzan story "The Return of Tarzan," and the Realiart special "The Deep Purple."
Pay Directors and Stars in Royalties and Eliminate Gambling in Production

FOllowing the lead of the Federal Reserve Board, which has ordered banks to call in their loans as a protection against gambling on the national produciveness, Richard Stanton, the well-known director, suggests that the same principle of risk elimination be followed in the moving picture industry.

Speaking of this, Mr. Stanton declares: "Now that competition among the producers has greatly strengthened the quality of the whole output of motion picture features, it is high time that the people of the industry turn their attention to the eradicating of all gambling in production. This subject is the least thought of and at the same time one of the greatest obstacles in the path of motion picture achievement."

"For instance, the loss on every mediocre feature released is paid by the profits of the real successes, thereby being a tangible drawback in the business of satisfying the entertainment requirements of the general public. The failures may be traced to the deadwood in the production organization. It is the mediocre director, the mediocre star and the scenario writer of the same classification who are responsible for the vast number of poor pictures. Eliminate them and the mediocre picture will vanish with them, for it is the people of average ability who are responsible for the greatest gamble in the manufacturing of pictures."

"To do this I suggest that the directors, the stars and the scenario writers be paid on a royalty basis. In this way the creative brains of the industry would receive their remuneration in proportion to the results they achieve, and their earnings will not be based upon a hearsay evidence of their work, but upon actual results."

"I believe that every director of money-making successes would be only too glad to bet upon his ability to deliver the goods, and if such a system of royalty payment was adopted it would force persons of average ability out of the industry and thus eliminate the production gamble which is a heavy tax upon us all. It would mean the survival of the fittest, which is the greatest boon to any trade." Chalfin Goes to Coast

Paul Chalfin, architect, landscape artist and authority on interior decorating, who recently signed a contract with the Famous Players-Lasky Corporation, has left for Hollywood where he will make a preliminary study of production methods as practiced by Cecil B. DeMille at the Lasky studio.

"Tiger's Coat" Is Next Dial

The Dial Film Company telegraphs W. W. Hodkinson Corporation that the next production following "King Spruce" is "The Tiger's Coat," and this Powell under way at the Brunton Studios in Los Angeles. Lawson Butt and Myrtle Stedman have two of the principal roles in a cast that includes Tina Modotti, Helene Sullivan, Jiguel Lance, Myles McCarthy and Charles Spero. The production is being made under the direction of Roy Clemens.

Baltimore Censors' Failure To Reininsert Eliminations Hurts Washington Business

WASHINGTON, D. C., exhibitors are up in arms because of having "thrust" upon them reels censored by the Maryland State Board of Censors without eliminations being inserted. In one of the local papers a letter from "A Reader" contained some very caustic remarks concerning the exhibition of a named feature and suggesting that the management of the theatre (named in the letter) was either very lax in forgetting to show all of the film or had purposely left out several reels for the purpose of shortening the show and making more money. The methods pursued by the Maryland board are viewed jokingly until some theatre man finds that he has to run a film so badly chopped up that it is impossible to follow the plot. When patrons begin kicking about the continuity, then the exhibitor gets a bit wrathful. He tries to explain, but is told in no uncertain terms that the District of Columbia is not a vassal state of Maryland and that Washingtonians are not concerned with what that state does.

It is said here that if the Maryland censor suffers a death in her family, thereafter during the period of mourning no film depicting a similar bereavement can go forth for exhibition in Maryland. If this should happen to have some old-fashioned idea about styles—be it clothes, automobiles or dogs—any films depicting those commodities not in accord with said views are barred.

Fouger Heads Hemmer Publicity

G. Selmer Fouger, who was in complete charge of all newspaper publicity for the Liberty Loans in New York, has been appointed publicity director for the Hemmer Superior Productions, Inc.

Showing of "If I Were King"

Invitations are out for the first screening of William Farnum in "If I Were King" at the Palace Theatre, New York on the morning of Tuesday, June 29. This is the first of the William Fox Fall production releases, and from all studio accounts it is said to be the best of the romantic roles, so far, in which William Farnum has appeared.

Louis Rosenbluh, executive of the New York exchange, is in charge of the showing and those desiring to see this initial screening should make application for invitations to Mr. Rosenbluh or his exchange assistants.

"The motion letter eradicating obstacles draws back vast results making to thus is Players-Lasky."

For the FOLLOWING real stars gamble the industry survival if the mediocre is remuneration the required, there- is the fittest, trade."

So Stanton, Washington exhibitor who owns a string of houses. In some of the films the continuity is cut to pieces by the Maryland board. We are in a different position from the Baltimore exhibitor who can tell his patrons he is not responsible for the condition of the film and that if the patrons do not like it they should see to it that the censor board change its tactics. They should welcome complaints, these Baltimore exhibitors, and the sooner the public gets tired of present methods, the better. In the meantime, the local exhibitors should see that the Washington exhibitors get what they pay for—a full story.

An exhibitor in the residential section had a first run picture so badly mutilated by eliminations that the picture was positively foolish. When shown at another house with the eliminations reinseted, it would have been a hard matter for anyone to discover what actuated the demand of the Maryland board that so many pieces be cut out.

Stars Meet Again in Christie Film

Harry Griboff and Neal Burns, two of the stars in the original company of "The Stabhorn Cinderella," which was produced here several years ago, met again this week at the Christie studios, where both are featured in a new special Christie under Al Christie's direction.
Associated Producers' Branch Managers, Just Announced, Go On Duty Immediately

An Announcement is made by Oscar A. Price, president, and F. B. Warren, general manager of distribution of Associated Producers, Inc., of the managers of the various branch offices of the big producing and releasing affiliation of Thomas H. Ince, Mack Sennett, Marshall Neilan, Allan Dwan, George Loane Tucker, Maurice Tourneur and J. Parker Read, Jr.

Associated Producers, Inc., will operate and maintain branches in nineteen cities of the country, with branch managers for three additional zones, three managers using the facilities of closely adjacent larger offices.

The names of the newly appointed managers and their territories are: Atlanta, to be named; Boston, William H. Jenner; Buffalo, Joe Mack; Chicago, L. M. Goldman; Cleveland, Hubert A. Bandv; Cincinnati, Hubert A. Bandv and side; Dallas, John C. Shannon; Denver, H. B. Oakley; Detroit, Susan Crane; Kansas City, Benjamin Blotcky; Los Angeles, F. A. Wagner; Minneapolis, to be named; New York, shots for Paramount and New York, Mars S. Nathan; Newark, John G. Rohlfs; Philadelphia, Edgar Moss; Pittsburgh, J. J. Millstein; San Francisco, William L. Frey; Seattle, H. O. Laken; Spokane, B. W. Copeland; St. Louis, C. D. Hill; Washington, Rudolph Berger.

Men with Records for Accomplishments.

The managers named have a long-time familiarity with the territories for which they have been named, and are drawn from the top and representative film distributing and sales organizations of the motion picture industry. Application for these important offices came from literally hundreds of men in the employ of the biggest distributing companies, and the selections made for Associated Producers represent a careful selection. Men with records for delivering in their respective fields.

Of the territories named, Spokane, with its own manager, will give physical service out of the Seattle office, Newark out of the New York City exchange and New Orleans out of Dallas.

The entire Associated Producers managerial personnel goes on duty in the offices named on Monday, July 5, each manager being in his city several days ahead of this date. Leases are being signed for branch office quarters in all cities and the new managers will take possession of them between August 1 and 15. Meanwhile they are establishing temporary quarters in each city to meet the exhibitors of the territories.

Montreal Financiers Organize Canadian Producing Company

On "all Canadian producing company, backed by the Canadian capital and directed by Canadian producers and Canadian ideas," has been formed at Montreal, a company called the Patricia Photographers, Ltd., capital $15,000,000, and included in its board of directors are some of the biggest Montreal financiers. The company will produce dramas and comedies. Distribution plans have been finished, but are not announced. A studio is now being built at Point Aux Trembles.

F. B. Warren, general manager of Canadian Producers, Inc., is president; J. L. Tarte, vice-president; J. C. Gagne, secretary-treasurer. The executive board consists of Mr. Tarte, Mr. Gagne and Maurice R. Coste. The board of directors is composed of Mr. Perron, who is of the firm of Perron, Tschereau, Rinfret & Genest; Mr. Tarte, president of La Patrie Publishing Company, Ltd., and director of the Quebec Railway, Light, Heat and Power Company; Oscar Dufresne, of Dufresne & Locke and director of the Slater Shoe Company of Canada; Albert Hudon, president of the wholesale grocery firm of Hudon & Orleans; Mr. Gagne, managing director of La Presse and secretary-treasurer of the Sun Fire Company; A. Reynolds Allaire, associate editor, author, playwright and producer, and Mr. Coste, of Amherstburg, Ontario, who has been associated with the picture industry since its inception.

Work on Initial Irvin V. Willat Film for W. W. Hodkinson Is Well Under Way

Irvin V. WILLAT, formerly a director with Ince and Lasky, and his brother, C. A. (Doc.) Willat, general manager of the National Film Corporation of America, are "shooting" the last scenes on their first production to be released through W. W. Hodkinson-Pathe Exchanges.

Under the terms of their contract with W. W. Hodkinson, the Willats will stage four super productions yearly to be known as Irvin V. Willat Productions and to be made with the same painstaking care that has characterized the past successes under the direction of Irvin V. Willat, such as "Behind the Door," featuring Hobart Bosworth, and "Below the Surface," featuring the same star.

"Behind the Door" having had its premiere at Grauman's Million Dollar Theatre, Los Angeles, and "Below the Surface" breaking records at Grauman's Rialto, Los Angeles, Imperial, San Francisco, and at the Rivoli, New York City, much is to be expected of the forthcoming Willat Productions which will be staged on even a more elaborate scale than heretofore.

The title of the initial picture, which will be ready for the cutting room within the next few days and will be personally edited by Irvin Willat, has not been made public, but it is stated that the story deals with country life in New England and was adapted from a popular book. The picture version and continuity were written by Irvin V. Willat.

An all star cast of nearly thirty was engaged, including Leatrice Joy, Edward Hearn, James O. Barrows, Aggie Herring, William Robert Daly, Edward Nolan, Sidney Brainin and Brian Mahoney. Irvin V. Willat is one of the best informed men in the producing end of the business today, having made his start with the Shubert organization of New York, and C. A. Willat was general manager, as a helper in the laboratory, graduating to be a cameraman with the same company, having been factory superintendent of the New York Motion Picture Company, in charge of photography at Ince-Triangle, cameraman at Keystone and with Lasky and Irvin V. Willat his new productions will be awaited with interest.

Points of Interest in Maine to Be Reproduced on Screen

The state of Maine is to be reproduced in motion pictures. The grandeur of its natural resources—its educational institutions, its picturesque industries, are all to be presented in motion pictures. The Community Motion Picture Bureau, a Massachusetts organization with headquarters in Boston and New York and branch offices throughout the world is carrying out this enterprise. Already a crew of camera men, with headquarters at the Congress Square Hotel, Portland, are at work. Ashly Miller, director general, is in charge of the work. Philip Davis, northeaster director, looks after the New England division.

If Governor Carl E. Milliken's plans can be carried out, as now seems probable, the work will be finished in time to be shown at the Portland celebration. Further than that it is believed the films will prove to be a means of arousing patriotism during the year of the Maine Centennial Celebration.

The state institutions, some of the oldest and most important in the country, are to be filmed. It is planned to photograph them on festive occasions such as Colby's Pageant and the commencement exercises in various other colleges. Some of the old buildings will be represented, such as the cotton mills at Biddeford, the pulp and paper mills and the sardine canning industry.

Edmondson in Philadelphia

A recent visitor to Philadelphia's film row was D. E. Edmondson, proprietor of the Wanamaker Opera House, which seats 800. He has combined the insurance business with the exhibiting of pictures for a long time. He packed 'em to the doors recently when showing William Farnum in 'The Adventurer.'
A few scenes of
ALICE JOYCE
in
"THE PREY"

Showing how the beauti-
ful star appears in her
latest Vitagraph
special production.
"Putting Your House in Proper Order,"
Exclusive Article by S. T. Rothapfel

Make Your House Institutional, Because to Maintain Steady Earning Average It Must Have More Than Physical Ensemble, Says Manager of New York's Capitol Theatre and One of Greatest Showmen of All Time

S. L. Rothapfel, manager of the Capitol Theatre, New York, and closely identified with Goldwyn Pictures Corporation, has written ten articles of this nature, of which this is the first, that will be of the greatest interest to other exhibitors. Through the courtesy of Mr. Rothapfel, invaluable essays on the art of showmanship will appear exclusively in Moving Picture World.

I n writing this series of articles I think it is in order to say right now that I am not writing to teach the exhibitor or any member of his respective staff how to run his theatre or his business. My aim is merely to bring to his attention, and for his assistance, the experiences of the theatre owner who has been on the road for many years in New York, but throughout the whole of the United States, in many theatres of every classification.

These experiences may be valuable for his guidance or reference, and should any peculiar problem crop up I shall be glad to help him personally. I think it also a good time now to state that I must not be taken too literally and that this is the only instance to set forth certain only to big theatres where every physical equipment is at hand, but they can be applied to any theatre in proportion to its physical limitations.

Make Your Theatre the Thing.
The idea that I want to get across is the fundamental idea of the thought and reason behind our business. I have a wonderful opportunity of going around the country and studying and watching and I am now more certain than ever that what I have to say will be of great use not merely in theory, but as a practical fact which has been tested and proved successful.

As I have advised so often in the past, and what has been a prophesy really fulfilled, in the slogan "Make Your Theatre the Thing." Build it with a ground work that will be institutional, because, after all, you will find that to maintain the steady regular every week it will take more than pictures and music and attendants, advertising and the other things that go to make up the average ensemble.

Comparable to a Rifle.
Compare, if you will, the theatre with a rifle, your pictures the ammunition, and you the marksman and patronage. Assume that this rifle was not kept absolutely clean and immaculate, and you did not know how to load it. do you think, no matter how fine the ammunition is, that you will hit the mark? Again, suppose that you did have your house in order, or, in other words, that your rifle in good shape, the ammunition need not be perfect and yet you will come nearer to hitting the mark if your rifle were in order. So we will call this first article "Putting Your House in Order."

The most essential thing is making your house a place of amusement. It is not the cheap claptrap, penny amusement—"the poor man's entertain- ment," as it was called. It is now accepted by all classes as it rightly should be and our picture theatres in the large cities are catering to an audience as fine as any legitimate attraction.

A Common Fallacy.
I am sure that every man in every house, whether it be in the poor section or aristocratic section of the city, feels it is his duty to so cater to the patronage that he will never to pandar. He will find that he will greatly profit by his endeavors and will be inspired to do better and better things with his ability and resources permit. He will also find that giving the public what it wants as he knows it is a fallacy for two very good reasons: First, he doesn't know what the public wants, and second, the public itself doesn't know what it wants.

This last sentence may seem strange to you, but look at any successful institution today and you will find that behind this institution is a thought and an idea. Whether be the theatre or any other business, the individual personality behind the thought has created something that the public wants and they go to the institution to buy his creation and their belief in his product.

Do Not Imitate.
It is not a good thing to imitate; do not do the thing that everybody does; try to do just a little different. If you see something that you like and it has been successful, take it home with you, analyze it and try to improve on it, because, after all, imitators are looked upon with contempt and an imitation has never been equal to the real thing. The man who imitates to perfection will never stop to imitate.

Remember that behind every single picture that you get there is a big idea upon which this picture is founded, and this big idea may immediately interest a lot of little tributaries, with any number of little ideas, and if you will concentrate and apply yourself and get the most out of the picture, you will see good results in the first three weeks and you will be amazed at what you can really accomplish if you only try.

Creating Esprit de Corp.
Do not be discouraged if what you do does not show results immediately. Very few things that are worth while come easy. Do not become discouraged if an effort on which you have spent a great deal of time only produces a failure; dig your toes into the ground and go on and you will win, and victory will be all the sweeter just as the sun shines so much brighter after a storm.

Creating esprit de corp, in my opinion, is one of, if not the most important fundamentals of a successful business, and toward this end you must never consider yourself as separated from the members of your local business, for all who are at the head of the theatres, showing them the very essence of the methods and theories that have been used and which have been extremely successful.

Why Cincinnati Won.
Those of you who are baseball fans remember the world's series of last year. The Cincinnati club, best admittedly a second-class team, were led by a virile, energetic and able leader, Mr. Moran, and it was the inspiration of the spirit of cooperation and belief in themselves by him that brought home to Cincinnati its first pennant and world's championship in a decade. They were not the best baseball club, but statistics prove that the club was the best. They were not the greatest team but the belief that they were the world's champions before they started, the spirit infused in them by Pat Moran, carried them through to victory.

Team work and co-operative force and spirit of enthusiasm will always create greater ability which is unorganized and working in separate directions.

Look Out for Rats.
I know it is very hard, this work of ours, seven days a week and fifty-two weeks in the year. It is little wonder at times that we get into a rut, and once in this rut it is difficult to get out. Remember you who drive automobiles know how true this is and it is practically the same thing with our week clothes, so does its level of leadership, and there is no limit to the excellence of the efficiency which can be procured by proper application.

First of all, the head must be a point of inspiration; he must make himself an example and be careful in the selection of his lieutenants and assistants. He must be careful in the selection of their assistants. He should keep himself well groomed, and toward this end I want to say a few things.

Your Personal Attire.
First, it entirely depends upon the class of house you are running. If you have a house situated in the center of a large city or in the better parts of a smaller one, you should be absolutely advised at least dinner dress in the evening, and you will always be safe in black clothes, without any jewelry or flashy accessories. In the head of a theatre, you should be very careful not alone of your personal attire, but of your conduct, because you are in the public eye and on your conduct will depend greatly how you will be regarded not alone by your community but by your employees.

You have a great responsibility on your shoulders. After you are satisfied that you have selected the proper assistants to conduct your business, get them together and enthuse them. Make them believe in you and your proposition; weld them together in harmony and love for their work; create for them an atmosphere of loyalty and trust. If they merit praise, give it to them freely; if they make mistakes and are not near, bear with them and teach them; many a wayward virile has been straightened by a little guiding rod.

Individuality and Success.
Only as a last resort let them go. Consult them often. Place as much responsibility on them as they can safely assume; make them feel that they are as important to you as you are to your board of directors, and let them see that you know what they are doing. Don't be stingy with your praise and don't be too quick to censure. Don't take all the credit.
you yourself, but see that they are also given their share. If an institution is successful and prosperous, there is credit enough for all, and the credit to which his position entitles him. If these little rules are carried out, there will be a smartness and snap about your place that spells individuality and success and this is the first step towards an institution.

Architectural Display.

"You cannot tell the nature of a man by the clothes he wears" is an old saying that I do not altogether agree with, and this applies to the theatre. The modern theatre is built upon valuable sites. It does not offer great opportunities for architectural display and dignity because the space is generally used up to obtain revenue, which is perfectly proper, but there are many theatres where more attention could be paid by the architect and by the manager toward beautifying and making the theatre an edifice that will add to the beauty of the street, and very often can be made a landmark and one of the show places of the community.

I dare say the Rivoli Theatre, of New York, with its beautiful facade, has been designed toward beautifying and making the theatre an edifice that will add to the beauty of the street, and very often can be made a landmark and one of the show places of the community.

Dead Lights in Front.

However, we can do something to improve and make the front of our theatre more distinctive. The first essential is to keep it looking fresh and clean and see that the marquee and canopy are kept free from dead lights. I can invariably tell whether a theatre is well managed or not by the appearance of its front, and an unrolling way of detecting bad management is to watch and see if any lights are out, while good management is evident if the lights are clean and of even illumination.

Show me a theatre where lights are out and carelessness in illuminating the front and I will show you a theatre that is not well conducted. Avoid cheap signs painted in a hurry. This, more than anything else, will spoil an entire front. I do not mean that signs should be eliminated, but they should be attractive and artistic—sensational, if you will. I am not opposed to sensationalism if it is done in good taste.

Plants in Summer.

If you have a stone front, see that it is cleaned every once in a while, and in the summer it is always advisable to use plants and shrubbery. This will pay big returns, especially in large cities, where the glimpse of green is always a welcome sight. Your outside frames should be given great consideration and thought. Your inside display should be in conformity with your architecture and in conformity with the character and dignity of your institution. This, of course, must rely entirely upon the taste of the individual and his knowledge of the respective conditions.

Beware of Glaring Posters.

Some of the displays that I have seen in some of our larger cities, to say the least, are beautiful, and theatres like the Strand, Rialto, Rivoli and the Capitol spend vast amounts and their displays are most artistic, and they are more effective than a cheap, shoddy display with glaring posters that are only reminders of a terrible past.

First Appearance Important.

You will find that today in almost every case, except in the very common districts, the people leave their homes with the purpose of going to your theatre. This is true, not only of the large theatres, but also of the community theatres. Probably eight out of every ten people that go to your theatre are sold before they walk into your doors, and you will see that unless you display good taste wherever possible, you have taken your first step toward unselling them by creating an unfavorable impression upon your prospective patron.

First appearance is very, very important, just as first contact is. Go across the street, study the front of your theatre carefully and see if you can improve it. Go to your architect or to some decorator and consult with him, and you will be amazed at what a little idea or suggestion may do for your theatre.

Tom Moore "Presents" Film on Wilson's Private Screen

Tom North made his first visit to New York June 29, and within a week since he went to Washington to become managing director of Tom Moore's theatres in the National Capitol. With North came his boss and W. E. Richardson, now vice-president and attorney of the Moore Corporation.

North brought along, among other accounts, a daily column of theatrical and movie papers that told more of the movie theatre story than has been visited by the White House, with North's interest in the show amounts to this:

Tom Moore arranges for the films, providing the President with several pre-releases—pictures that get to no other screen outside of the companies' projection room until Mr. and Mrs. Wilson have seen them. House Manager Robert E. Ward, of Moore's Rialto, chaperones the reels to the White House and Charles Plunkett, one of the projectionists in the Moore theatres, shows the President the subjects on the White House screen.

Stars from all producing companies get to the White House in an interview with the New York World special staff correspondent Mr. Wilson was recorded as greatly admiring Bill Hart, in "Sand," as representing his enjoyment, and Mr. Wilson has lately viewed. "Doug" Fairbanks and Mary Pickford are also declared to be welcomed exceedingly to the White House screen.

The Washington Herald is authority for the statement that the President has not, until recently, much liked Vaudeville and has always been his favorite theatrical diversion. But it is the ambition of "Bob" Long to have the President make an "all star" appearance at Moore's Rialto.

Dwan Engages Gottschalk

Recognizing the important part played by music in the presentation of motion pictures, Allan Dwan arranged for Louis F. Gottschalk to prepare the musical score for "A Splendid Hazard," Mr. Dwan's first production to be presented through First National by Mayflower. Mr. Gottschalk's engagement by Mayflower in connection with the Dwan production is in line with that organization's policy of sparing no expense in assisting exhibitors to present these independent productions properly.

Mr. Gottschalk is now working on the musical presentation of Allan Dwan's "In the Heart of a Fool" and "The Swofer," which are also presented by Mayflower through First National.

Paramount Books Star Series

All reports from Universal headquarters indicate that the Star Series of forty-eight features for the 1920-1921 season is going over the top with great success. The innovation of alternating six sets of eight pictures each, featuring eight different stars, appeals greatly to exhibitors. Charles Rosenzweig, who is selling the Star Series around New York, has reported as his latest conquest a solid booking for the entire forty-eight pictures in the Paramount Theatre, one of Newark's leading playhouses. Forty-three of the forty-eight pictures will be shown for seven-day runs at the Paramount.

Next Lloyd Release on July 11

Hal E. Roach has changed the name of Harold Lloyd's next two-reel comedy special, which he has been filming, "Time Flies...and Dizzy." Pathe will release the first of the new series of specials on July 11, and its metropolitan presentation will be made at the Capitol and Strand theatres.

"Understand? I've Been 'Below the Surface' Many Times. I'm a Submarine Pirate!"

Says Hobart Bosworth, Mr. Moore is the frightened one who is willing to testify that he is some below the surface. Dramatic moment from "Below the Surface," made by Paramount.
We Have With Us To-Day

Rose Mullaney, Who as Selznick Casting Director, Is Definition of Verb "See"

By WILLIAM J. REILLY

ship," the sweet young thing fresh from Dunlap, Tenn.—ingenues, heavies, chaps with whiskers who "would make awful good atmosphere"—Rose Mullaney was seeing them all.

We know, because we were sitting there wanting to take her to lunch, and she "simply had to see them." And even after she had cleared the office and we had started, she listened to them as they stopped her on the street.

Why?
Well, why not?

That's what Rose Mullaney asked us—"Why not?"

"Chips That Pass in the Night."

She is the living definition of the active verb "see." If she ever starts playing poker, she'll make the bluffer's pile of chips look as if it had been in a subway wreck. Rose "sees" them all the time.

"I see all these people," she said, "and I try to be kind to them. But it isn't just because I happen to be of that nature. I'm paid to cast people in Selznick pictures. The more people I see, the wider my range, and the more effective my choice. Therefore the better pulling power of the picture."

I don't listen to the hard luck tale of a broken down prizefighter just because I'm sympathetic or enjoy conversation. I get that prizefighter's picture and his telephone number. Sometimes we may need a cauliflower ear or two to make a ringside scene more realistic, and I reach Mr. Ex-Puglist to get right. But it's apt to be so realistic as to walk off with that part of the picture."

Had Experience.

Rose Mullaney spoke—as the chap who wrote the story will say in "Rose, Who Has Succeeded" will say—with the wisdom of experience. For Rose Mullaney ran Chamberlain Brown's booking office. She had been to that did the same work with the U. B. O. Metro inveigled her into casting four or five years ago.

Her beginning with Metro was nothing short of sensational. Miraculous was perhaps the better word. For the day after having been brought in by a red-haired little man, she was rushing in to her office with her first "assignment."

"Rose," he said, "I'm working on a fade-out and want a man to play the part of Death. Get me a man to play Death right away." Exit Mr. Baker; enter Mrs. Constanville.

"Well," said Rose Mullaney, half smiling as she recalled the dilemma, "I just sat there and prayed. 'Please God,' I said, with no idea of being privileged, but in deep earnestness, 'send me a man to play Death. Rose Mullaney speaking.' Well, I waited. In about five minutes an emaciated man with unshaven face and sunken eyes shuffled up to the window. I never saw a man more fitted for the part. He started to ask for work, but I grabbed him and pulled him in on Mr. Baker's set myself. Death had arrived."

Screen Directors Working.

Such was Rose Mullaney's beginning in picture activity. She is now casting for Selznick and handling all the people for seven companies. Jerome Stormer, production manager, is keeping the telephone company busy installing extensions in their new quarters at 117 West Forty-sixth street. Ralph Ince, George Archainbaud, Robert Ellis, Hobart Henley, W. S. Earle, Herbert St. George, William Selig, Alan Crosland and W. J. Scully are the Selznick directors who are monopolizing most of the studios at Fort Lee and a lot of beautiful outdoor scenery up West York State way.

Notice that we don't call her "Miss Mullaney." Rose Mullaney is what you naturally call her. That's the way everybody refers to her. Rose Mullaney—it rolls off the tongue like all those good, simple names—Herbert, George, Leo, Holmes, and not forgetting a touch of the Celtic to match, Brian Boru.
Merritt Crawford Resigns from Fox; To Form Own Publicity Organization

MERRITT CRAWFORD, director of publicity for Fox Film Corporation and widely known in the industry as an editor, publisher and exploitation expert, has resigned, according to an announcement just made.

Mr. Crawford is said to be leaving Fox in accordance with plans which he has been developing for some months past and which were only delayed by reason of the absence of Winfield R. Sheehan, vice-president and general manager, in Europe. Upon the severance of his connections with Fox, Mr. Crawford will complete the organization of a publicity, advertising and exploitation service along entirely new lines.

"Different" Publicity.

He has allied himself with big publishing interests and will specialize in the organization of publicity departments for independent motion picture concerns and the handling of publicity for individual stars and directors along lines totally different from present methods.

Mr. Crawford, who joined the Fox organization at the same time with Arthur James in June last year and whose retirement was predicted at the time Mr. James resigned as supervisor of advertising and publicity, agreed to remain and carry on the work of the departments under his direction until the return of Mr. Sheehan from abroad.

Leaves with Regret.

"I am leaving Fox Film Corporation with the greatest regret," said Mr. Crawford, "for the associations I have formed there have been most pleasant and will always be recalled with genuine pleasure. But much as I value them, I do not feel that I can afford to delay longer in perfecting plans and completing affiliations I really should have concluded weeks ago.

"My only reason for delaying until now in making this announcement was the absence of Mr. Sheehan in Europe. Mr. Sheehan has been a valued personal friend for many years and I did not wish to embarrass him in any way by leaving before his return from abroad. Now, however, I feel that I have fulfilled this obligation and am free to inaugurate the plans I have been holding in abeyance.

Praises Fox Pictures.

"In doing so I can with great enthusiasm call attention to the coming big things which are already prepared for the Fox company's season of 1920-21. Unquestionably, in point of great productions and really fine pictures it will be the greatest year in the history of the organization. The Fox policy of preparedness has yielded a crop of entertainments that is well nigh prodigious and I know because I have seen them already."

Before joining Fox, Mr. Crawford was associated in an editorial or executive capacity with Motion Picture News, Exhibitor's Herald and the Morning Telegraph and with the Mutual Film and Metro Pictures Corporation.

Doug Fairbanks in "The Mollycoddle" Draws Big Crowds Despite Hot Weather

A LITTLE more than a week ago at Cleveland critics viewed a special showing of "The Mollycoddle," the latest screen offering of Douglas Fairbanks and a production which has since been released by the United Artists Corporation. The preview was given for the benefit of the independent exhibitors who had gathered there in convention. It was a hot, sticky night, such as only Cleveland knows, yet the Stillion Theatre was jammed at the doors, and as each exhibitor entered the picture house he did so through curiosity and not desire. And all came out two hours later satisfied they had seen one of Doug's best pictures.

Last week "The Mollycoddle" was thrown on the screens of theatres throughout the nation and in less than a day after its initial showing for public approval it was declared by many the greatest picture ever offered by Fairbanks. Even New York swarmed out of its very hot days and nights to catch "The Mollycoddle." The Strand Theatre's opening of "The Mollycoddle" was just as enthusiastic as were midtown offerings. Six policemen were summoned at 8:30 p.m. to clear a passage wide enough to permit pedestrians to walk along Broadway for a half block each side of the theatre.

Boston was also another scene of great enthusiasm, at one or two of "The Mollycoddle" and the balance of the week has been far above normal business, and yet it is hot.

Hiram Abrams, newly elected president of the United Artists Corporation, is daily receiving telegrams and letters of a complimentary nature regarding "The Mollycoddle," and just as many words of congratulation have been received for the star at the "Big Four" headquarters. One New York critic states: "It is too bad that Douglas Fairbanks is on the high seas at a time when his greatest picture is getting great ovations."

New York's critics have placed their approval on "The Mollycoddle" in one voice. The New York Sun said: "The Mollycoddle" is good for what ails a crabby spirit who sees this picture will lose his most treasured possession and come away a happier and wiser man."

Prepare Elaborate Press Book on Hayakawa Film

THE campaign and exploitation book which Robertson-Cole is issuing on "Li Ting Lang," Sooje Hayakawaza's newest picture, will be quite the most pretentious in connection with a Hayakawa picture.

"Li Ting Lang" is an unusual study of race problems as related to love and intermarriage, founded on "Li Ting Lang, Chinese Gentleman," the Green Book magazine story by Howard P. Rockey. The exploitation angle followed chiefly by the Robertson-Cole advertising experts, who evolved this book, is that of racial problems which the picture presents.

The exhibitor is urged to push the question of whether or not it is proper for a Chinese prince to marry a white girl and whether such a marriage, should it take place, would result happily. This is the exploitation book suggests that in all cities where there is a Chinese colony the exhibitor have his publicity man inquire into the results of any inter-racial marriages which have taken place. Any theatre in the town which has a Chinese colony or which has a large school, such as a university which is attended by Orientals, can easily follow out this suggestion to good advantage.

Do You Know These People?

You'd hardly recognize them from the above, but they're all well-known film players.

The lovely lady on the left is Julia Swae Gordon. The cute little doll in the middle, who is learning to be a pickpocket, is Jewel Carmen. The handsome well-groomed individual on the right is J. Herbert Frank, noted for his smashing complexion, "on and off."

Miss Carmen is the star and the others are among her supporting cast in a picture, "Out of the Darkroom," being made under the direction of Roland West at the Kelsey Studios on 124th street.

George N. Montgomery
Who is general sales manager for the Hallmark Pictures Corporation.
Now That Merchandise Costs Are Lower Will Public Spend More on Amusements

By JOHN W. MCKAY
General Manager, Mayflower

I
N discussing the downward trend of prices and its probable effect on the important industry represented by the Moving Picture World, the producing situation was dealt with mainly. In this connection, my aim was to show why the cost of goods as such has been materially affected by the price decline and why it will probably hold its present level except in the event of a sweeping readjustment in the tariff and social influences governing the nation.

Exhibitors are now giving much thought to the influence that the imminent price slump may have on their business. I have discussed the question with several prominent showmen and the prevalent opinion seems to be that they are ready to face the situation.

In view of existing conditions and what is prophecied for the future, they are moved to the belief that theatre owners the country over face a very radical price readjustment in a downward direction.

Many Theatres Going Up.

A concrete manifestation of this optimism is the unprecedented building activity now in progress. Never before in the history of the industry have exhibitors been more active in enlarging their theatre holdings. The reports received indicate that over 200 theatres are being erected, with every state in the country well represented.

Another healthy sign is the fact that despite the tendency of banks to tighten loans and the heavy demand for credit issuing from various industries, the majority of financial institutions are showing a disposition to favor loans for theatre projects. With banks viewing the picture theatre as a sound investment, there is every reason to regard the present situation as one of great promise.

That decline affecting articles of necessity will not have a beneficial influence on theatre business is a logical assumption substantiated by precedent. The departure of the late John Barleycorn proved a great advantage to amusements in that a large portion of the money that formerly passed into the cafe till was lured to the boxoffice.

More Money for Amusements.

Similarly, with the advent of cheaper living costs, the public, requiring less money to obtain the necessities of life, is allowed a larger portion of its income for diversion. The average American family, when prices were at their zenith, had to strain all resources to make both ends meet. The budget for amusements was, of necessity, held to a minimum. Yet, despite all this, the past two years in the amusement field were marked by a high degree of prosperity.

Now, with the high cost of living showing a positive tendency to descend, families that heretofore were forced to limit their theatre visits to once or twice a week, find themselves able to seek diversion with less consideration. As a result, meritorious attractions will have a larger and a longer market than ever before in the history of the industry.

In some quarters, the question is being asked whether a readjustment of the admission scale will result as a natural outcome of the general price decline. Having discussed this phase of the amusement situation with some of the country’s foremost exhibitors, the opinion has been shown to be that the present scale of admission charged by picture houses will not change to any appreciable extent.

Exhibitors are in fairness to themselves and to their public, cannot afford to lower their admission prices. Production costs have not and in all probability will not decrease. The cost of maintaining a modern theatre is bound to be high. Consequently, to furnish patrons with high-class entertainment and do so on a profitable basis, exhibitors will undoubtedly be justified in maintaining the present-day admission scale, regardless of the extent to which prices on admission drop.

That the public appreciates the high cost of film making and is willing to pay more for better entertainment was proved some time ago when exhibitors facing rapidly mounting rentals and overhead costs were forced to advance their admission prices. The public recognized the justice of the move and continued to support the theatres as previously.

Similarly, managing director of the Pantheon Theatre Company, Toledo, tersely summarized the situation when he said:

“My opinion is that the motion picture industry can and will continue to prosper, that prices are not being forced to lower levels, and that exhibitors are not being forced to lower their prices. I can see no reason to believe that admission prices will ever be lower than they are today. In the face of cost of production, overhead expenses in operating theatres, the people have willingly paid the advanced admission prices that all expositors have been charging and for the sake of good entertainment they will continue to support the present scale.”

Running a Small Town Theatre Seems To Be Just One “Gyp” After Another

“A MEASURE has been introduced in the Borough Council of Jeannette, Pa., providing for a double tax on all admissions to moving picture theatres over 400 seats. Previous taxes were over twenty cents. Oliver A. Khichel, proprietor of the Eagle Theatre, is taking up the fight against the measure.

He is circulating the town and has had a two-column letter printed in the Jeannette Dispatch, showing just why it is absolutely necessary to increase prices at the present stage of the picture game. Here’s part of the letter:

“I have been an exhibitor in Jeannette for ten years and my investment in my theatre totals over $1,000. When I first started my film rental amounted to $25 a week; then we had only a piano player for $10 a week; operator’s salary was $10 a week. Theatres were called nickelodeons and charged an admission of 5 cents.

“Five years ago my film rental averaged $150 a week, but employees’ salaries were not advanced very much. Then musicians and operators formed their own unions. Today we have better piano-players—they are called organists.

“I installed one of the finest pipe organs in western Pennsylvania, which cost me $750—today this organ would cost me $17,000. My organist’s salary has trebled. My operator’s salary has trebled. My film rental has advanced from $150 to $500 a week. This does not include my overhead weekly expense. My weekly salary expense is $125.

“Just as styles advance, so have the motion pictures advanced. The theatres are now called motion picture theatres. Before the war every exhibitor thought nothing about taxes; today it is all taxes.

“To operate my theatre I must pay the following taxes: Mercantile tax, $25 a year; license to operate, $125; fire tax, $100 a year, and a 5 per cent. tax on all film rental. Also I collect the admission tax, which is 5c. every month. It takes time and labor to do this.

“I have built up my house and patronage so that I now rank among the first exhibitors in western Pennsylvania. I have spent ten years at my door to meet my patrons. I have never failed a night or day. My employees are courteous.

How Are You Increasing Your Summer Business?

T
HE Moving Picture World wants concise descriptions of what exhibitors, large and small, are doing to attract business during the summer. We want to know everything you may do to offset the lure of the beaches, the resort and of the resort. How did you, say, send the crowds coming in the hot spell. Tell us how you have redecorated your house with fancy color schemes, how you have used bright colors, and the like.

If you read last week’s issue of the Moving Picture World as carefully as its wealth of interested news merited, you learned how three showmen in one town got together in true exhibitor spirit and took turns opening their houses during the week. Saturdays excepted. The summer business in that town wasn’t big enough for all of them, so they split it up, fairly and squarely. That’s the way they met the local situation.

How are you meeting the situation in your city or town? Let’s have your ideas too. Mail them to your brother showmen. A great national exhibitor organization has been formed because in unity there is strength. With unity there is success, so send in your ideas for increasing your summer business. Then read what suggestions others make for your benefit. There are more small exhibitors than big ones, so let’s have the small ideas as well as the big, costly ideas.
William Fox Appoints Vivian M. Moses Director of Publicity and Advertising

VIVIAN M. MOSES has been appointed supervisor of publicity and advertising in New York. Mr. Moses has entered at once upon the duties of his new position at the Fox Film studios in New York.

Mr. Moses has made an enviable record in motion picture circles for the industry, integrity and ability he has brought to the performance of every position he has held. He entered motion picture work through the scenario department of Goldwyn during the early days of its organization and later transferred his activities to the publicity department of Goldwyn, which he helped to organize.

When Select Pictures Corporation was founded in the summer of 1917, he started with the new company on the day it opened its doors, having charge of the publicity, advertising and exhibitors' service. He built up a compact and efficient department which quickly gained a reputation for hard work and results achieved. For the better part of two years Mr. Moses personally wrote and designed the advertising, wrote or inspired all the publicity and directly handled a very large traffic of correspondence and service to exhibitors and branch offices. He also had entire charge of the production of paper and advertising accessories.

Left Select to Join Empey.

Two and a half years later Mr. Moses resigned from the Select organization and accepted the position of general manager of Guy Empey's Enterprises, which post he is relinquishing in order to assume the executive position at the head of the Fox publicity and advertising departments.

Has Great Opportunity.

"I feel that I have been handed one of the greatest opportunities of my life by Mr. Fox and Mr. Sheehan," Mr. Moses says. "Fox Film Corporation has done great things in the past, but it is on the eve of doing greater things in the very near future, and I am fired with enthusiasm at the prospect of having a hand in the fray. It is my determination to bring to the publicity and advertising departments the work of the very best talent that the industry affords. The list of great specials which Mr. Fox has produced for presentation during the coming season offers unprecedented opportunities for exploitation."

Ben Atwell Leaves Capitol to Re-Enter Musical Field

EXECUTIVE Director Herbert M. Johnson of the Chicago Opera Association, has moved by cable from London the appointment of Ben H. Atwell to succeed John Brown as eastern representative of the Chicago Grand Opera Company, with headquarters in New York.

The resignation of Mr. Atwell, director of publicity at the Capitol Theatre, New York, during its formative period and operation for the past year, became effective on June 24. He is to secure a much needed rest before returning to his former activities in the musical field in the early fall. He may sail shortly for Europe to visit Italy to serve as an advisor to the executive heads of a big musical enterprise at Rome relative to its contemplated American activities, and will be accompanied by Mrs. Atwell (Marcella Johnson) who will take advantage of the occasion to enjoy a holiday abroad.

Managing Director Edward Boves has not decided upon a successor for Mr. Atwell's post and will delegate the responsibilities for the time being to Miss Belle Mack, press representative under the Atwell regime, and Herbert Berg, principal assistant.

Harley Knoles Honor Guest At Dinner Given to Speed Him Along to Big Job

THE champion handball player of the Friars Club was guest of honor at a dinner tendered by his fellows at the Friars Monastery Wednesday evening, June 23. Aside from being acclaimed the best all-round athlete in the club Harley Knoles, hero of the occasion, was declared by all present to be the best director of motion pictures England ever sent to America.

The dinner was given because Mr. Knoles is soon sailing for London, where he will immediately enter upon his duties as director general for the Alliance Film Corporation, a concern that will produce pictures by the American method in the studios of the old London Film Company, William A. Brady, Anthony Paul Kelly, John Adolphi and Elmer McGovern were film men of the Friars committee in charge of the Knoles farewell. They and other moving picture entertainment that followed the speeches. J. Stuart Blackton was the principal speaker, with Walter C. Hoban and Abbot John G. Coates among the many kind words concerning the handball champion and the moving picture director for good measure. Following the feast pictures of the Friar's 1919 outing, a well known Jeff cartoon, a comedy introducing the Dooleys of vaudeville note and "The Great Shadow," a six-reel feature which Mr. Knoles directed for Canadian producers, held the guests until 10:30.

Was Engaged As An American.

In making his farewell address Mr. Knoles said that his greatest satisfaction, apart from the honors and the money involved, took him to the job in London as an American director. It was not until the final negotiations, said Mr. Knoles, that the fact of his being English born was brought out.

Mr. Blackton said during his speech that the really great motion picture director would be utilized and disclosed in an Englishman who has been educated in the United States to utter "the last word" in motion picture direction and presentation. It was further disclosed that Mr. Blackton and Mr. Knoles were born in Sheffield.

Press agents who have occasion to refer to their clients for publicity usually assert that their star is "too well known to need introduction." Suffice it to say that Mr. Knoles is too well known to readers of Moving Picture World to make a recapitulation of his directorial successes.
Harold Lloyd Becomes Associated Star; Pathe Continues as Releasing Agency

HAROLD LLOYD has just been signed as an Associated Exhibitors, Inc., contract star for 1920, it is said, and will be involved during the first year of the contract in the arrangement whereby Paul Brulé, vice-president and general manager of Pathe Exchange, Inc., has released Lloyd from his contractual obligations to Pathe, in order that he might sign with the Associated Exhibitors. Fred C. Quimby, general manager of the Associated Exhibitors, engineered the three-cornered deal, with Lloyd and Hal E. Roach, the producer, formulating the arrangement and Mr. Brunet and Mr. Quimby the others.

Mr. Quimby went to Los Angeles two months ago after an understanding with Mr. Brunet, and he did not return to New York until he brought Lloyd and Roach with him to complete the details of one of the greatest deals that has been made in the industry in years. Lloyd will begin his career for Associated Exhibitors after the release of three more of his comedy special productions under the Pathe banner.

Two More for Pathe.

"High and Dizzy," which inaugurates the second series for Pathe, will be released July 11. With the completion of the two contracts, Lloyd, who has agreed by legal document to enter into his Associated Exhibitors contract, Hal Roach, who has developed Lloyd to his present commanding status, will continue to direct all his pictures.

Under the arrangements made when the Associated Exhibitors was formed, Pathe will distribute all of its product, and therefore Lloyd is not to leave the fold of the Golden Rooster entirely. His comedies for Associated Exhibitors will go through the Pathe exchanges, as will Geraldine Farrar's big production, "The Riddle: Woman," now being filmed under the direction of Edward Jose.

The third stage of Lloyd is another step in the Associated Exhibitors' plans to become established among the greatest organizations of its kind in the realm of the silent drama. The young comedian has developed into such a powerful box-office attraction that his acquisition advances the new combined feature pictures. He is in front of exhibitor-owned organizations.

Assured 350 Big Bookings.

By signing with the Associated Exhibitors, Lloyd is assured of bookings in 350 of the leading theatres of the United States, controlled by the thirty-two regional franchise holders. In addition, judging by the number of applications already made to Associated Exhibitors for sub-branches, nearly 8,000 other exhibitors will be playing the Lloyds within the year.

Between the release of "Bumping into Broadway," which has distributed the Lloyd two-reels specials for Pathe, and "An Eastern Westerner," which concluded the first series, the company reported a more than 5,500 theatres. To the assured patronage of exhibitors he will gain through his signing with Associated Exhibitors, Lloyd will return with a new $1,500,000 comedy that, who, through their box offices, have learned the powerful hold he has won upon the public.

His Rise Rapid.

The rise of Harold Lloyd is one of the impressive achievements in the "industry of rapid-fire changes." Six years ago, virtually unknown to the world at large, except for a few very few thousands who had seen him perform in stock, Harold Lloyd began his motion picture career under the direction of Hal E. Roach. During the five years Lloyd produced approximately 300, which were shown in an average of at least 5,000 theatres.

Figuring that 1,000 persons saw Lloyd perform in each of these 5,000 theatres, fully $5,000,000 persons were amused by each one of his single-reeler, its $1,500,000,000 admissions were taken in at the box offices of theatres throughout the country which have played the three hundred comedies Lloyd has produced since he first began his film career.

Never a Set-Back.

No official estimate can be made of the number of persons who have seen Lloyd dispose on the screen in the six two-reelers. Pathe has thus far released, but their number should run into several millions. A noteworthy fact in connection with the career of Lloyd is that he has never received a set-back. He has continuously pushed forward, making every comedy a little better, or at least, equal to its predecessor.

The big exhibitors composing the foundation of the organization that has signed him, consider that they are dealing with successfully demonstrated purpose—increasingly better pictures—

Incorporations in Industry

Decrease in New York State

COMPARSED to three or four months ago, when there was hardly a day that did not see the incorporation of new firms incorporating in New York State for the purpose of entering the motion picture business, the past three weeks reveal but a few concerns embarking in the business and incorporating. Among those, however, are the following:


Namara Start on Second Feature

Namara, star of the operatic stage, and remembered for her stage success in "Alone at Last" and "East-West," is to start on her second screen production for American Cinema Corporation. Her first appearance for the company, "Smart Moments," has been completed under the direction of James Vincent, and is to be given an invitational showing in the near future.

Namara has also agreed to concert contracts for next season and has carried out an extensive contract for the making of records of her songs for one of the big phonograph companies during her "rest" between pictures.

Beringer-Halsey Comedy

Clara Beringer and Forrest Halsey, co-authors of the Broadway stage success "His Chinese Wife," has written an original story for Universal. It is called "White Youth" and is a comedy-dram filled with amusing situations.
THE MOVING PICTURE WORLD

68

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New—

July

1920

3,

Motion Picture Theatre Planned

ADSDEN, ALA.

Fred Clark. construcsuperintendent. Theatre Buildings
Corporation, Washington, D. C., is in
charge of erection of one-story brick and
terra-cotta theatre; marquise effect in foyer
and lobby, concealed steam radiators, fan
ventilation; seating capacity of 1,500; install
$10,000 pipe organ; for S. A. Lynch Theatre
Corporation, to cost $75,000.
tion

HOPE, ARK. —C. H.

Crutchfield has plans

by Witt, Seibert & Company, Texarkana, Ark.,
for fireproof brick theatre, to cost $145,000.

BERKELEY, CAL.— William

Krahn, proprietor Lorin Theatre, has plans by James W.
Plachek for theatre, to cost $60,000.
DENVER, COL. Denver-American Theatre
Company has been organized with $800,000
capital and has purchased American Theatre at Sixteenth and Curtis streets. DenverColorado Theatre Company has been incorporated with $450,000 capital and Case-Bishop
Company organized with $2,500,000 capital.
F.

—

ing, 44 by 150 feet, to be erected at East
State and Garfield streets, to cost $30,000.

—Brighton

BROOKLYN,

Beach Park,
York, has awarded
contract to Macaday Building Corporation, 15
Maiden Lane, New York, for an amusement
park and building, including an open air
moving picture theatre to be established on
east side Coney Island avenue, south Sheepshead Bay Road, to cost $11,000.
Inc., 31

N. Y.
street,

Nassau

New

theatre and store building on Odin avenue,
to cost $22,000.

—

MERKEL, TEXAS. Gem Theatre, which
was damaged by fire, has reopened under
management of W. S. Dale. New electric
piano costing $4,000 has been installed.

MARTINSBURG, W. VA.— Walter

J.

Lam-

bert will erect new building to replace old
Central Opera House recently destroyed by
fire.

HASTINGS-ON-HUDSON,
will be erected here
to cost $40,000.

Y.— Theatre

N.

by Foster

L.

Hastings,

—

MASSENA,
N.
Y.
Northern
Counties
Realty Company, 70 Ford street, Ogdensburg,
N. Y., has plans by Pratt & Felix for contemplated moving picture theatre, to cost
$40,000.

MARTINSBURG, W. VA. —H.

remodel

and

an

build

P.

addition

Thorn
to

will

Apollo

Theatre.

FORT ATKINSON, WIS.— Fred

Langholff

will
erect fireproof moving picture and
vaudeville theatre, with seating capacity of
800 to replace Crystal Theatre.

—

N. Y.- Theodore A. Meyer, 117
street, is preparing plans for alterations to two-story theatre to be erected at

MARSHFIELD, WIS. A. A. Thomas, proprietor Metropolitan Theatre, has purchased
the Trio.

holding company for other two orCompany plans a construction
purchasing campaign throughout the

southwest corner Audubon avenue and 181st
street, to cost $65,000. Lessee Sol J. Saphier.

chased

Address James R.
region.
Noland or E. A. Bishop.
KEY WEST, FLA. South Florida Contracting & Engineering Company has contract to erect moving picture and vaudeville
theatre for Karl Thompson, to cost $30,000.
BENLD, ILL. Daniel and Iocca have plans
by M. B. Kane, Edwardsville, 111., for theatre,

East 33d street, has plans by Herbert J.
Krapp, 116 East 16th street, for brick theatre

Latter

is

ganizations.

and

Rocky Mountain

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—

to cost $30,000.

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ILL. Yanger
& Company,
CHICAGO,
Chamber of Commerce, has contract for onestory film storage building, 40 by 100 feet, to
be erected at 418 South Wabash avenue for
Estate S. Z. Leiter, Isabella Building, to cost
$ 10

,

000

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—

LAPORTE, IND.- Phoenix Theatre will be
remodeled, with seating capacity of 1,000.
WHITING,

IND.

—A.

owner

Obreshk,

J.

new

Star Theatre, will purchase
and projecting machines.

seats, screen

SIOUX CITY, LA.— Smith Brothers, who operate Gem and Scenic moving picture houses,
at Seventh and Pierce
streets for $70,000 for erection of large new
fireproof theatre, to cost $250,000.

have purchased

site

BALTIMORE, MD. —Henry Smith &

Sons, 7
East Redwood street, have contract to erect
at
1518
two-story theatre, 130 by 150 feet,
West Baltimore street, for Capital Theatre
Company, 2012 East Baltimore street, with
seating capacity of 1,500, to cost $250,000.
EDGARTON, MASS. R. R. Colster will
erect one-story wood and stucco finish moving picture theatre, 49 by 80 feet.
BEDFORD, MASS. V. J. Bigney
Construction Company, Inc., has contract to
erect three-story moving picture and vaudeville theatre, 70 by 140 feet, on Elm street,
between Purchase and Pleasant streets, for
Empire Theatre- Company, 1821 Purchase
street, to cost $200,000.
DETROIT, MICH. Elmer G. Kiehler, Huron Building, is preparing plans for brick,
stone and concrete theatre, 73 by 102 feet, to
be erected at Palmer avenue and Chene

—

—

NEW

—

NEW

HIGHLAND PARK, MICH. —John

F.

Kun-

theatre at Woodward and
sky will
Waverly avenues, with seating capacity of
erect

2,500.

—

MINNEAPOLIS, MINN. Eleventh Street
Company has plans by Fallows, Huey & Mabe erected on
Eleventh street, near Necollette avenue, to

comber for large theatre
$100,000.

MORRISTOWN,

N.

J.

—

J.

to

S.

Rogers

&

Sons,

Drexel Building, Philadelphia, have contract
to erect one-story moving picture theatre, 60

by 140 feet, at Main and Mills streets, for
Criterion Theatre, to cost $50,000.

—

PATERSON, N. J. Charles and Peter
Johnson have purchased 137 Main street from
Harry B. Crosby for $100,000. New owners
will remodel the building and continue to occupy ground floor as moving picture theatre
to be known as Washington.
TRENTON, N. J. Walter Hankin is preparing plans for one-story brick and terracotta moving picture theatre and store build-

—

—

YORK,

YORK,

N. Y.

— Edward

to be erected at 215-37
cost $50,000.
Lessee S.
225 West 24th street.

West
and

L.

Magolies, 19

49th street, to
Shubert, Inc.,

—

COLUMBUS, O. Longacre Construction
Company, 127 North Dearborn street, Chicago,
has contract to erect three-story theatre, 104
by 187 feet, on West Broad street, for William M. James Company, to cost $750,000.

—

GREENVILLE, O. John Q. Adams, Southern Hotel, Columbus, O., is preparing plans
for one-story fireproof theatre, with seating
capacity of 500, to cost $30,000.

KENTON, O. — Langrel & Bauer have plans
by M. & M. Stophlet, 608 Nasby Building, Toledo, O., for one-story brick moving picture
theatre, 66 by 165 feet, to cost $50,000.

SIDNEY,

O.

—

De Weese

B.
Q.

C.

Company

has plans by John
Adams for three-story
theatre and office building, to cost $200,000.
TOLEDO, O. East Side Amusement Company, 519 Main street, has plans by A. H.
Hahn, Close Building, for brick fireproof
theatre to be erected on Main street, near
Starr avenue, to cost $100,000.
UHRICHSVILLE, O.— C. S. Valo has plans
by Arnold & Lewis, New Philadelphia, O., for
two-story brick and concrete moving picture
theatre, 60 by 100 feet, to cost $35,000.
URBANA, O. O. W. Norton has contract
to build one-story addition 30 by 100 feet, to
moving picture house for Lyric Theatre on

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—

South Main

ment Company will erect large theatre, 100
by 200 feet, to cost $120,000.
ENID, OKLA. W. S. Billings, American

—

Theatre, has plans by Carl Boiler & Brothers,
508 Ridge Building, Kansas City, Mo., for
two-story brick, steel and terra-cotta theatre, 75

by 185

feet, to cost $125,000.

—

JOHNSTOWN,

PA. Farcus Brothers, care
Lyric Theatre, have plans by M. Nirdlinger,

Empire Building, Pittsburgh,
theatre, lodge
building, 40 by 150 feet.

brick

TOWANDA,

Pa., for three-

and apartment

—William

Woodin, proprietor and manager Keystone Opera House,
plans to expend $50,000 in remodeling strucPA.

ture.
Will be devoted to moving pictures,
vaudeville and road shows. House will have
seating capacity of 1,000.

TOWANDA,

PA.

—Wayne

Theatre has been

remodeled. Is devoted exclusively to moving
pictures and has seating capacity of 500.

WASHINGTON,

—

PA. Spero Kosmos, Main
streets, has plans by Carlisle SharArcade,
Pittsburgh, Pa., for oneJenkins
rer,
story and balcony brick moving picture theatre, 72 by 167 feet, to be erected on Main

and Pine

street, to cost $150,000.

KNOXVILLE, TENN. — Signal Amusement

Company, Chattanooga, Tenn., has plans by
Manley & Young to convert Logan Building
at 510 South Gay street into theatre, 50 by
200 feet.

HOUSTON,

RICE LAKE, WIS. — G.

E. Miner has pursite at southeast corner Main and Eau
Claire streets for erection of theatre, with
seating capacity of 1,200, to cost $12,000.

—

WAUKESHA, WIS. Park Building Company has plans by Brust & Philips, Free
Press Building, Milwaukee, Wis., for one and
two-story reinforced concrete and stucco
theatre, store and office building to be
erected at Grand street and Wisconsin avenue, to cost $50,000.

MOBILE, ALA.

TEXAS.

—Paul

erect one-story brick and tile

Baraco

will

moving picture

—

B.

J.

Webster and Hern-

son Fowler, of Empire Theatre, have acquired
site on Davis avenue for erection of moving
picture theatre, with seating capacity of
2,500.

SAN FRANCISCO, CAL. —Large moving
ture

theatre

be

will

erected

at

pic-

Westwood

Park by Baldwin and Howell, with seating
capacity of

1,000.

—

CHICAGO, ILL. Balaban & Katz, 5 South
Wabash avenue, have plans by C. W. and
George L. Rapp, 190 North State street, for
brick and steel theatre, 70 by 160 feet, with
seating capacity of 5,000, to be erected at
southeast corner State and Lake streets, to
cost $1,300,000.

—

CHICAGO, ILL. Ascher Brothers have
plans by Harry
Newhouse, 4630 Prairie
avenue, for two-story theatre to be erected

L

at 110-112 North State street, to cost $500,000.
DWIGHT, ILL. Amos Orr has plans by R.
G. Hoen, 417 Joliet National Bank Building,
Joliet, 111., for one-story brick and stone
moving picture theatre, 32 by 165 feet, with
seating capacity of 800, to cost $20,000.

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EAST MOLINE,

street.

ARDMORE, OKLA. — Consolidated Amuse-

story

street.

cost

NEW

East 28th

ILL.

—Henry

Horst Com-

pany has contract to erect Carpentier Theatre at Tenth street and Fifteenth avenue,
with seating capacity of

1,100, to cost $40,000.

ESTHERVILLE,

ILL.— Grand
Theatre,
which was recently damaged by fire, has been
repaired and opened again under the superManager Graab.

vision of

EAST

—

LOUIS, MO. Eroc Amusement
plans by H. G. Clymer, St.
Louis, Mo., for steel and concrete fireproof
theatre, with seating capacity of 2,800 to be
erected at Collinsville street and Illinois aveST.

Company has

nue.

LITCHFIELD,

ILL.

expend about $12,000
to

—W.

in

B.

Kneedler will

making improvements

Gem Theatre.
COLUMBUS, IND.— Hege Company. Colum-

bus, O., has contract to remodel theatre for

Crump Theatre Company, to cost $35,000.
CONNERSVILLE, IND. Site has been purchased by George W. Ansted at Sixth street

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and Central avenue for erection of theatre.
OELWEIN, IA. Theodore W. Bryant has
plans by M. S. Cleveland, Waterloo, la., for
iy> -story brick and stucco moving picture
theatre, 54 by 140 feet, to cost $50,000.
ASHLAND, KY. Columbia Amusement
Company has plans by J. M. King for fourstory theatre and store building, 100 by 75
feet, to be erected on Winchester avenue.
Theatre will have seating capacity of 1,S00.
Also erect three-story brick theatre on West
Greenup avenue.
PORT JERVIS. N. Y. Moving picture theatre will be erected here by Harry H. Dunn.

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LESTER KESSEL, son of Ad Kessel, of Kessel & Bauman, has decided to study pictorial photography, and has become assistant cameraman with the Muriel Ostroich Comedies. While he drives to work every day in his prized roadster of his own, he takes his place among the workers and stays on the job all day.

James W. Morrison has just completed the leading role of the community production "Tomorrow" and is now on his way to the Coast to play opposite Anita Stewart in her latest production, and in the near future Jimmy and Anita will have played in the same picture since their Vitagraph days.

D. N. Schwab Productions, Inc., have decided to state right their first offering, "Picnic Women," starring David Butler and Lilian Hall. Schwab Productions have opened headquarters at No. 117 West Forty-sixth street, New York, under the general sales management of Jerome Lewis.

Frank Readon, until recently Connecticut representative for United Artists, has been appointed manager of Robertson-Cole's Boston office.

Harry Morey, after eleven years' service with Vitagraph, has resigned. Mr. Morey has not announced his future plans, but it is thought he will return to the East. He has been heard from in connection with his own company or some stellar aggregation.

A. L. Fineman, publicity director of the International Film Production, is planning an advertising campaign for the foreign market—in fact, the whole world—for the Hallelujah! There is a foreign right for which have been purchased by the Inter-Ocean.

W. R. Rothacker, president of the Rothacker Film Corporation, will visit New York the first week in June prior to his departure for Europe.

Rod Lo Roque, who was recently seen as Constance Binney's leading man in "The Bridesmaid," is now being featured for the time in this country in "The Discarded Woman," a Burton King production, which will soon be released.

"Doc" Willat arrived in New York from the Coast on June 2, to remain here two or three weeks before returning to Los Angeles. Mr. Willat came here on the same train with all the road members of the Oklahoma Chamber of Commerce. He is expected to close his week's engagement about the Oklahoma Chamber of Commerce which makes a yearly trip to the chambers of commerce in the cities of Oklahoma. The parent chamber, located in Oklahoma City, and all the members of the board make a yearly itinerary throughout the state to exchange ideas and make arrangements. Mr. Willat says the trip was exceedingly interesting and profitable.

M. H. Klickauf, manager of the Hippodrome and Bristol theatres, of Bristol, Conn., it is rumored, will shortly take over the management of three more theatres in Connecticut.

Joe Weinberg, the well-known Pathe salesman, is looking for an apartment for two. He is tired of single blessedness.

Campbell B. Casad, formerly with Shuberts for seven years, handling New York Winter Garden attractions on the road, is scheduled to become the first National publicity department.

Guy Hammond, export manager of the Arrow Film Corporation, leaves for Mexico and South American countries about June 25.

Vincent Coleman, who plays opposite Josephine Victor in "Martinique," at the El Cortez, New York, has been asked to play the leading male role in support of Constance Talmadge in "Good References," exteriors for which are being made at Greenwich, Conn. Vincent leaves the Ellingoe immediately after the play runs a night and lodging in Greenwich with a ready for the picture in the morning.

Oscar Jacob is opening offices at 1600 Broadway, New York, as a film exchange to sell Oscar Jacob's productions, featuring Joe Moore, younger brother of Tom Moore, and Eileen Sedgwick, under the brand of the Oscar Jacob film company, Inc.

Edgar Haines, formerly salesman in the Big U Exchange, is now Universal branch manager at Des Moines. He is spending his vacation in New York, getting a whiff of Broadway ozone.

R. V. Anderson, manager of the International News Weekly, has removed his offices from 729 Seventh avenue, New York, to the Universal Building, 1600 Broadway.

Jack Lewis, who has been engaged on special and personal publicity with J. Stuart Blackton, has been employed by the Vitagraph company, by special arrangement with Mr. Blackton, for the summer, as editor and field of features. Mr. Lewis will resume with Mr. Blackton in the fall.

Sam Kantor and Al Hamilton, of the K. & C. Amusement Company, of Norwalk, South Norwalk and Stratford, are the sole representatives of the Connecticut exhibitors to the Cleveland convention. They have returned successful. Much has been accomplished at Cleveland and can't get over talking about it.

Sam Parber, who has been heard of in a variety of situations since January 1, finds himself in another one, not of his own choosing. He was robbed on Friday night, in the presence of the kitchen, while he and his wife were at the theatre, and they stole over $700 worth of clothing, jewels and utensils. "In the words of the classics, 'Soe et tu em.'"

D. A. Appel, who recently sold the Palace Theatre, Bristol, Conn., is planning a 2,000-seat house for that city.

Sam Kramer has been appointed manager of the Main office of the National Picture Corporation.

THE MOVING PICTURE WORLD

July 3, 1920

George W. Davis, of the Collinswood, Liberty and Stratford, Poughkeepsie, N. Y., with these three theatres and all capacity, has his managerial hands full with the fastidious tastes of a college town.

R. D. Craver, of Charlotte, N. C., was in New York this week. He left for Wrightsville Beach, N. C., on Tuesday, June 25, to attend the Southern convention.

H. L. Ohrt, who was in the accountant department of the Famous Players-Lasky, has been appointed comptroller of the Universal Film Exchange.

Gildersleeve & Roberts, of the Hathaway Theatres, are owners of the New Keeney, Kingston Opera House and Auditorium, Kingston, N. Y. They control the Owsen Theatres. Owsen, N. Y. The Paragon, Beacon, N. Y., and the Stratton, Middletown, N. Y. The New Keeney is considered one of the finest theatres in the Empire State. The Hathaway Theatre interests is one of the growing circuits in the Eastern states and every managerial conduct is to be found anywhere.

Gene Goldsmith, formerly of the Philadelphia Republic office, was in New York June 18. He is leaving the Republic to launch another "butter knife" for insuring theaters against losses on rainy days.

Jack Taylor, of the Academy of Music, Newburgh, N. Y., is finding it hard work to keep the aisles clear and the S. R. O. sign where people can see it.

James L. McGee, eleven years general manager for Selig and still managing the Selig Studio and Zoo. He resigned in New York week ending June 12. While here he purchased five blue macaws for the Selig zoo. Peacocks did not enter into his famous menu this time. Mr. McGee returned to the Coast Monday, June 16.

Elise Stevens, a young woman of originality, who lives in Las Vegas, is a pioneer of exploitation that is new and efficacious. The pictures she has centered her efforts on so far are "Why Change Your Wife," "Male and Female" and "On The Whole Dance." Possessed with skill as a dancer and a pantomimist and a fascinating personality, she has arranged an introductory preface to the photoplays in the nature of a brief monologue, while she dresses to suit in bewitching costumes that are a fashion show in themselves. The little performance adds zest to the picture and awakens interest in it. By an ingenious manipulation of a spotlight she creates a fade-out of her performance, which blends into the picture, producing a most striking effect. Miss Stevens has given these demonstrations at Allentown and Bethlehem, Pa., and has aroused the interest of some of the leading exhibitors of Pennsylvania.

F. P. McGovern, manager, and Tom Bible, his assistant, presiding over the Philadelphia office of the Supreme Cares Corporation, are still firing repeaters on "Mickey" and say she beats the all-time long distance.

Tony Luchoch, manager of the De Luxe Film Company, New York, known as "the Square Shooter" "That's me," says Tony.

Joe Singer, manager of the B. B. Distributors of Philadelphia, the hot weather to the contrary notwithstanding, will be a welcome guest in the sunshine of Vine street. He believes if it is a business-getter to be in nature's lime-light.

Ted Klinehead is now connected with the David P. Hollws publicity staff.
More British Producers To Visit India; American Firms Hard at Work in London

London, June 8, 1920.

On the heels of the announcement that Famous Players is invading India comes the news that a British company, with which the renowned T. J. Scott, recently associated with the Dunlop Rubber Company, and Captain Road-Night, a well-known Anglo-Indian, are to go out early in July to arrange for the formation of a British film company to produce pictures in the United States and India. Scott, Willoughby, known as a screen actor on your side, will be in charge of production.

He has directed a number of pictures here since his return early in 1919.

Fred Goodwins, who played in the States opposite Chaplin, Fairbanks, Pickford, Washburn and several stars, and made a hit in "For Husbands Only," was married to Peggy Linden, a musical comedy star, the first week in June. Goodwins has been directing for the past year and a half and has lately made several very successful pictures, including "The Chinese Puzzle," Thackeray's "Colonel Newcome," and "The Ever Open Door." With his wife he is sailing for the States in July, chiefly, he is believed, because disgusted with conditions here on the producing side.

An Actor Convert.

Martin Harvey, who created the parts of Reshvey the Rat in "The Breed of the Treehams" and of Sidney Carton in "The Only Way," is now playing in a screen version of the former piece, which is the first production of a new British company, Astra Films, having an ambitious program mainly comprised of novel adaptations.

Hugh Ford has now started on "The Great Day," a Drury Lane drama, at the Islington studios of Famous Players. The cast is not revealed but is composed entirely of British players, more or less unknown, from whom is believed the company hopes to develop a number of screen stars.

Major Charles Bell, Milton Hoffman's assistant, who has given invaluable service to the organization in reconstructing the buildings and securing the co-operation of the authorities, has just signed up for three years.

Goldwyn Starts.

The British Goldwyn Distributing Company has now completed its organization and has engaged all its provincial branch managers, who correspond to your exchange men. A. George Smith is the managing director of the new company, with Charles Lapworth as secretary. All the provincial men are well known in the film trade, and have been with one or other of the big distributing companies previously.

Several have been with Fox and Famous-Lasly.

"Blind Husbands," which is being handled here by Film Booking Offices, who, through the medium of Rob Lawson, introduced the sensation to this country, by means of "Broken Blossoms," is creating a sensation. It is being shown at the Alhambra and is presented with a prologue and an epilogue. "Broken Blossoms," now being shown throughout the country, is a box office success on a big scale. Out of consideration for the Hun prejudices, which are still very strong here, F. B. O. has changed Stroheim's name to Eric Strome, which seems rather a futile move, if not dangerous, as it opens the door to ignorant accusations of at tempt to disguise something German, which it is not.

The French Ban.

The trade is agitated as to the outcome of the negotiations now proceeding between the French Federation of Kinematography and the Ministry of Commerce with reference to the prohibition of film imports. The French government has announced that the ban applies to all classes of film and not only raw stock, as was at first proposed.

The Federation is seeking a compromise on the lines of the complete prohibition of the importation of positive, permission to import raw stock, and the importation of negative, by either foreign or French houses, in the same proportion as the quantity of French film handled.

That is to say that an American distributing organization would have to take an equivalent amount of French production to its own output. Import duties on a reciprocal basis are also asked for by the Federation.

Exhibitors to Act.

Natalie Talmadge and her mother have gone to Paris and Dave Kirkland is visiting the British studios to get an idea of how we stand—technically and otherwise. E. W. Hammons has arrived to look after the interests of the Educational Films Corpora tion here. He denes the rumor that he intends to build "the largest picture house in the world" in London.

British exhibitors, who have a powerful organization known as the Cinematograph Exhibitors' Association, are preparing to make the advance and block booking systems, which are the causes of the late releases and the impossibility of getting new pictures before the public for from nine to twelve months, as they have been in the past.

They are also turning down cold percentage proposals, and minimum rentals which the distributors are seeking to fix are, if anything, higher. The association, as it includes at least 80 per cent. of the exhibitors in the United Kingdom, is in a good position to put up a strong fight on any point. The distributors' cases are also organized, but internal troubles and a system of meeting behind closed doors nullifies a great deal of the cohesion they might otherwise have.

Joseph L. Plunkett Welcomed Home from London at Banquet

A T Keene's Chop House, Friday evening, June 18, four score of the friends of Joseph L. Plunkett, the region gathered to welcome back to his old job, the manager of the New York Strand; Jack Eaton, who had been "pinch hitting" for him during his absence, was there to show how glad he was to turn back the task of presenting big league films in a big league house to the only person who could do it.

For Lewis J. Selznick.

The dinner was a lively affair. After the guests harken to an address from Emile P. Speech and the making. It's the oratory that is enjoyed by everybody, some opening of the kind was enjoyed by few. It was a good night, for Plunkett learned pretty well how he stood in the public testimony of a score of speakers.

Harry Reichenbach acted as master of ceremonies and was in his happiest mood. He opened the show with Tommy Gray, who made the laughing hit of the evening with his timely quips and well-directed shafts of wit that his good film folk. Reichenbach then went on to the person of a speaker, Arthur Lucas Heads Southern Company Acquiring Theatres

The American Theatres Corporation, capitalized at $500,000, has completed its organization and elected its officers. Arthur Lucas, of Atlanta, supervisor of Goldwyn's southern exchanges, is president; Shepard Bryan, also of Atlanta, is secretary and treasurer. The directors are James Hamilton Lewis, former United States Senator, of Chicago; W. E. Kay, of Jacksonville; W. C. Neal, Richmond; F. J. Woodruff, A. O. Blalock, Arthur Lucas and Shepard Bryan, Atlanta; John Evans and Marion Lucas, Savannah.

The corporation has prepared an aggressive fall campaign. It will buy, lease and build theatres throughout the South. It has taken over the Polly and Odeon theatres in Savannah, the Rex Theatre in Sumter, S. C., will build a new theatre in Savannah, and will take over the new theatre now nearing completion in Americus. Other theatres in the states of the South will be taken over as rapidly as possible, or new theatres built.

It is being agreed with both the producing and exhibiting ends of the industry, Arthur Lucas is publisher of the American Times-Recorder and a director in the Exchange Bank of Savannah. Shepard Bryan is a leading Atlanta lawyer.
Only Allen Holubar Knows Why Dorothy Phillips Wept Real Tears Not Glycerine
By GIEBLER

Of course we could not hear what he said. Everybody in Filmland knows that Allen Holubar and Dorothy Phillips are man and wife. Maybe he spoke of tender things; maybe he awoke memories that were filled with grief. There are things between every man and wife—strings of the heart that will sing a sorrowful tune at a touch. Maybe he jangled a chord, maybe he played jazz; maybe he was kind, maybe he was cruel. No one but those two, the woman sitting hunched up in the chair and the man who stooped beside her, knows.

"Niobe Come to Life."

After a few minutes Holubar came away, walking softly, then Dorothy arose, turned to the lights, and faced the camera an embodiment of grief. Sorrow was written all over her expressive face; the misery of a broken heart was in her eyes, and tears—she was Niobe come back to life.

All of the Holubar-Phillips film is not weepy, however. There are many beautiful gowns in the picture, for instance, twenty-five yards of silk and satin for one of them is ornamented with crystallized butterfly wings. But I noticed that none of them were in evidence when they were making the grief stuff. I should say no preliminary stuff, the long shot. Real tears are not needed in a long shot. A forlorn facial expression, a trembling shoulder, a sob or so, and a crumpled hanky, is enough to put the idea over.

What Did He Say?

We were getting close to tears, however. Lyman Broening moved his camera nearer to the scene and tuned it for a close-up, Miss Phillips sat down in a chair with her back to the camera. Allen Holubar stepped to her side, put one arm around her shoulders and began talking in a low voice.

"There He Is! See Him?"

Says Jack Richardson to Studio Manager Smith, who plays in Viltgraph's "Silent Avenger."

the few steps that separate the sublime from the ridiculous by going over to the National studios, where Mr. and Mrs. Edwards are making a Goldwyn comedy, and arrived just in time to witness another touching scene. I saw Eddie Flannagan touch a safe.

Some people think that no one but the dramatic stars do emotional work in the movies. This is a mistake. Eddie Flannagan was just emerging from a large safe when I got on the stage. He had to emerge in a hurry, because the safe was blown up with a large bomb. Just as he opened the property man pulled a rope that released a bushel or so of plaster, lath ends, brick bats and other explosion atmosphere from overhead. The heavy stuff missed him by about half an inch, but the dust and soft plaster didn't miss him at all, it muzzled him all up.

A Real Mean Trick.

Just at this moment, Mark Goldaine, who was directing the piece, was told by the cameraman, who likes a little joke now and then, that something was out of kilter with his machine, and the scene would have to be all over again. Eddie was so overcome with his emotions when he heard this that he presented me with a large bunch of stage money to put in the safe instead of his mitt when I tried to shake hands with him.

I dropped in at Christie's for a while and was suddenly spotted by a very interesting stuff for the big seven-reel Robertson-Cole production, "813," an Arsene Lupin by Maurice Le Blanc, with Wedgwood Nowell and Laura La Plante, Kathry Adams, Vera Steadman and a lot more in the cast; and Jacques d'Arcay, a technical expert looking after the French atmosphere, and playing the part of an Apache.

An Excusable Error.

"8:13" is going to be some picture. Sidney had one of the biggest stages on the lot covered with sets, and every one of them was double back to action. Some of the most interesting stuff for the big seven-reel Robertson-Cole production, "813," an Arsene Lupin by Maurice Le Blanc, with Wedgwood Nowell and Laura La Plante, Kathry Adams, Vera Steadman and a lot more in the cast; and Jacques d'Arcay, a technical expert looking after the French atmosphere, and playing the part of an Apache.

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of actor he wanted, or that is, he seemed to be looking. One day however, he approached W. S. Smith, the studio manager, with much palaver and honeyed words.

Honeyed Words.

He needed an actor of an especial type. It was just a bit, Mr. Smith could do it easily. There wasn't hardly anything to it. Nothing to keep Mr. Smith away from his desk in the front office for much of the time. All he would have to do would be to appear in a scene there and there as Edith Johnson's father, maybe only in the first episode; they'd probably kill him off after that. They usually kill off fathers early in a serial; it wins more sympathy for the heroine to be an orphan.

The Big Boss Makes Good.

Mr. Smith consented; in other words he fell for it and now he's a regular serial actor under the management of a good man.

After Bill had shot a few scenes it suddenly developed that the story of the serial would be strengthened if the father part was continued all the way to the end. Father appears in every episode and in some of them he appears very strong. Gets tied on to the front end of a locomotive, manhandled by the heavy and all sorts of things like that.

One of the popular sports at the Big V studio these days is to watch the big boss acting in the movies.

Prager Denies Mayflower Will Align with New Distributors

BENJAMIN A. PRAGER, president of the Mayflower Photoplay Corporation, denies the published report that his company is to be affiliated with a contemplated producing-distributing organization sponsored by Isaac Wolper, former president of Mayflower.

"The report printed in a recent issue of a trade paper to the effect that Mayflower is considering a proposal to align itself with a new producing-distributing concern being formed by Isaac Wolper is altogether untrue," said Mr. Prager. "Such an offer, bar even been tendered to Mayflower and we know nothing whatsoever of the project."

Calls It Impossible.

"Because of our contract with the Associated First National Exhibitors, signed a few weeks ago, it would be impossible to consider such a proposition even if it were submitted."

"Any statement linking Mayflower's name with another producing or distributing concern is an injustice to us and the organizations which distributes our product."

More About Actinic Ray and Complexions on the Screen

The article about the actinic ray in the Moving Picture World of May 20 issue has called forth the following interesting letter from Arthur G. Eldridge, head of the department of photography of the University of Illinois:

"The difference in the complexion of people is in part due to the evenness and intensity of color in the skin. If you examine faces in the light of a mercury vapor light (minus red rays) the evenness is very apparent. The mercury vapor light is much used for motion work, but I am inclined to think the unevenness is overcome to some extent by regulation of contrasts in the developing printing, as evidenced by the palor of many faces seen on the screen. Very full exposure of the negative will also smooth the gradation.

The skin reflects much white light as well as blue from the sky and the colors of adjacent objects. This latter fact is often not observed by the eye but becomes quite apparent in making direct color photographs.

The color sensitiveness of the negative film has much to do with the results. Figure 1 shows the spectral sensitiveness of the regular Eastman film. You will see that it is remarkably good, embracing all of the violet, blue, green and yellow, but is blind to orange and red. There may be cases where so-called orange and red will be recorded, but it is either because the red is more or less blue or yellow or because the object has a rough or mat surface, thereby scattering the white light.

We do not have to concern ourselves very much about the active invisible rays in the light source, for nearly all of it is absorbed by the lens, although there is some difference in the amount transmitted by various lenses. You will see in Figure 2 how much of the invisible light is absorbed by the lens. I judge that regular film is used by most producers, as evidenced by the dark lips and lack of detail in the hair and some other objects.

In Figure 1 the sensitiveness of the Panchromatic film is seen to extend to the deep red and that the violet end is subdued. Panchromatic film is slower, more expensive and more difficult to handle. It requires full exposure, otherwise its full value is not realized. Full to over-exposed negative requires careful treatment, but assures superior results. If some of these facts are considered I believe complexions would give less trouble.

Thousands Greet Mary and Doug on Arrival in England

The oldest inhabitant of Southampton has scratched his head and jogged his memory to recall a reception that is a parallel to that given Mary Pickford and Douglas Fairbanks on their arrival on English soil on June 22. There was a wild rush of waiting thousands and a shrieking as big Mr. Fairbanks with tiny Mrs. Fairbanks on his right shoulder ran down the gangway and into the thick of the crowd.

Mary and Doug made a great impression. Mary kissed a tiny ragamuffin and Doug hailed an old man in the mob and bought his bundle of papers. They did exactly what the crowd wanted them to do—gave themselves up to it and kept their good nature intact. The hydroplanes and airplanes that escorted their vessel into the harbor, and dropped bouquets of flowers on the decks, followed the train as it sped from Southampton to London with Mary and Doug on board, recuperating from the great experience. In London, England's most stalwart "bobbies" bucked a still greater crowd in helping them to a waiting motor. When they got to a hotel, they found 5,000 letters waiting for them.

Many events have been arranged for the newlyweds. Royalty as well as uncrowned heads are to do them homage, it is said. With them is Bennie Zeidman, a close personal friend, and Edith and Guebel, Doug's major-domo and a man speaking seven languages. There are no others in the party. It is not known how long the party will remain in England. If it is known. The trip is a hurried one, as both must return within a month to continue making pictures for the United Artists Corporation, it is said. They hope to make pictures overseas within a year.

Lewis Retains Bijou Theatre

Rumors that his Bijou Theatre in Atlantic City, N. J., has been sold to the Stanley interests of Philadelphia are causing Manager Mortimer Lewis annoyance. He denies the rumors and reports splendid business.
Carl Laemmle's Offer to Star Winner
Helped Chicago Elks' Beauty Contest

Ever since March 1, this year, the Herald- Examiner-Elks' beauty contest has been under way in Chicago. The purpose of this contest has been to secure for the Elks' national convention and the spectacular parade on the night of July 7, the most beautiful girl in all Illinois. The winner of the beauty prize will impersonate the "Spirit of America" in that parade, and it is promised that the Chicago event will surpass in magnificence any Mardi Gras festival ever held in New Orleans. As the promoters of the Chicago spectacle have been responsible for all the notable modern Mardi Gras events in the Crescent City, Chicago ought to win out with honors on this occasion.

Last night the event at first was slight, as shown by the few entries made by the Illinois girls. Then Harry Rice, publicity director for Universal in Chicago, had a talk with Walter Howie, publisher of the Herald-Examiner. He suggested that a tie-up with Universal be made, in the shape of a contract for the winner of the beauty contest, as a star at Universal City. Mr. Howie took the tip and names of aspirants for the beauty honor at once began to pour in.

Gertrude Olmstead Gets Big Contract.

President Carl Laemmle required little urging to close arrangements with the Herald-Examiner and the Elks, and he has given the matter his constant attention. For over two months he has been on a trip to test before the camera fifteen of the girls who stood highest in favor among all the aspirants. Mr. Laemmle was present while these tests were being made.

He has been so enthusiastic over the selection of the winner that, when Gertrude Olmstead was finally chosen by the studio of contest, instead of giving her a contract for one year at $10,000, he handed her a berth with her wardrobe and transportation.

This instrument is the regular form of contract used in contracting with all stars employed by Universal.

Gertrude Olmstead was born in Chicago Seventeen years ago. Her father was a dentist and, later, settled in La Salle, III., where he died two years ago. He was an Elk in good standing and had many friends. Mrs. Olmstead and her daughter have lived there since, the latter being devoted to her studies at school. Miss Olmstead graduated from the La Salle High School on May 16, just three days after she was declared winner of the beauty contest.

On the evening of June 7, Miss Olmstead will be enthroned on the leading float, in the magnificent Elks parade, typifying the "Spirit of America." The winner has met this beautiful and unspoiled American girl, and is certain that all her thoughts on that occasion will not be of herself. While she may be beautiful, she will be still a kind thought for each of those who missed the honor only by a mere hairbreadth.

Accompanied by her mother, Miss Olmstead will leave for Universal City on July 11. Work will soon be started there on the first production in which she will appear. This picture will be in charge of the ablest director that President Laemmle can secure.

So interested is Mr. Laemmle in Miss Olmstead's screen career that he has announced publicly that he will give a bonus of $2,500 to the director whom he selects for this first picture, providing the director makes the success expected from Miss Olmstead. Mr. Laemmle believes that the director's special interest in Miss Olmstead's first trial is absolutely essential to her success.

It may be stated that Miss Olmstead was entertained on Saturday, June 19, by Mayor Thompson of Chicago at a reception in the Chicago City Hall, when she was introduced to all the city officials. The Elks of La Salle entertained her on Monday, June 21, and the Chamber of Commerce, that city, the following day. The Elks of Chicago will also entertain her at a monster reception and banquet in their clubhouse on Thursday, June 24.

Not to be lacking in showing Miss Olmstead due honor, the manager of each of the downtown dramatic theatres tendered her the use of a box during her stay in Chicago.

Vitagraph's Middle Western Business Very Satisfactory

Edward Laemmle Describes
His Thrilling Experiences

Having brought back to America 40,000 feet of negative, comprising scenes of Oriental adventure and travel, Edward Laemmle, Universal's middle western manager, stopped in Chicago on his way to New York, June 12, for a two-days' visit. His film represents one year's experience in Japan, China, Siam and the Malay archipelago. In company with W. F. Alder, he left the United States on May 17, 1919, and arrived at San Francisco on May 8, this year.

In this expedition, Mr. Laemmle has brought fresh honors to Universal by entering wild and remote regions which have never before been visited by a cameraman. His policy throughout was "camera first," and personal peril was frequently ignored in order to secure a number of exciting scenes.

Mr. Laemmle considers the pictures of the Kia Kia tribe of head-hunters in New Guinea by far the greatest and most unusual of his achievements. In order to get satisfactory pictures, he was obliged to spend two months with this wild tribe, an experience that it is not for the crew of Dutch sailors who offered their protection to the camera- man, to forget. His method of attack is from the rear, their weapons being poisoned arrows which they shoot from six-feet blowguns. In Borneo he found an abundance of local color in the many curious customs of the cannibals. His companions and he succeeded in making friends with the natives and before their departure were royally entertained at a feast in their honor, which lasted two days. This occasion gave fresh insight into the mode of living of these savages and furnished some of the most spectacular scenes secured during the expedition. Sarawak, a territory owned by the British on this island, is also the scene of much of the above, and in showing the manners and laws of the British in dealing with the natives, it covered many fine opportunities for interesting camera shots.

Sections of Japan, China and Siam were also covered. The scenes in Southern China are educational, as they include camera shots showing the revolution in that country.
tionists and their activities. For his courage in following up these events, Mr. Læmmlle was decorated by the commander of the First Division of the Kwantung expeditionary forces in China. While in Japan, the Universal camera was devoted to photographing some of the well-known natural beauties, and in Siam there was a tiger hunt in the filming of which Mr. Læmmlle took particular pride.

Universal will release these pictures as travel-adventure features, in two and five reels. There will be about six of them altogether and it is expected that they will be on the market early in the fall. Mr. Læmmlle announced that during his stay in New York he will appear personally during the presentation of these pictures and will accompany their showing by interesting lectures.

Tom Gallery, Heading Toward Stardom, Visits Chicago Home

TOM GALLERY, who plays the grown-up lead in Marshall Neilan’s “Dinny,” arrived in Chicago on June 2 to pay his parents a short visit. More specifically, he is Thomas Patrick Sarsfield Gallery, son of Michael Gallery, popular Chicago police captain, and can boast of a career as promising, although his experience has been short.

Persistent questioning revealed that about six months ago when, as a reporter, he “happened in” at the Brentwood studio in Los Angeles, he was spotted by Director Henry Kolker and was tested for the movies. As a result he was cast for the juvenile lead (he is quite young) in “Bright Skies,” which starred ZaSu Pitts. Following that he played a corresponding role in “The Heart of Twenty,” another Brentwood picture soon to be released by Robertson-Cole. In “Dinny,” Wesley Barry’s starring vehicle, Mr. Gallery plays the father of the small Irish hero, a role opposite to that of Colleen Moore’s. He is most enthusiastic about the opportunity to receive Marshall Neilan’s direction.

“Mr. Neilan has something in his personality rather than in his method that tends to make an artist of everyone who works under him,” he said. “He has a way of helping an actor find himself.”

Mr. Gallery was smilingly mysterious about his future plans. Rumor has it that he is now considering a flattering offer from Director Neilan, and again that he is to be co-starred with ZaSu Pitts by this same director. It was quite evident that something favorable was in the wind, but it wasn’t clear just what.

**Garrick Is Leased.**

The Garrick Theatre has been leased by the Garrick Building Corporation to Jones, Linick & Schafer for a term of twenty-five years, beginning September 1, 1923. The rental for the period will be $75,000 a year. The house will be remodeled by the new lessees when they take possession, and the seating capacity will be largely increased. It will be devoted to vaudeville, for the period mentioned, by Jones, Linick & Schafer.

The Schubert Brothers, the present lessees, have used the theatre for many years as a high-class dramatic house.

**Universal Promotions in Middle West.**

Lew Baum, formerly manager of Universal’s Cincinnati office, was appointed district manager of the middle western district by Harry Berman, general sales manager of Universal, during a recent visit. The territory includes Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City and Oklahoma City.

Joe Roderick, formerly manager of the Minneapolis office, has been appointed special representative in the Chicago office by Mr. Baum. I. Gettleson, formerly Chicago manager for Jewel Productions, has succeeded Mr. Roderick in the Minneapolis office.

**Sarah Mason Visits Chicago.**

Sarah Mason, one of the youngest of modern successful scenarists, paid a short visit to Chicago last week on her way to Los Angeles. Miss Mason had just signed a contract with Lewis J. Selznick, whereby she is to write scenarios for Owen Moore for the next six months, with the option of an additional six months. Two of her recent photoplays, “Bright Skies” and “The Heart of Twenty,” were produced by Brentwood release manager Hugh Robertson-Cole. ZaSu Pitts is the star both of these and Tom Gallery, a Chicago boy, is her vis-a-vis.

Eddie Polo Visits Chicago.

Eddie Polo was in the city last week and was entertained by Edward Morris, of Minturn & Co., past president of the stockyards. After a luncheon at the Saddle and Sirloin Club, Eddie gave an exhibition of saddling and riding one of the wildest and most unruly brer-bucks at six yards, for the special edification of the stockyards cow punchers.

Mrs. Polo accompanied Eddie on his trip to the West Coast studios.

**Further Increase in Wages Asked by Chicago Musicians.**

THE Chicago Federation of Musicians and picture theatre managers held meetings Wednesday and Thursday last week, in the Palace Music Hall, to discuss the musicians' demand for a 75 per cent. wage increase to take effect July 1. The union was represented by the board of directors, headed by Joe G. Petrillo, acting president of the federation, and the picture theatres by Maurice Choyinsky, president of the Allied Amusement Association; Harry Lubliner, of Lubliner & Trinz; L. P. Newhafer, general manager of the Ascher Brothers theatres, and Sam Katz, of Balaban & Katz. A number of managers of dramatic houses also were present.

No settlement was made at these meetings. The Theatre Managers’ Association asked the federation for written proofs that the increased demand for wages had warranted the demand. According to the terms of an agreement, made July 1, 1919, the present wage scale was to remain effective for two years. The two year period has expired and the cost of living had not advanced in an unforeseen manner.

The minimum wage at the present time is $36 a week for thirty-three hours work. The federation holds that considering the duty and experience now required to fit a musician for a theatre, the present pay is insufficient.

“A musician in a first-class theatre or moving picture theatre must be prepared at all times to play the most difficult music at sight, and this has a tendency to create nervousness in which the end is bound to affect his health,” Mr. Petrillo says. "No musician can last for any great length of time in a picture house for the reason that the continuous glare of light on his box music rack will ruin his eyesight."

Acting President Petrillo has confidence that the demand of his union will be granted. He stated during an interview that the managers had shown a disposition to confer and squander no time.

Efforts were made to interview L. P. Newhafer, of Ascher Brothers, and Sam Katz, of Balaban & Katz, but the former was out of town and Mr. Katz did not feel disposed to give any information on the matter.

**Shows Willard-Dempsey Pictures.**

G. N. Montgomery, general sales manager, Hallmark Pictures Corporation, while present at the convention in Cleveland, recently made write to P. D. Dintsy, secretary office of the pictures, suggesting that a print of the Willard-Dempsey fight picture was available for exhibition. Mr. Montgomery had the idea.

It was hot in Cleveland, some of the bors operating and down the river could accommodate 1,200 persons. He chartered one for a moonlight excursion. rigged on the deck a projection machine and screen, and gave more than a thousand visiting exhibitors their first glimpse of the championship battle.

Photograph Taken at Famous Virginia City Mine in Nevada, Where $700,000,000 of Silver Was Mined.

This group shows Emmet Boyle, Governor of Nevada, with Jane Lindsay and "Bob" Lorraine, two Angelina beauties. Scenes were taken here for the Sunset-Burrud Scenics, distributed by Special Pictures Corporation.
Advertising and Exploitation

By Epes Winthrop Sargent

Fifteen Thousand Crowd Cost $78

Princess Theatre, Denver,
Pulls a Ballyhoo Stunt at Suburban Park Which Cleans Up for "Below the Surface." Cost $5.20 per Thousand

GETTING fifteen thousand people to look at a ballyhoo at a cost of $5.20 per thousand is the prize winning stunt pulled by the Princess Theatre, Denver, for the Paramount-Ince special, "Below the Surface" with Hobart Bosworth. And the funny part is that the stunt was not primarily designed for the Ince picture, but was suggested by Pat Kearney, of the Famous Players, for use with Houdini's "Terror Island."

A. G. Birch, of the Denver Paramount office, figured that it would be just as good for "Below the Surface," and he aided H. E. Ellison, of the Princess, to put over one of the best stunts yet pulled. And it can be worked for any picture in any town where there is a summer park with a lake. If you can get the lake you don't have to be so darned particular about the park, at that, and if you can't get a lake, perhaps you can borrow someone's nice little river.

Hooked up a Paper.

It was started as a "Diving Contest" and the Denver Post, one of the hard boiled sheets, opened up its columns when the plan was outlined. Owing to the fact that the Princess had been restricting its advertising exclusively to the Post, the copy on the stunt was confined entirely to this paper, which assumed supervisory charge of the scheme.

Several days before "Below the Surface" commenced its run the Post carried the first announcement of a diving contest in the huge park lake, in which contestants were to try and duplicate the packing box trick. Volunteers for the prize, which was fixed at $200, were to allow themselves to be tightly nailed in wooden packing cases, weighted with iron and sunk to the bottom of the lake. They were to free themselves and swim to the surface to win the prize.

All Safeguards Used.

Stout ropes were to be hitched to the boxes, so that if the prisoner was not free at the end of 40 seconds the box could be pulled to the surface. Doctors with pulmotors were to be on hand to insure against accidents.

The story was run, with variations for just three days before the event took place. The Denver Street Car Company, which previously had never before permitted signs to be placed on its cars, fell for the novelty of the stunt, and on the front and rear of each car carried a large sign. This was free because the cars got the crowd. With this as the sole publicity more than 12,000 people gathered around and upon the lake in automobiles and canoes or on foot to watch the contest.

Hired the Contestants.

By pre-arrangement four young men and a girl, whose names and addresses had all been published in the Post as they announced their intention to enter the contest, were on hand for the trials, as well as one or two novices.

The theatre's carpenter had built two stout boxes of 1 by 12-inch pine, 18 inches wide, 28 inches tall and four feet long. On the sides were wooden pockets that could be loaded with iron window weights. One of these boxes was perfectly solid while the other was built with a trick bottom.

These boxes were open for inspection—and they were inspected by that huge crowd without disaster, while above them two banners announced "Hobart Bosworth in 'Below the Surface,' a Paramount picture, the Princess." Certainly every one...
who went to the park knew of the coming of that picture.

The Girl Was First.

The girl was the first one to try. Twice as she was being lowered below the surface in the middle of the lake she apparently lost her nerve and screamed for help. An aid in the mob who deliberately yelled "Piker" and "Quitter" was almost stoned by the crowd which yelled: "Why don't you try it yourself." For a while the scene threatened to develop into a riot.

The Woman Contestant Getting In.

The next contestant, a young man, was discovered to have a crowbar and hammer just about the time he was being placed in the box. He was bawled out, barred from further participation in the contest and dropped in the lake and made to swim ashore as punishment while the crowd howled at the fun.

Some Real One.

The next entrants, some of them real volunteers, were lowered for the forty seconds and then pulled up, having failed in the attempt to liberate themselves.

Alexander Ott, former chief life guard, at one of Denver's municipal bathing beaches and the most widely known swimmer in the vicinity was the last contestant. His entrance was acclaimed by the multitude who expected great things of him. By this time the first box was so badly damaged that the judges, as agreed, pronounced it dangerous for further experiments. So Ott was lowered in the trick box while the crowd yelled: "Put him in his coffin, Ott." Muddy Water Helped.

Owing to the muddy condition of the water, objects a short distance below the surface are invisible; but as an extra precaution the police moved the canoes of spectators back about 75 feet. As the box was being lowered one of the racks containing the iron weights caught on the side of the launch, seemingly by accident. The bottom of the box was then about two feet under water. It required a few seconds' jimmying to get the box free, and while this was being done Ott kicked his way out and dived deep. After a reasonable delay to insure his escape the box was lowered to the bottom. In just 56 seconds Ott appeared on the surface and the crowd cheered his feat to the echo.

Later on he was awarded the prize—without reservations.

The entire stunt cost only the Princess Theatre $78, but it made "Below the Surface" the talk of Denver. Not only that, but according to Mr. Birch the publicity given the Denver affair will put the stunt over anywheres in this or a neighboring section owing to the wide prestige of the Denver Post which carried the stories on the stunt.

Put Out Toronto Teasers Wherever Paper Would Go

JULES BERNSTEIN, of Loew’s Theatre, Toronto, made a drive on teasers for "Down on the Farm." He put them everywhere—on street corners, on cars, wagons, ash cans, dead walls, some live ones, until you could not turn your head without seeing a fresh snipe. They were all half sheets, black on yellow, with a number of changes of copy, including "Please take me —", "Ask the conductor —", "All aboard for —" and "Transfer to —", in each case the copy ending with "Down on the Farm." And the next week the Building Department sent an inspector around to see if the side walls were still safe. Snipe teasers pay if they are plentiful. You can’t paste up a dozen and expect to do it. Twelve will help, but they won’t turn the trick big.

Flint’s Ancient Map Helps Put Over Treasure Island

SING a chart of Treasure Island, with the location of the theatre indicated as the hiding place of the treasure, helped the Majestic Theatre put over the Tourneur production at St. Louis.

A marks spot where treasure will be found

The Treasure Chart.

The map was drawn from that found in most editions of the Stevenson work and the location of the house was marked in as shown in the cut. Some of the editions of "Treasure Island" contain more elaborate maps than others. It is best to cut out some of the detail to make for clearness and to give prominence to the theatre mark. It would be effective to mark the house in red, but it would scarcely pay for the second printing. The sample is about five inches square and folded once, with the back printed up "Flint’s Treasure Chart."

Another Newspaper Hook-up For That “Huckleberry Finn”

A NOTHER hook-up stunt for "Huckleberry Finn," which bears all of the marks of Oscar A. Doob, comes in from Cincinnati. The newspaper offered prizes for the best letters of 150 words or less detailing the writer’s own adventures to see if he could match those of the famous Huckleberry Finn. Five dollars and two tickets to the Strand to see the film were offered as a prize and the newspaper got good copy for several days, while the Strand was busy selling tickets.

A special showing timed to begin a quarter of an hour after school let out was featured in the advertising, and this was one of the best patronized shows of the day.

 Plenty of Jazz Put Over “Down on the Farm” Amply

REALIZING that the best way to sell "Down on the Farm" was to advertise it, Paterson, of the U. S. Theatre, Paterson, took all the billboard space he could buy, and then he built on this with a rube band for street work, farm tractors and a hay wagon. He did not wait for people to come and look in his lobby to see what he had. He went out and told them—and he did not whisper, at that. Knowing when to circulate and when to play on dignity is what puts the U. S. Over.
Fine National Tie-up for “Keep to the Right”

Footprints on Broadway, New York, Did Just as Well as in the Smaller Towns

Because he was managing a house in New York, he did not scare Frank A. Gerard, of Keith's Eighty-first Street Theatre. He knows that the bigger the town, the bigger the yap, and his worries were just as real a century ago, for one of the stunts he pulled is merely a modification of the brick stunt related in Barnum's history of his life. He even worked the “footprint” stunt, which any wise manager would bet could not be done in the big town. And the result proved that to more people than the house would hold, and the house seats 2,100 people at that.

Mr. Gerard went at it just as though he were not running a Broadway house in the largest city this side of London. He knew that he drew most of his business within a mile radius, and expected that when summer came, he would have a small town. He got the same results. That's all.

Began Early.

Three weeks before the show was due he started to use a trailer. No date was attached. He believed in letting the people ask where the show was. "The Idol Dancer" was not new. It had played the Strand, which offers most of the first run pictures, and it had played that house some weeks before, and had been seen elsewhere. People knew about the picture. The trailer merely localized their interest.

Then he went after windows, a mile each side of his house. He had a plentiful supply of cutouts of the dancer, and also some stills that he said "The Idol Dancer" was the best class of windows from Sixty-sixth to One Hundredth street. And he got them in early.

Changed Weekly.

These displays were changed weekly. And part of the change consisted in the addition of new cards telling about the attraction. In the window of a music store, for example, a card referred to the drum which can be heard for twenty miles. A week later stock cutouts were added to the larger displays. These were put into a majority of windows for a two-mile stretch, not only on Broadway, but on Amsterdam avenue and on Madison avenue, on the other side of Central Park.

These displays were dated, and dates were now added to the larger window shows.

Hawaiian Page.

Heralds were distributed to the patrons the week before by a page dressed as a Hawaiian. This supplemented the house program, which carried an advance advertisement for three weeks.

Late in the night before the opening Broadway was tracked up and down with large white prints of a naked foot, all pointing to the house and all lettered with the title of the play. They were placed on both sides of Broadway from Seventy-eighth to Eighty-sixth. Some curious people took the trouble to follow but the best most of them knew that the show was at Eighty-first street.

There is a small army of press agents who would have been willing to bet that this stunt could not be pulled off in New York, but Mr. Gerard did it.

Of course the lobby was lavishly decorated with stills and special paintings and cutouts, and the largest cutouts were mounted on either end of the awning, where they were visible for several blocks. Stress was laid upon the engagement of a Hawaiian troupe for the prologue and their "photographs" were worked in conjunction with scenes from the play.

A banner with the familiar "Oh! how she can dance!" was above the front, and dancers flanked the side photo frames.

The Blowoff.

And for a last crack, it was announced that a motion picture of the crowd in front of the house Wednesday afternoon would be shown at the Thursday matinée and evening performances.

This prevented any possible slump, for those who had come before came again to see how they looked on the screen and if Daddy could not get away to pose, he was dragged out with the rest of the family to see little Willie act just like Chap-lin right in front of the camera.

The only difference between New York and the 1200 town is in the number of people. They fall just as easily and hard just as hard—perhaps a little bit harder.

Just Like Barnum.

Years and years ago, when the goats were browsing on the site of the Eighty-first Street Theatre, Barnum hired a man to put bricks on the four corners of Broadway at Ann street, in front of his museum. He kept changing them for a fifth brick he had carried. Every fifteen minutes he entered the museum, followed by the crowd.

Wednesday evening Mr. Gerard had a photographer take flashlights of the window shows, winding up at one close to the house. A crowd followed him around and into the house, wondering if the work was done. It was good in 1850. It still works.

Plans National Hook-up for New Taliaferro Production

Suggested by the title of the new Taliaferro picture, "Keep to the Right," the Equity Pictures Corp., is planning a national campaign for observance of the rules of the road. Many cities are already driving on the traffic laws and it should be easy to interest the other places, since innumerable accidents are directly due to failure to observe the regulations.

The Equity plan, presently to be issued, will carry the details of the campaign and will play it up strongly. It is a self selling stunt with no possible comeback and can be made to apply to towns of any size.

Made "Connie" Synonym for Omaha Summer Temperature

Getting ready for the hot weather, Harry Watts, of the Strand, Omaha, determined to use the coming of summer for the purpose of planting a picture. While the weather was still cool he began to advertise with such lines as "Connie's coming as soon as the weather is hot enough."

Building on this he had stickers printed and followed these with signs and cards until all Omaha began to associate Connie with the coming heated term. The advertising was so persistent that warm days were referred to as "Connie's weather," and the name became a synonym for rising temperature.

Finally the announcement was made, "It's nearly hot enough and Connie has decided to come next week" followed with the full advertising for Constance Talmadge in "The Love Expert."

She had not only been made into a town catchword, but somehow the public was led to believe that she required hot weather to show, and they did not stay away because it was too hot. It was regular Connie weather—so they went.

Measuring Stick Helped Pull for Bill Russell

Singing a measuring stick in the lobby and advertising that all who attained the required measurement would be admitted free to see William Russell in "Six Feet Four" made business for the Kinema Theatre, Salt Lake City, recently.

To make it work the utmost the theatre advertised that there was a good show in the lobby as well as the house. People drifted down to see the measuring and when they got tired they went inside and bought tickets. It is an old stunt, but it is still working as well as ever.

Three of a Kind Always Beats a Pair, As You Know.

But the Eighty-first Street Theatre, New York, had a whole suit of windows in a mile radius from the house for "The Idol Dancer" and it worked as well as in the tiny towns. It can be done in New York if you are not lazy.
Get the Low-down on Making Turkish Coffee

A Practical Small Display
Helped a Louisville Lobby

SEVERAL suggestions have been shown in these pages for large lobby displays... but the Mary Anderson, Louisville, comes in with a small display which is practical for those who cannot afford either the space or the cost of decoration... As can be seen from the cutout, the hut is of comparatively small size, scaled to work with cutouts from lithographs... A red light back of the window and below the ledge gives light to the cutout figures behind and suggests a cooking fire in the hut.

The Louisville Lobby Display.

In addition to this, the house used a series of striking lobby cards, taking the text from the sprightly plan book, and sent out a set of cards, every other day, to physicians and others having waiting rooms; a stunt also worked by another house for "Don't Ever Marry." A troupe of Hawaiians were employed in a prologue and the routine of stunts built Monday's business $250 above the Sunday takings, though usually the Monday drop is around $300 below Sunday.

The office cards will work anywhere and afford a valuable means of advertisement.

This Is Good Ad Copy If You Have Not Played "Sex"

SING this copy for a series of four advertisements worked well for the Teck Theatre, Buffalo. The copy will work as well for a single large display with the title worked in a large extended letter. It runs:

What has been the greatest factor in the creation and destruction of the empire? "Sex"
What has spurred many of the greatest men in history to success and broken countless others? "Sex"
Since the earliest history of man what has been the elemental force most instrumental in building for a greater civilization? "Sex"
What transforms sinners into saints—and saints into sinners? "Sex"

Paramount Now Syndicates All Its Stunt Suggestions

AIMING to make use of all ideas turned up by its exploitation men, Paramount is now promptly syndicating its ideas to all exchanges. As an example, the Gowitz hook-up with the army and navy recruiting services in Detroit was promptly picked up by Oscar A. Doob in Indianapolis, and probably will make the rounds. Indianapolis tied up with the navy on "Why Change Your Wife?" which probably will please Josephus Daniels, who is strong for morality in the navy.

In the same way Doob's stunt of getting a Cincinnati paper to use a rotogravure section front page for pictures of Huckleberry Finn was taken over the following week by the Pittsburgh Dispatch, which worked from the same layout and reproduced in half tone. And the Dispatch did a whale of a lot of special advertising to put it over as a beat.

It is always easier to sell a proven idea and Paramount is going to make the most of its syndication. Meantime you have the same advantage plus the best ideas of all the exploitation men and not merely those of one exchange if you follow these pages closely.

Turkish Coffee Helped to Sell "Virgin of Stamboul"

SERVING coffee in Turkish style in his lobby was one of the stunts used by J. C. Durcan, of the Plaza, Sioux City. It was a novelty and helped to put the play over strongly. To make Turkish coffee you roast the bean almost to the point of burning it, beat it in a mortar to a fine powder, let it boil up three times, removing from the fire and stirring down after each boiling up, and serve it in tiny cups with the sugar already added and without cream. The finely powdered coffee is not strained out, but is supposed to be drunk. If you do not care to donate the coffee you can let some women's aid society serve it for a small price and get the added value of this advertising.

Most of the Plaza advertising ran to food, for candy stores served Priscilla Dean specials in candy; a hotel had a punch and salad named after the star and the Stamboul Sundae was a favorite at the fountains.

Mr. Durcan also broke into the daily paper with a mathematical contest, the details of which are not announced.

Pittsburgh Exchange Treats Newsboys to Special Show

HEMAN STERN, of the Universal Exchange, Pittsburgh, recently staged a free show for the newsboys of Pittsburgh and the surrounding towns. Some 3,000 tickets were distributed through the local papers and every invitation was accepted, with the result that the big Moose Temple was jammed to its capacity.

In place of big features, Mr. Stern wisely showed a lot of one and two-reel subjects, short comedies and snappy dramatic stories, interspersed with vaudeville acts presented by the graduate pupils of a local dancing school.

Tapestry Framed Painting Told of "The Silver Horde"

HANGING from its usual reded lobby, the New Lyric used a painting for The Silver Horde. This was framed in velvet tapestry and gave a rich and attractive lobby. A smaller painting was set into the panel below the box office window. Paintings suggest large expense, yet they should not cost as much as a built-up lobby, and for a change they give a good attractor. Sometimes it is possible to build up a painting with figures cut from the three or 24-sheets, which will dispose of the difficult figure painting, which is the bane of the sign painter.
“Jimquin” Makes His Own White Way to Light the Lane to Once Dead Theatre

Making his own White Way to lead prospective patrons down a dark side street is one of the means Jimquin has taken to put back on the amusement map an El Paso house never very strong. Under the name of the Texas Grand, playing road attractions, the house put on a spurious show. It was about four blocks from the center of things, and when it breathed its last there were none to weep.

Then Jimquin Happened.

Then Jimquin—James C. Quinn—renamed it the Rialto, and El Paso woke up to the fact that there was a live wire. His “Park your cares at the Rialto” was widely copied when he used it to launch the house and now he is planning to light the four blocks to the main street to get the people in the habit of walking down the street to his house.

Newark, N. J., was the first to realize the value of lights to pull the shoppers over to the dark side, and since then hundreds of towns have changed their business thoroughfares with electric lights. Jimquin is going to add to the number and make his section a part of the real sidewalk.

Always Busy.

And Jimquin does not believe in doing something to attract attention and then stopping. He is working off his time. Many of his stunts have already been reported, and there are more to come. One of his late efforts was the use of a perambulating alarm clock for the Charles Ray picture, “Alarm Clock Andy.” This was made up before Phil Gersdorff reported his bass drum clock, and uses a canvas frame with a cap bell. The back is lettered for the attraction, the front merely showing the theatre name. A gong inside was worked for the alarm.

A recent stunt was a hookup with the “Sassy Jane” dresses, which not only gave him a good show window for a week in conjunction with his stage fashion show, but the inventor of the brand, Miss Jane Rand, who is in partnership with Charles and Sydney Chaplin, made personal appearances for four days, which is better than Grauman did with a similar show in Los Angeles.

Another hookup was with bathing suits for “Why Change Your Wife?” and brought another window; all the more desirable, since the Rialto is not in the traveled section.

“Jimquin” Says:

This thing of putting a new kick into the hoofs of a dead one is the greatest sport in the world. It doesn’t always make you a lot of money, but what a riot of fun you have doing it! And when you get away with it, as we are doing here—!

Prologues are frequently used, and newspaper hookups are of almost weekly occurrence. Quinn probably has acquired more free publicity of a feature sort than El Paso ever knew before—and the editors are glad to give it, because it is all framed to help the paper as well as the house.

One recent scheme is a card 11 by 14 inches, ready printed with the house name and slogan. These are run off in quantities. When window cards are wanted for any attraction, it is a simple matter to send a sufficient number through the press for a second imprint in a contrasting color, or to paste scene stills on the blank space, which gives a two-color effect at considerably less than a two-color price for a single small job.

And in the meantime, the Rialto is on the map with a dot and circle, like a capital city.

Used an Eifel Tower for Charles Ray’s “Paris Green”

Using an Eifel tower three stories high was the way the Princess Theatre somewhere, put over Charles Ray in “Paris Green” with the accent on the Paris. The illusion is somewhat far fetched, but the pulling attraction of the huge tower was undeniable.

A Towering Display.

Owing to the peculiar construction of the lobby, this was a very practical stunt, rising to a height of nearly three stories and affording ample room for an entrance below the arch. It represents less work than appears from the cut and was sufficiently out of the ordinary to attract an unusual amount of attention.

Pay Back What You Borrow. Send in a Stunt.

When Jimquin Gallivants with “Sassy Jane.”

One of the show windows hooking up his Rialto with a fashion and window show of a brand of gingham gowns. He did much the same thing for bathing suits and “Why Change Your Wife?”

Jimquin’s Alarm Clock.

of his late efforts was the use of a perambulating alarm clock for the Charles Ray picture, “Alarm Clock Andy.” This was made up before Phil Gersdorff reported his bass drum clock, and uses a canvas frame with a cap bell. The back is lettered for the attraction, the front merely showing the theatre name. A gong inside was worked for the alarm.

A recent stunt was a hookup with the “Sassy Jane” dresses, which not only gave
Sold Press Book Material for a New Feature

Here's a Man with the Right Ideas on What Really Constitutes Press Work

PRESS work is not merely the grabbing of space in a newspaper. It is grabbing space for material which will be read with interest. There is a difference between the perfunctory story and one with news interest, and T. H. Schrader, of the Columbia, Pittsburgh. He says:

"The average exhibitor knows the value of publicity, but he doesn't know what publicity is," says Mr. Schrader. "Many a man believes that he is getting publicity when he hands out a synopsis of a picture his theatre is going to run and sees it published in a motion picture column because he is also represented in the advertising columns. Such an item is not publicity, it is merely advertising space used with different copy than that which appears on his bills.

Make It News.

"The first element of publicity from the exhibitors' standpoint is some story that will make his theatre attractive. The story which makes the theatre itself the basis of it will never appeal to a newspaper, so the attraction must be used as the basis. Here is an example of what I mean. This spring the owner of a neighborhood house decided upon quite a large outlay to install a ventilating and cooling system in his house and he asked me how I would go about it to get the newspaper to print the item. I advised him to make an application to the department of streets for a permit to blockade the street in front of his theatre for a period of three days despite the fact that the alterations never would blockade the street for a minute. Naturally the permit was refused, and then he brought suit for a writ of mandamus to compel the issuance of the permit. He charged discrimination and several other things and a tip to the court reporters was all that was necessary. His attorney argued that the improvement was a necessity along with all that it would mean to patrons of the theatre through the hot summer months. He based his charge of discrimination upon the fact that the Columbia Theatre, on a downtown street, has installed the same apparatus with the full permission of the department of streets. The newspapers used fairly full accounts of the hearing, and also the fact that the court ordered the issuance of a limited permit. That theatre benefited through the public getting the impression that the manager would fight to make patrons comfortable and the Columbia benefited through the fact that it was generally advertised that it was already equipped to give that comfort.

"That is a fair example of legitimate house publicity. Another is an attraction publicity. Perhaps another specific incident is the best illustration of the method which should be employed is getting this brand.

Played Up the "Shimmy."

"When the Columbia booked Constance Talmadge in 'Virtuous Vamp,' I decided upon a chorus made up of local young women who would adopt the 'shimmy' dance. A bare announcement that local girls would 'shimmy' at the theatre might have gotten into the news columns, but to make certain of it, here is the course I pursued. A week and a half before the picture was to open each of the local papers received a copy of resolutions adopted by the P. Y. W. S. C. explained as a social organization of young women, to the effect that the 'shimmy' was not indecent or immodest. Appended to it was a list of the sixteen members of the club with their addresses. These members were the chorus which I had arranged for.

The manager paid that sort of thing and seized upon the story as genuine novelty.

A letter was received by the newspapers while the story was being used to the effect that in the opinion of the manager the young women who had in words extorted the 'shimmy' would not dare submit their own selves as exponents of it in public. The club declared it was willing at any time to expend their belief by performing the 'shimmy' for any representative and then the Columbia Theatre offered its stage facilities for the rest. There is the difference between publicity and forced reading matter. 'A Virtuous Vamp' is a Columbia which taxed the large seating capacity at every performance with no added money expense, and solely because I was fortunate enough to have an able publicity man."

Something Fishy about This Exploitation for Beach Film

GETTING over "The Silver Horde" against the hot weather in Philadelphia called for some special exploitation stunts planned by Abe L. Einstein, of the Stanley Company and W. J. Ferguson, of the Goldwyn forces.

The lobby of the Victoria was made over into a long cabin effect, with a thirty foot sail, and the ceiling of the theatre was fitted with nets and tanks were used in the show window of sporting goods and other stores, and the restaurants were persuaded to offer special salmon dishes on their menus. Cut outs were used for book and other store, and an advertising wagon led the way through the streets of Barnum-Ringling circus parade, and a red ink edition of a local paper gave the final smash.

Sold Press Book Material to Newspaper for Feature

GETTING press book material accepted as pure reading—and without a space bill—is a stunt recently pulled off by H. C. Plath, of the Crescent Theatre, Temple, Texas.

The campaign sheet for "Don't Ever Mary," prepared by the First National for the Shell System contained a cartoon and a snappy synopsis. Mr. Plath laid out a page with a three twenty-twos in display and filled the page with this material and a couple of portmanteaux. It was all framed as pure reading and when Mr. Plath asked for terms he was given a rate on his 66 inches and the rest of the stuff was run as the newspaper's own material.

Naturally Mr. Plath was pleased at getting a discount on his dialogue instead of having to pay for the entire page.

Used Rube Band on Street for "Down on the Farm" Week

KENNETH M. LEACH, of the Regent, Calgary, used a street band for "Down on the Farm" and put the show over for a week. The rubes made daily parades and worked in the house as well, carrying ten pieces, including a yelow clarinet.

Harness was used to decorate the lobby and give a rural flavor, and a picture of Miss Fazenda climbing over the fence was cut out and placed on top of the lobby frame in front of the box office. It was not a very elaborate display, but it sufficed to get the business for the week. Linen dusters and straw hats are easily obtained, which makes this about the simplest form of ballyhoo.

Did You Think They Made 'Em Different in Canada?

Not a bit of it. The Calgary rube looks just like Hiram of New Hampshire and Silas of South Carolina. And none of them looks like the Perdix driving "陌ysed" of today. These champs blew themselves for the Regent Theatre.
Caricature Works Well in
Loew Euclid Ad Paneling

Previous displays in the half pages for the Loew theatres in Cleveland have all been of an elegance to harmonize with the lettering and border design, but for "Huckleberry Finn" a caricature was used and the effect is about as good. It is more striking and it does not light with its surroundings, but it does not give quite the same air of elegance.

One of the Euclid Half Pages.

This Euclid stuff is about as handsome as they turn out, and generally it is an excellent match for the story being told. This display, for example, is as clear as though from cut type and yet with a tiny touch of ornamentation which makes it distinctive. The artist has not sought to show that he could put more frills on the lettering than any man this side of the insane asylum. He has simply made distinctive what might be a fancy type letter, and about nineteen times out of twenty he does this. Now and then he slips, but his average is high. The theatres under the Loew management in Cleveland take a lot of space, but they dominate the pages and so dominate the town. Like the Grauman style, the advertising is distinctive and original, and it is apparently profitable, since the same large spaces are constantly used.

Why Use the Pen When—?

Perhaps the pen is mightier than the sword, but the line was written before theatrical advertising was invented and is not intended for press agents. Here is a two threes from Newark in which a far better effect could have been gained through the use of type. The two cuts would cost twenty inches on a minimum rate, but the effect is not there and the saving on the cut does not offset the loss caused by the smaller advertising value. Sometimes in a small space the use of hand lettering will improve the display through the ability to use all of the space to the best advantage, but here there is room to do all done here through the use of good-looking type faces, and type should at least have been used for the lesser lines. Hand lettering is a delicate matter and should be used only by those who can do it properly.

Take Entire Page for
Their Five House Circuit

Full page displays in the Cincinnati papers are not usual, but this display for the Libson houses splits the cost between five houses, in proportion to their importance and ability to pay. Most of it is hand lettered stuff, but the right hand division is mostly type and shows to better advantage than the others. Artists simply will not use care in lettering. They want to make an "artistic" effect. "Shimmery" setting may be artistic, but it is not legible, its value falls from an advertising point of view, and we take it that most space is taken with the idea of getting the show over and not merely to gratify the artistic instinct of some hired man. Hand lettering is handy where it will get a portion not obtainable in newspaper job faces, but even here the aim of the artist should be to approach as closely as possible the legibility of cut type.

Geometrical Layouts Are
Not Always Best Planned

This display from Lexington, Ky., looks as though the effort had been put into all of the cuts sent in, though they did not match. And the layout out of the general display is as regular as one of those old-fashioned gardens. Three panels above are made of three panels below. The shortness of two of the cuts is made up with lines top and bottom to get balance, and at four points in the cross page ten a regret could have been run from one side to the other. It was beautifully regular, but one cut, back up by type, probably would have worked better than three. Then larger type could have been used, and added the use of a cut which illustrates such lines as "Gambler Shoots Negro Witness in Thrilling Murder Trial Scene" with a cartoon. The line and the wording do not match. The caricature weakens the effect not only of that line but of the entire argument. The Euclid, Cleveland, displays are exceptional examples of the intelligent use of cut matter in half pages. They should be studied for ideas against the time some idea may be used. The entire idea of this department is to give examples. The line and the wording do not suggest what has been done, but what can be done. Unless you read these pages for ideas and suggestions, you are not getting all that you can out of the paper.

Adroit Use of Small Spaces
Means More Than Full Pages

Almost anyone should be able to get good results from a full page. It is not easy to take that much space and not get some effect. Its very size saves it from obscurity. But to take a small space and make good in it is something very different. Men who can score in two and three inch singles are rare. These three examples are from Edward L. Hyman, of the Strand, Brooklyn. The top is 35 lines, double, while the singles are 35 and 33 lines. These spaces are com-

A Full Page Covering Five Houses.

Three Examples of Small Stuff.

paratively large for the New York papers and stand out well. They are hand lettered merely because it is not possible to get type into mortises so small as are
THEsermon single a cut carry would space the very pays, a the panel town, July an monthly new in one rejzsz well pretty

—P. T. A.—

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fact, it has. The Selznick Cincinnati office sends out a weekly postcard with a line for some coming production and a panel in which Jack Conant adds his own say about the release advertised. The form of the card remains the same, only the

a single frame design made and reproduce it in two or three widths. If you order a frame have a cut at the bottom so the type may be shaved in instead of being dropped into place. It will help the compositor and will give you a better display. Of late years there seems to have been a dropping away from the seasonable design, yet it pays, if well done and anything which helps to build business in the hot spell should be picked up and used.

—P. T. A.—

Another General Program

Now Makes Its Appearance

SOME years ago the general program, a publication covering all of the motion picture pictures, was a common thing, but the war knocked them out and they apparently did not come back. About the first to make its appearance in all of "Filmland," published in Reading, Pa., by Frank F. Shinn. It is a very creditable sheet of 32 pages and enamel cover; rather too costly a proposition to be continued in its present form. It is a monthly and seems to carry sufficient advertising to help, though, oddly enough, it does not contain the advertisement of a single one of the motion picture theatres. W. thank it would pay to list the attractions briefly even if this must be done without charge. In sending in the first copy, Mr. Shinn asks a question which may interest some others when he requests permission to lift material from this paper. Contemporaries are welcome to use the material, and will find some stuff especially prepared for their use, but we would appreciate an occasional credit line on some of the stuff lifted. Help yourselves.

Here's First Advertisement for the New Pickford Film

EVIDENTLY Mary Pickford does not share George M. Cohan's aversion to appearing in Providence, for the Majestic was the first house to show "Suds," the latest Pickford. This is one hundred lines deep, across six, which is a pretty sizable display as Providence goes, but in spite of the space, the star and attraction are not clearly announced. It would be easy in so large a space to get a neat type display, all of the argument, the prices and the added offerings and still have some space, but W. M. Strong, the publicity man, writes all his ads are hand drawn. We hope that in time he will come to see that the Grauman type of display is a better business getter both for display and legibility. Providence is one of the strongholds of the hand drawn stuff, but there is still hope.

—P. T. A.—

Jimquin Again Steals Space with Glauk Kalogram Puzzle

JIMQUIN, of El Paso, has been cleaning up the papers again. Jimquin is perfectly willing to pay money to advertise his Kialto, but if he can swing it get some free space, he does not hesitate a moment. He wades in and eats up all he can get. He hooked the Times with the Louise Glauk Kalogram puzzle for "Sex" with ticket prizes, and then he seems to make it the basis for one and two-page hookups. He was not content with one double deck. He enclosed and drew some singles. Some men can make two blades of grass grow where one previously flourished, but Jimquin can raise a bale of hay on a square foot of ground when he gets started. Late-
Philadelphia Uses Perambulators for Ticket Sale

Used a Ripple Effect to Cool the Idol Dancers

JUST because the weather was hot and getting hotter did not seem to H. M. Thomas, patron of the Ritz, Omaha, a good reason why he should not get them in to see "The Idol Dancer." He figured out that it would take a stronger effort to pull them off their front porches or away from the amusement parks, but that it could be done.

He tricked some local girls to sing and play the tin guitars, and he found a hula dancer resting up and willing to work for what she thought was a reduced price, but which did not look that way to Mr. Thomas.

He figured that between the girls and the hula expert he could arouse some interest. So he made an effort a little further: he put up a river scene with a ripple effect, and the prologue faded into that and so to the picture, and the net result was that people went out and told others that the picture was great and the house was nice and cool.

When all was ready to go and Mr. Thomas could even pay the hula handler without feeling a sensation of goneness in the pit of his stomach.

Sought "The Beloved Cheater" in the Streets of Phoenix

UTILIZING a press book suggestion that Lewis Cook in "The Beloved Cheater" be advertised along busy lines, the Strand, Phoenix, used a woman in a dress and hat to attract attention.

She was taken all over the town in a fashionable automobile carrying a sign reading "I am looking for my Beloved Cheater." To help the mystery suggestion, she was masked. As this was done before the advertising started, the town soon began to wonder what a beloved cheater was.

Then the mystification was added to when a man in evening dress, with a monocle, stetson hat and with riding boots made his appearance afoot. He carried a somewhat similar sign on his back. He, also, was masked and refused to tell anything about himself.

Then the regular advertising was flashed with the entire town in a receptive mood, and a cleanup followed.

"Don't Ever Marry" Souvenirs Still in Demand at Atlanta

EVERSING the usual idea, Willard C. Patterson, of Samuels' Criterion Theatre, Atlanta, contends that the souvenir is as means of pleasing patrons than for making money. In other words, he uses them to hold, rather than to make business.

When he advertised in "Don't Ever Marry," he obtained a supply of the miniature rolling pins lettered with the title, and advertised the souvenirs. He laid in a supply for the week of full business, but the picture built up a turnaway and Mr. Patterson gave the disappointed ones souvenirs, with the result that people who had been reticent, but ran out of pins before the end of the week.

He reports that even now he is receiving requests for "those little rolling pins" and is planning to get an additional supply, just to make friends.

The souvenir—as distinct from the old fashioned gift shows, was originally used to market two contemporary performances of New York runs, which shows that Mr. Patterson is merely returning to first principles in his application of an old rule, which he expresses as "the souvenir is a means of retaining patronage rather than of gaining it." And old timers know that he is right.

Philadelphia Street Stunt Stopped to Offer Tickets

BUILDING up on the rural idea, the street parade for "Down on the Farm" in Philadelphia stopped at convenient corners where tickets might be purchased for the showing. The parade consisted of a farm tractor pulling a hay wagon loaded with kiddies and clowns and followed by a "No Bull" stunt.

The show was booked in at the Metropolitan Opera House, which is too far north of the City Hall to catch much transient trade, and the street sale brought the people down. The Metropolitan possesses the largest auditorium in Philadelphia and to fill it with the Sezzen comedy called for a lot of hustle, but the parade with its ticket sale helped to do the trick. One of the local hits was a letter purporting to come from a child, in which she wrote: "If Grover Cleveland Bergdolll sees 'Down on the Farm' he will be caught by the authorities, for the pigs will squeal on him."

This No Bull Stunt is Working as Hard as Ever

OKOMO, Ind., had an industrial parade the other day and some 25,000 people turned out to see the process pass. The Victory Theatre added to the gaiety of the event by turning loose a "runaway" cow labeled "This is no bull" and leading another in the parade.

That loose cow stunt is likely to result in damage suits unless the mildness of the animal's temper is positively known. Even a mild-tempered cow will do as much damage to a plate glass window as a mad bull and it will cost just as much to replace the pane. It is a good thing to keep away from, though the Victory came through all right.

On the other hand, that "No Bull" stunt seems to be working strong all over the country. Spring it now and then hold it until the county fair season comes along. It will be worth ten times as much then.

Back up the parade stuff, the Victory had a rural lobby in which handlers of agricultural and dairy machinery collaborated, and it used a rube wagon, which drove on the wrong side of the street, staged break-downs and everything else its crew could think of. F. W. Greenewald reports that it all made for big business.

Underwear and Books Join in Aiding "Pollyanna" Run

COMBINING books and underwear in a special drive for the engagement of Mary Pickford’s "Pollyanna" at the Metropolitan Opera House, Philadelphia, offered an odd mixture. There is a brand of undies named after the joyous star; possibly because they do not scratch, and all of the leading department stores made joint displays of the book and the underthings for the week, while the underwear people organized a special drive for a "Pollyanna" week.

It is pretty hard to tell these, days, just what hook-up can be effected with any given plays, but it is a far cry from books to intimate garments. Because of the cooperation of the manufacturers the windows were unusually extensive, and when you realize that the shopping district in Philadelphia is relatively small and that the stores co-operating were scattered all over the territory, it will be seen that the book-up was more than worth while. It was unusual.

Few stunts are new, but any clever man can make a new stunt by changing an old idea. It’s the new twist that counts.

No Wonder Butter Costs So Much! The Cows Are Actors, Now.

This is one of the two cows used by the Victory Theatre, Kokomo, Ind., to put over a Mack feature. The other was supposed to be a runaway and had no bewhiskered valets. To date 28,729 other cows have played dates for "Down on the Farm," so butter is scarce.
Among Busy Film Exchangemen

Kansas City

Carless With Live Lions.

C. S. Edwards, president of the Exhibitors' Film Company, has appointed A. M. Eisner as general manager of the company. Mr. Eisner is one of the oldest exchange men and exhibitors in the territory. Besides his duties as general manager of the Exhibitors' Film Company, Mr. Eisner has taken over the management of the Strand Theatre, at Thirty-fifth and Madison.

Changes at F. P.-L. Office.

M. H. Lewis, special representative for Famous Players-Lasky Corporation in this district, has been promoted to a similar position in the New York office. Before leaving here Monday, all unexpectedly, the office force presented him with a diamond scarfpin. Mr. Lewis was so overcome that he broke down crying.

Bill Drummond in Nevada.

Jack Frazier invades Nevada.

Bill Drummond, alias Big Bill Drummond, formerly in charge of the local Mutual office, blew in from Spokane, where he has been engaged in late in the exhibiting end of the business. He plans to remain here and to enter the distributing field again. He is the same as usual, but has a fine lot of new stories worth hearing.

Community Bureau Branches Out.

The Community Motion Picture Bureau has increased its space in the Pacific Building and will release some of its films, having taken over the film exchange business of the Atlas Educational Film Bureau. This bureau, which secured its space for the public exchange, is now booked for this concern.

Exhibitors Buy a Picture.

George Hoy, C. S. Schmidt and M. Klein have taken over the Pacific Coast rights to "That Something," controlled by Irving Lesser and plan to commence exploiting it at once.

Film Men Go Camping.

Bernard Debbin, of Baltimore, headed a large party of film men and their friends in a camping expedition in the Blue Ridge section of West Virginia. Included in the party were Joseph P. Morgan and "Johnnie" Payette, assistant general manager of the Crandall theatres; Eddie Sherwood, who heads an exchange of his own in Washington, and Manager Mistlein of Hodkinson. There were a number of others who "dropped in" on the party for a short stay.

The film men go to a bungalow up in the mountains and from there go as far away one has to take a compass to prevent becoming lost while making a visit. The men are being furnished with ball, quoits, swimming, fishing and paddle and listen for the dinner bell. Of course, there are the usual bouts with the pooltable and poolboards, while pinpointing is tabooed.
Buffalo Bulletins

Mysterious Movie Party.

A WOMAN who registered as Mrs. Helen McCarthy, of Los Angeles, started a lot of excitement in Buffalo when on visiting the Hotel Statler she ordered Manager John Daniels to prepare covers for a party which was to attend, she said, by Mary Pickford, Douglas Fairbanks, Norma Talmadge, Charlie Chaplin, Mr. and Mrs. Mary Miles Minter and other screen celebrities. Mrs. McCarthy, when approached by newspaper men, "Upstairs, the story explained that she was going to entertain in honor of a party of movie stars, who, she averred, were going to be her guests. Some of them fell hard, some not so hard and some were skeptical. At any rate the newspapers used first page stories on the affair, some, however, pointing out that Mary and Doug had sailed for Europe and therefore could not attend the dinner. A register signee left as mysteriously as she came. There was no dinner, and according to the hotel officials, there was a small matter of $17 owing Mr. Statler.

Becker Company Expanding.

At Becker, head of the Becker Theatre Supply Company, the view is that commencing July 1 his firm would be known as the Becker Electrical Appliance Company. On this view, Becker also figures to take over the building adjoining the present site on Frankin street, in which will be stocked a full line of electrical goods. Associated with Mr. Becker in the new venture will be John E. Kline, president of Paramount pictures, brother of Henry Carr, of Shea's vaudeville house and Edward Carney, of the General Electric Company.

Improvements for Dunkirk Theatre.

Manager James Dohen has announced that the Dohen Theatre, Dunkirk, N. Y., will be given a whole floor, during which time extensive improvements costing about $10,000 will be made. The lobby floor at the front will be lowered to correspond with the sidewalk grade, many of the posts will be eliminated giving as much of the stage scenery as possible to the audience. The stage scenery will be repainted, and the seats at the box will be raised. Many new furnishings will be added.

Theatre Rented by Evangelist.

The Casenovia Theatre, Buffalo, N.Y., has been rented for the summer by Evangelist A. E. Sanderson, pastor of the S. D. A. Church. He will hold a series of bible stories in the theatre every night. At the close of the soul-saving campaign the house will reopen with pictures.

W. H. Fitzpatrick, Jr., Marries.

William H. Fitzpatrick, Jr., a member of the South Park Amusement Company, operating the Capitol Theatre, was married June 17 in the Church of the Immaculate Conception to Jule Parley. Mr. and Mrs. Fitzpatrick will be at home after September 1 at 55 Pawnee Parkway.

Manager Skinner Exploits Film.

When A. L. Skinner, manager of the New Victoria Theatre, presented a film, ‘Cradle in “She Loves and Lies,” he put on an exploitation stunt last Saturday night. A half dozen window displays are in the vicinity of the theatre; a window in a large downtown store has one of the films mounted. Talmadge toilet articles were displayed and the distribution of special bulletins and advertising in the lobby of the theatre was a stand where the Talmadge toilet goods were displayed and given free to women patrons. As a result of this campaign the Victoria box office looked like a run on a bank. Mr. Skinner recently succeeded J. H. Michael as manager at the Victoria.

Musicians Planning Increase.

Members of the symphony Musicians Union are planning to present a schedule of exhibitions calling for a boost in wages, according to Manager Harry Franklin, of Shea's Hippodrome. Harry C. Davis, secretary of the Union, says the schedule is not ready as yet. Because of this coming boost, exhibitors will not increase the size of their orchestras this fall and winter, they say.

Attractuons Ending June 26

New York City.


Chicago.


Cleveland.


Boston.


Cleveland.


Philadelphia.


Gluck.—"A Mormon Maid." (second week).

Locust.—"On With the Dance." Los Angeles.


San Francisco.—"The Fighting Shepherdess." Alhambra.—"The Mother of His Children." Victoria.—"A Tale of Two Cities." Ferrybrook Farm.—Rialto.—"The Mollycoddle." Clune's Broadway—"Remodelling Her Husband."
Baltimore Briefs

Attractions Ending June 20.
Strand—"Partners of the Night."
New Boulevard—"One Without Question."
Blue Mouse—"What Became of the Children."
Pine Garden—"Who's Your Servant."
New Theatre—"Dangeous to Men."
Parkway—"Shore Acres."
Hippodrome—"The Beauty."

Film Made for Builders.
A MOVING picture production which can be termed a romance of home building and city planning is to be produced on the site of the new G. H. Sates, secretary of the Builders Exchange, of Baltimore, was shown at the annual meeting of the association held night of June 15. It dealt with builders and architects and a member of the exchange had the assistance of the nephew of one of the famous men of the movie industry, who was the pioneer in the construction of a house and get a wife.

Capitol Contract Awarded.
The contract for the building of the Capitol Theatre, 1151-2 West Pratt street, has been awarded J. Henry Miller, Inc., by the Capitol Theatre Company. It will cost about $250,000 and seat 1,250.

Theatre Company Incorporates.
A charter of incorporation was recently filed by the Famous Players Corporation with a capital stock of $50,000. The incorporators include: L. H. Horlein, Simon C. Hornstein, and Edward Schaffer. This company will build a motion picture and vaudeville theatre to seat 2,000 for colored people. It will be called the Rezent Theatre.

Horn to Rebuild.
Application for permission to build a moving picture theatre at 19 to 21 West Pratt street, has been asked for the Horn Amusement Company, of which Frank Hornig is president. This will include the present Horn Theatre. The approximate cost of the new theatre will be $18,000.

Fairmount Will Close.
While the Fairmount Theatre is closed for the summer, it will be renovated and repainted. This playhouse has been operated by L. Rabinowitz and L. P. Rubin, who now operate the Plaza Theatre. Mr. Rubin will manage the Fairlaid. As well as the Plaza.

Excelsior Changes Hands.
The Excelsior Theatre has changed hands. This playhouse has been operated by L. Benssich for a number of years and it is said to have been taken over by Mr. Lindenbaum.

Hoosier Happenings

Incorporate to Build Theatres.
PLANS are now being perfected in Indianapolis toward the formation of a theatre company to erect and operate theatres in four Indiana cities, according to information which was made public this week. The first theatre will be a 1,500 seat house to be built on several sites are said to be under consideration.

F. P.-L. Will Open Exchange.
Fred F. Creswell, representative of the Famous Players-Lasky Corporation, while in Indianapolis recently, announced that F. P.-L. has leased the building at 18-40 South Capitol avenue for a distributing center for the Famous Players-Lasky Corporation, formerly used by the United States Government as an employment bureau. It will be remodeled and converted into an exchange. C. C. Wallace, of Irvington, will be manager of the building and several salesmen who will be attached to the exchange. The Famous Players-Lasky Corporation has distributed its pictures through this building through the Chicago and Cincinnati exchanges.

English Hotel Will Be Theatre.
The Famous Players-Lasky Corporation has recently purchased a lot in Baltimore for the building of a theatre. This will be built at a cost of approximately $125,000, according to Mr. Creswell.

Breezes.
In order that its patrons may be more comfortable during the hot weather, the Princess Theatre at Seymour, Ind., is under construction of moveable partitions. Additional windows are being cut in the walls, and a series of electric fans are being installed throughout. A new ventilating system whereby fresh air will be drawn through the theatre every five minutes also is being put in. Since the hot weather set in the management of the Princess is using three fans and a matinee a day and shows each evening.

Work Beginning on Lafayette House.
Actual construction work on the Mars Theatre, operated by the Lafayette Building Company on the east side of Sixth street, between Main and Columbia streets, Lafayette, Ind., will be started next week. This week was used for finishing up the contracts. According to plans, a central heating plant will be constructed which will be used also for the Luna Theatre, the other motion picture theatre operated by the Lafayette Company at Lafayette.

School Superintendent Now Showman.
The Isis Theatre, Kewanna, Ind., which has been operated for the last few years by L. D. Beash, has been sold to John Tannehill, of Knox. Mr. Tannehill formerly was superintendent of schools in Knox and has not announced his plans for the future.

"Cools" to Newcastle.
The Princess Theatre, Newcastle, Ind., has just completed the installation of a new cooling system for the summer months. Electric fans and two large fans and two large exhaust fans, which makes 100,000 cubic feet of air circulating every minute, are being used. The management is advertising the Princess as the "coolest spot in town."

Temple Japanese House.
Several improvements have just been made in the Temple Theatre at Mishawaka, Ind. The exterior of the place has been repainted, new electric signs have been installed and a handsome new oak-finished front has been erected. The interior place also has been artistically redecorated.

Hoosier Happenings

Incorporate to Build Theatres.
PLANS are now being perfected in Indianapolis toward the formation of a theatre company to erect and operate theatres in four Indiana cities, according to information which was made public this week. The first theatre will be a 1,500 seat house to be built on several sites are said to be under consideration.

F. P.-L. Will Open Exchange.
Fred F. Creswell, representative of the Famous Players-Lasky Corporation, while in Indianapolis recently, announced that F. P.-L. has leased the building at 18-40 South Capitol avenue for a distributing center for the Famous Players-Lasky Corporation, formerly used by the United States Government as an employment bureau. It will be remodeled and converted into an exchange. C. C. Wallace, of Irvington, will be manager of the building and several salesmen who will be attached to the exchange. The Famous Players-Lasky Corporation has distributed its pictures through this building through the Chicago and Cincinnati exchanges.

English Hotel Will Be Theatre.
The Famous Players-Lasky Corporation has recently purchased a lot in Baltimore for the building of a theatre. This will be built at a cost of approximately $125,000, according to Mr. Creswell.

Breezes.
In order that its patrons may be more comfortable during the hot weather, the Princess Theatre at Seymour, Ind., is under construction of moveable partitions. Additional windows are being cut in the walls, and a series of electric fans are being installed throughout. A new ventilating system whereby fresh air will be drawn through the theatre every five minutes also is being put in. Since the hot weather set in the management of the Princess is using three fans and a matinee a day and shows each evening.

Work Beginning on Lafayette House.
Actual construction work on the Mars Theatre, operated by the Lafayette Building Company on the east side of Sixth street, between Main and Columbia streets, Lafayette, Ind., will be started next week. This week was used for finishing up the contracts. According to plans, a central heating plant will be constructed which will be used also for the Luna Theatre, the other motion picture theatre operated by the Lafayette Company at Lafayette.

School Superintendent Now Showman.
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Des Moines Doings

**Attractions Ending June 26.**

Des Moines—"Paris Green" and "The Bottom of the World." Garden—"April Folly." Bialto—"The Butterfly Man." Palace—"The One and Only Rosalie Byrnes." Majestic—"Twenty-three and a Half Hours Leave." Casino—"29,000 Leagues Under the Sea." Royal—"Sex" (return). Empress—"The Honey Bee." The Des Moines Theatre secured the company of Oliver, Sr., and Mrs. Oliver, Sr., for the run of "A Columbia Story," and they are drawing close to capacity every night, and it is the largest house in Des Moines. Photoplays are run on alternate programmes. The theatre opens at 11 p.m. with three vode shows on the bill.

Pittsburgh Pointers

**Attractions Ending June 26.**

Alvin—"Why Change Your Wife?" (second week).

Olympic—"Sude" (second week).

Columbia—"Double-Dyed Denizens." Minerva—"Bolshevism on Trial." Liberty and Grand—"The Turning Point." Lafayette—"The Three Percenters of Temple's Temple." Blackstone and Cameraphone—"Miss Hobbs." A new $250,000 house will be erected at Sioux City by Smith Brothers who operate the Gem and Gem-theatre. They have just purchased a lot at Seventh and Pierce for $70,000.

Empress Going Strong.

Big time films at the Empress (now under the management of Adams Circuit) have been well appreciated. It has a seating capacity of 1,000 and cost about $75,000. It is a model photoplay theatre in every respect.

A large and beautiful lobby, rest rooms, an efficient ventilating system, a large organ, installed by E. T. Lehmer, Simplex machines, Hertzer transverter, a fine beauty makes all in harmony with up-to-date plans and equipment. Mr. Meyers, the manager, is an experienced showman and will no doubt quickly popularize the house with the people of McKees Rocks. The first week saw an average of 600 people each day, but the policy of the house will be a three-week-fill.

A New House Opens in McKees Rocks.

A house that was added to the list in McKees Rocks, Pa., where the new Strand, owned by Max Engleberg and managed by Mr. Rouse, has just opened. The opening attraction being Goldwyn's "The Silver Horde." The house has a capacity of 1,000 and cost about $75,000. It is a model photoplay theatre in every respect.

About July 15 the first cast will commence production, the scenes of which are to be laid near West View Park. Other men who are connected with the new corporation are: T. C. Hicks, from the Hicks-Owen Manufacturing Co., of Pittsburgh, vice-president and general manager; Mr. Ormsby, manager; and Berhard, manager of governors, and Carl W. Molenhouse, special representative.

New Spokane House.

John Coslett, formerly of the Avalon Theatre, Avalon, has taken over the Union Theatre at Reedsdale, Pa., from the Frager Brothers. Mr. Coslett took charge on June 1, and has installed new Powers Cameras and a large air conditioner. He is an experienced exhibitor and within a few weeks, no doubt, have a good consistent money-maker.

Theatre Notes and Personalities.

The Fox Theatre, East Liberty, has installed white seat covers, which present a cool and inviting appearance.

J. L. Lowenthal, the Grand and Strand theatres, Grafton, W. Va., has been married to Maud E. Moore.

The Lincoln Theatre, Mt. Washington, Pittsburgh, is rustling in the wilds of West Virginia. He will also visit the town when the season opens.

Temple, St. Marys, Changes Owners.

W. P. McCartney has taken over the Temple Theatre at St. Marys, Pa., and assumed charge June 14, when the theatre was reopening on "Silver's End" as his premier attraction. The Temple is a 1,000-seat house and is equipped for road shows. But he has already installed a Minusia Gold Fibre Screen and a special stage for putting on the screen at this theatre the nicotine picture in the state of Pennsylvania, the only exception, of course, being that which is presented to his patrons of the Jefferson Theatre at Punxsutawney. "Mac" says this is not blowing his horn and he will always return and fall on his neck and weep from sincere appreciation.

**In Philadelphia**

The Allegheny Theatre has closed for the season. Under the local management of Joseph E. Cohen, residents of the Northwest District, the theatre continued its popular vaudeville acts in conjunction with a feature picture. The season just ended, the first under the direction of the Strand Company of America, was the most successful an addition to the Strand chain has ever had. It is expected that it will always return and fall in his neck and weep from sincere appreciation.

New Manager for First National.

J. Beche, formerly manager of the Electric Theatre Supply Company, has been appointed manager of the First National Exchange.

Bill Heenan Joins Stanley.

"Bill" Heenan, who relinquished his position as manager of the First National Exchange, has accepted a position to head the new offices to be opened in New York by the United Amusement Company. Bummar and J. Hennessy will accompany Mr. Heenan to New York.

The men selected for the New York office have each had a long and varied career in the film business. Among them, their business, they give a good account of themselves in the very near future. J. Hennessy was formerly manager of the Shows Theatre, New York, and has operated the Cameo for many years. Jack Delmar has been the out of town representative of the Excelsior Company and has done business here. During the past year Mr. Delmar has increased the number of his list of theatres for the Stanley Company by over fifty houses.

**Seattle Sittings**

**Attractions Ending June 19.**


Nearly every exchange manager in Seattle went over to Yakima to the opening of Jensen & Von Herberg's new theatre, Sunday, on the night of June 14. This is the second fine, new theatre to be opened in the State this spring, the other being Fred Mercy's Yakima theatre. The opening of the Jensen & Von Herberg's marks the advance of the Jensen & Von Herberg Company into the smaller cities of the State.

J. Von Herberg chartered a Pullman to take his guests from Seattle to Yakima for the opening. Among those who went were L. M. Cobbs, manager of Vitagraph; A. W. Eden, manager of Realiart; Jack Lannon, president of O'Drone Features; Hugh Beene, manager of Select; L. Sturm, manager of Fox; L. J. McGinley, assistant manager for Fox; Mike Roberts, manager of De Luxe Feature Film Company; C. C. Thompson, manager of Photograph; Charles W. Harden, manager of Fox; L. W. Wingham, manager of Robertson-Cole.

Clemmer Building Another.

James Q. Clemmer, manager of the Clemmer Theatre, is building a new downtown house this summer. The location has been arranged for. It is on Third Avenue. When completed, it will seat 1,000 and will cost completed at $150,000.

"Marge" Plays Second Week.

"The Courage of Marge O'Drone" is playing a second week at the Strand. Mr. Charles H. Branham, the Strand's new house manager, this feature has been booked for the entire Jensen & Von Herberg Circuit.

House Manager Transferred.

Mike Weinkirch, who has managed the Strand Theatre for the past three years, has been transferred elsewhere. Most of the houses controlled by Jensen & Von Herberg in that city.

Report Business Sagging.

All the exhibitors from Western Washington, who have been appearing in town, report business as very slow. J. D. Rice, manager of the Fremont Theatre, says that general business in Chehalis is better than it has been for years, but that the amusement business is worse. He is unable to account for this. There is a great building boom going on in his town, he says, but he has decided to wait another year at least before building the new theatre that he planned to erect this year.

William G. Ripley, of the Western Amusement Company, Aberdeen, is another who reports poor business, as well as W. F. Quilty, of Bellingham. Both of these say that they are simply sharing the general slump in business in their respective towns.

"Pans" Preparing for Features.

The Pantagraph has sent out through the West are having all their projection rooms reconditioned so as to accommodate their vaudeville shows, as well as serials, in conjunction with their vaudeville shows. Each theatre is also having the sound circuits constructed for the accommodation of vaudeville as well as pictures. The ordinary organ made for the picture theatre is unsuitable for the showing of vaudeville, it was explained by Ed. G. Milea, manager of the Theatre Houses. The time the sound reaches the audience is far too late. This is a peculiar feature which, if not to be suitable, hence the special construction. This idea of showing a full picture programme as well as vaudeville has been tried out in the Spokane and Tacoma houses for the past month or two.
District of Columbia

Protection Against Darkness.

With the supply of electric current likely to be shut off at any time, especially during a heavy rain storm, Harry M. Cran- dall is not taking any changes by depending strictly on the local commercial company. Recently he has a private plant installed at the Metropolitan.

New Nellie Mary, the house went dark through failure of the current and the new plant was used. It is believed both the booth and the house lighting system and the photoplay program went on without further interruption.

In the neighborhood houses, supplies of candles, oil lamps and electric torches are kept in readiness for operation of the projection machines. It is a difficult matter to keep a large audience amused under such conditions.

Zeb Clark, of the Apollo, another Crawford house was formerly on the stage as a whistling artist. When the lights fall, as soon as he makes sure everything else is all right; he thrills his audience with his thrilling ability.

Motors with Own Bouquet.

E. J. Stutz, manager of Loew's Columbia Theatre, is attracting a great deal of attention along the P street boulevard with his new coupe. This is an up-to-the-minute vehicle, fully equipped even down to a flower vase.

Psychology of Summer "Fixings.

Manager Talbot, of the Metropolitan, and Manager Beatus, of the Palace, have completed a "fixing" of their houses into most delightfully cool-looking and attractive quarters. Several of their sets are both covered with cretonne and the draperies match. The members of the orchestra are attired to match.

"The appearance of our houses," declared both of these managers, "is responsible for a much larger patronage during the recent warm days than we would otherwise have been favored with. The summer coverings and the coolness is what people come in and spend an hour or two.

Around Kansas City

Opening the Hutchinson Midland.

One of the most important opening theatres in Kansas is anticipated for June 21. On this day will occur the opening of the new Midland Theatre at Hutchinson, under the direction of M. B. Shanberg. Aspecial pullman car was chartered to take a representative body of Kansas City business men to the opening.

Newman Adds to His Chain.

The Twelfth Street Theatre, Kansas City, has joined the Frank L. Newman chain of houses and under this management opened June 19 with Anita Stewart in "The Yellow Typhoon." This feature is to be followed by William S. Hart in "The Toll Gate.

Will Watch Production Grow.

William Flynn, of Richards and Flynn, will go to Kansas City. He is there when Jack Gardner begins screening.

St. Louis Sidelines

Attractions Ending June 20.


Airdomes Getting Into Action.

The New Shenandoah Airdo was opened on Sunday night, June 20, with Paramount's version of "The Sea Wolf" as the feature. Record business was reported by Manager Schwarz, who was transferred from the Shenandoah Theatre to run the house. Changes of Managers as announced by the Famous Players-Missouri Corporation are: "Pep" Derby, Lafayette to Russell Air- dome; Harry Keller, Royal to St. Louis Air- dome; "Battling" Nelson, Noveto to Com- pound Airdome.

Going Ahead with Construction.

Work on the new Paramount houses, the Del Ray and Palace, which will probably be known as the Mis- souri, is progressing rapidly. They will be ready in the near future, when many cer- monies are planned.

Fred McClellan Goes to New York.

Fred McClellan, of Famous Players-Mis- souri, left here this week. He is now no longer connected with the St. Louis organization.

Alfred Winner and Ed. Freudinger, of Famous Players-Lasky, are still in St. Louis.

Goldman Features Exploitation.

William Goldman, St. Louis' most pro- grammers, is expected here in the near fall season. Goldman is the only St. Louis exhibitor who has gone in for prologues and has promised a number of features when the airdome season is finished.

Mound City News Items.

The Fox Liberty Theatre closed for the heated torn, June 6, and C. B. McDonald, manager, has moved to the Fox executive offices in New York.

Loew's Garrick Theatre, a combination theatre, has added as a first run feature photo- play, has announced a reduction in admission prices during the summer to 13 cents for matinees and 22 cents for nights.

Dell Goldman has resigned as local branch manager of Famous Players-Lasky. Interests and left for Los Angeles to embark in the pro- duction branch of the studio.

H. Brier, formerly manager of Loew's of New Orleans, has taken over for Goldman as General Man- ager for the St. Louis interests to accept a position as special representative for the local Roberton-Cole exchange.

Opens Eight Airdomes Pronto.

Ben Cornell, in charge of construction work for Famous Players-Missouri, claims to have earned a year's salary in two weeks. Benny opened eight airdomes within that space of time, which is pretty good stepping for even a fast stepper.

The Grand-Florissant Airdome will be opened the first week in the areas which are closing for the summer months are the Juniata, Lindell and Grand-Florissant.

Newspaper Seeing the Light.

The St. Louis Post-Dispatch, cooperating with exhibitors, will run a series of attrac- tive advertisements urging the public to read the Post-Dispatch. St. Louis Star has specialized in this sort of work for five years and opposition papers are beginning to fall in line. We are sure the "Star" will really may come into its own with the St. Louis press.

Handling Films for F. P. Missouri.

"Pep" Derby is looking short subjects for the Famous Players-Missouri chain. William Goldman handles the purchasing of features.

Busy Exchanges

(Continued from page 8)

It was this position he was holding when he received word to come to Buffalo as First National exchange.

Mr. Knappen is now making trips through the territory getting acquainted with exhibitors. He has a great many changes in the local office staff as yet.

Smith With Robertson-Cole.

P. H. Smith, former First National man- ager, has been appointed for Robertson-Cole exchange, succeeding E. A. Crane, who has been transferred to Washington. Mr. Smith is expected in the district next week by air.


Second Buffalo Feature.

The Buffalo Motion Picture Company will soon show its second production, "The Sport of a Lifetime." This subject is now under way, but the house to show the film has not yet been announced. J. William Jeffries, the manager, has never been associated with the third production, a Blue Ridge story, is completed and will probably be called "The Blue Ridge Trail." The local executive offices are in the Ellicott Square Building.

Cleveland

There have been a battle of changes in the Cleveland film offices, one of the most important being that at the Robertson-Cole's. Manager Levy was transferred to the Wash- ington office, where he is manager, while he has been succeeded here by former- ly with the Famous Players exchange.

Nate Fleisher, formerly with the Warner Theatre, takes over the management office with Ben Shaffer, of Roberton-Cole, and goes east to Washington to sell Robertson-Cole pictures.

S. S. Webster, formerly manager of the Columbia, has left the Columbia for Charlotte, N. C., to open a branch of the Select there.

Benjamin Bloch and Nate Bader have been added to the sales force of the B. & B. Film Exchange.

C. W. Burnham and W. D. Singleton, sales- man of Goldwyn's Kansas City Exchange, have been transferred to the Los An- geles office. George A. Schneider has been made office manager, succeeding W. J. Kimes, pro- motion manager.

Henry Laws has resigned as booker at the and accepted the position as chief booker of the exchange.

Ralph Myerson, field manager for Hall- mark, is in Cleveland, in charge of the local office, because of the resignation of W. W. Kulp.

Gilbert Penn and Johnny Hayes have joined the sales force of Select and Republic at Cleveland.

Philadelphia Film Personals

William G. Humphries, formerly manager of the Triangle Film Exchange, Philadelphia, is at present winning his laurels all over again with his new firm, The Pathe Exchange.

L. J. Dreyfus and J. Goldner, formerly of the Triangle sales force have opened their own exchange known as the Rialto. They are at present booking "The Common Level" with Edmund Breese, "Wolves of the Street" and Strand comedies.

Los Angeles Studio Shots

Jerome Storm, recent director of the Charles Ray pictures, leaves for New York this week to form new film affiliations.

A notable scenario,空气 has been added to the Benjamin B. Hampton force in the person of Blanche May, a newspaper writer.

Gene Corely has left the famous manager of Dees Company to play an important part in the Goldwyn film version of "The Great Lover." Mr. Anderson's latest assignment, he is in Los Angeles with his "Follies of 1920" show at the Mason theatre.

"Bucko Mcllister," the second Hobart Bosworth production for J. Parker Read, has been completed this week at the Ince studio.

Bessie Love leaves for New York next week on very important business connected with her film company.

George Walsh is expected to come out to the West Coast to make his productions for First National.

Work has begun on "Red Potage," the first of the Idas May Park productions.

Sarah Y. Mason is writing the continuity for "The Five Dollar Baby," the first of the series of Mack Sennett pictures.

Harry Carey and Pell Trent have de- cided to make an appearance at the Democ- ratic National Convention at San Francisco the last week in June.

The Society Composon is studying dancing and pantomime with Theodore Kosloff, the Russian dancer.

Joseph D. Grasse has been engaged to direct Charles Ray in his new picture for First National, "Forty-Five Minutes from Broadway."
Film Market Will Handle Sterling Features
First Offering, "The Fighting Kentuckians"

J. ARRISON EDWARDS, author and director of the first Sterling Feature Pictures, Inc., production entitled "The Fighting Kentuckians," has arrived in New York and is engaged in editing and putting the picture in shape.

The story is announced as a gripping heart-interest drama of the Blue Grass and Mountain sections of Kentucky and Mr. Edwards is said to have succeeded in securing atmosphere and putting into his story the human element that rings so true to life. He announces that it was comparatively easy to picturize the story as he went among the people it concerned and used many of them in his large scenes.

The cast includes Thornton Baxton, Irma Harrison, Adele Kelly, Myra Brooks, Colen Chase, Tom Burroughs, Pete Raymond, May Wick, Thomas Swinton and Clifford Williams.

The board of directors of Sterling Feature Pictures, Inc., consisting of Mr. William Shinn, president; Ollin F. Phillips, treasurer; Judge Hastings, Prof. Boscom (president Deacon College) and Howard Turner and Brothers of Wilmington, Delaware, announce, they will make a series of six productions under the direction of Mr. Edwards.

The directors viewed "The Fighting Kentuckians" at a private screening and expressed delight with the story and approval of the production. Robert W. Priest has been appointed sales agent for the entire world's rights to Sterling Feature Pictures output. He favors the state rights plan on account of the fact that independent buyers have demonstrated that good pictures would find a ready market provided the price was right.

Charles T. Daze, author of "In Old Kentucky," has been engaged to write the titles and inject local color into the "text of "The Fighting Kentuckians." Mr. Daze has a long list of successes to his credit.

Hollywood to Head All
Reelcraft Comedy Units

With the transfer of Alice Howell's company from Chicago to Los Angeles with the completion of her present picture, "Lunatics in Politics," all of the production activities of the comedy units of Reelcraft Pictures Corporation will be under one roof, and on a point, in one studio, and will be under the direction of Production Manager Nat Spitzer.

Dick Smith is directing the Alice Howell Comedies, while George Jeske is handling the reissue for Billy Franye and Jay Hunt for the Texas Guinan films.

Five Well-Known Stars
in Pioneer Autumn

Several prominent stars are included in the list of productions which the Pioneer has scheduled for autumn release. Marie Doro will be seen in "Midnight Gambols," followed by Louise Huff in "What Women Want." Miss Jose Guitini and Godfrey Tarelle will appear in an emotional drama, "Where Is My Husband?" an adaptation of George Edwards Hall's play, "The Whirlpool," and Alva Hulin in the Daniel Carson Goodman production "Thoughtless Women." An additional offering will be Emily Stevens in Harold McGeorge production, "The Moonlight of Tuscan Moon," a pretentious production with Montague Love.

Celebrated’s "Gumps" Cartoons Shown
in Many Prominent Picture Theatres

MANY prominent theatres in the large cities are showing the "Gumps" cartoons from the pen of Sidney Smith, of the Chicago Tribune, announced Celebrated Players Film Corporation. In Chicago they are appearing at McVicker’s, one of the biggest theatres in the heart of the loop, and at the Riviera, a branch of the Great Lakes circuit; also at the New York Strand and at the auspicious Valentine in Toledo.

In Louisville the Majestic is "Gumps" headquarters; three of Carroll O’Conner’s top cartoons are being shown daily and the palace are regular exhibitors of the cartoon—the Alhambra, the Mall and the Stillman; the Tabbs, Grand of Denver, the Metropolitan in Philadelphia and the Gordon in Boston have booked them, as have Ascher Brothers and Lobblin and Trins of Chicago.

New Series of Two Reel Comedies for
Reelcraft; Leon Errol One of Stars

EELCRAFT Pictures Corporation announces the completion of plans for the distribution of another series of two-reel comedies to be known as the Reelcraft Comedy and released on a weekly schedule. The board of directors has rather than the names of the individual stars who may appear in the series from time to time, will be featured.

Leon Errol is announced as the star of the first picture. He has a wide reputation in vaudeville and has made many people laugh with his satire of the good-humored "house." Errol makes his motion picture debut in a two-reel farce comedy titled "Bilge Kicks," a story that is closely related to and along the lines of his vaudeville act.

With Leon Errol as a criterion of what is to be offered in this series, the producers state exhibitors may expect a series of excellent comedies. A standard of quality has been set which every release must surpass.

Out From Under Cover.

Franey Comedies Make Record.

Nearly two thousand theatres throughout the United States have booked the new series of single reel comedies in which Billy Franey is being handled by the Reelcraft Pictures Corporation, according to an estimate completed by the Sales Department.

Reelcraft officials consider it a very remarkable showing for a selling campaign that has only been four weeks in progress.

Two of Arrow’s Force
Will Make Sales Trips

Two of Arrow’s home office sales force are scheduled to leave within the week for extensive trips. Guy R. Hamilton, manager of the export department, will sail for Mexico and will also visit Porto Rico, Cuba and San Domingo. He has three big deals which he expects to close.

S. Rubenstein, special representative, will leave for a trip through the South and East calling on the independent exchanges in Atlanta, Philadelphia, Washington and other cities. Mr. Rubenstein will concentrate on this trip, on the Ostriche comedies which are distributed by Arrow.

Miller Completes Films.

Word has been received by the Baldwin Pictures from A. Lincoln Miller, the West Coast humorist, that he has shipped three new releases of "The Weekly Indigent" of New York. This series of single reels is present in burlesque fashion the important topical of the day enacted by a cast of well-known comedians.

Jans Makes More Sales.

Jans Pictures, Inc. announces the release of the following additional territory on "A Woman’s Business," the second of their R. A. Rolfe-Olive Tell features. To Leon D. Nettler, of Masterpiece Pictures, Cleveland, for Ohio and Kentucky. In the West and Texas, for Wood, of The Special Film Company, of Dallas, for Texas, Oklahoma and Arkansas.

Here They Are Now.

Mattie Schuette and Harriet Henry Warner, author of "She’s A Vamp" in which the youthful star will appear for Reelcraft.
Rapid-Fire Selling Campaigns—which has aroused the interest of both local and national buyers and already resulted in the sale of considerable territories—is being inaugurated by Exclusive Features, Inc., on the reissued Marshall Neilan production, "That God Forgot," in which Tom Santchi, Mary Charleston and George Fawcett are featured.

Rights to Indiana, Wisconsin and Northern Indiana have been secured by M. B. Bookwalter, Inc., 59 West Lake street, Chicago, Illinois. North and South Carolina, Tennessee and Alabama by K. & R. Film Corporation, 1200 Peachtree street, Atlanta, and Delaware, Maryland, District of Columbia and Virginia by Reliance Film Exchange, Mather Building, Washington.

New York State will be handled by Specialty Photoplays, Inc., 727 Seventh avenue, New York, N. Y. New York City and West Virginia by Quality Film Corporation, 411 Perry street, Pittsburgh, Pa., and Arkansas by Specialty Film Company, 107 South St. Paul street, Dallas.

De Luxe Film Company, 1325 Vine street, Philadelphia, has secured rights in Pennsylvania and Southern New Jersey; Specialty Photoplays, Inc., rights to Northern New Jersey; Tucker Brothers, Oklahoma City, for Oklahoma, and the film company, Film Exchange Building, Kansas City, Mo., have Kansas and Western Missouri territory.

This picture is described as a big love story of a man's love for a woman, and an attractive line of advertising matter has been prepared exclusively to assist exhibitors in properly handling the production.

Lesser Buys Rights on Many Productions


Bagley and Cooper Sign

With Ostichie Comedies

Two well-known stage players, Edward Bagley and Henry J. Cooper, prominent roles in the Muriel Ostichie, comedies being distributed by Arrow, Bagley who has been on the stage for years and who has also appeared in picture productions is best known as the song and dance man and the plumber in the musical comedy, "Going Up," He was with this company for three years. Henry J. Cooper, who is one of the old school of stage character actors, played in the Chicago company of "Friendly Enemies," the role which Louis Mann had in New York.

New York Scenes in Comedy

Several interesting scenes taken in and around the metropolitan district are included in the third Arrow-Muriel Ostichie "Meet My Husband" comedy which had just been completed. One was "shut" at the Belmont race track during a race. Another is on the Hotel Pennsylvania roof, and is said to be one of the finest cabinet scenes ever used in a short comedy.

Garnette Sabin, who is producing the comedies, is endeavoring to obtain only the best "shots" possible, and is carrying on a resolution to make the series high-class in every respect.

With Juvenile Comedies Pioneer Will Inaugurate Short Subject Department

PIioneer has contracted with Atlas Film Corporation for the production of a series of juvenile comedies featuring Frank McGlynn, Jr., the son of Frank McGlynn, appearing as Abraham Lincoln in the play of the same name at the Cort Theatre, New York. The Monahan Kids, including Sonny Monahan, who is known as the Charlie Lippel, will share honors with Frank McGlynn.

The Pioneer staff is engaged in selecting from a field of independent short productions what they consider to be the most promising short subjects, with the idea of inaugurating a complete short subject program, exchanges having notified the home office that there is a widespread demand for short releases, including comedies, scenes, cartoons and travel pictures. These short reels will be available at the exchanges of Pioneer Film Corporation and its associates.

Shallenberger of Arrow Sees Bright Future for Independent Productions

From information gathered at the Cleveland convention, W. E. Shallenberger, president of Arrow, is convinced that exhibitors are looking forward to the independent exchange movement and producers are preparing for the solving of many problems. "I made a statement before going to Cleveland," says Dr. Shallenberger, "in which I contended that the independent field is now on a solid footing and gaining daily. My belief is confirmed this. Th ekistributor who wants to be independent has decided that in every sense of the word by joining the independent field.

"Exhibitors know they can find splendid productions in the independent market today and that they can get a square deal. The next few months will to my mind see a decided change in the exhibitors' movements. That movement will be toward the independent field.

New "Hallroom" Comedy Titled "Tit for Tat"

Jack and Harry Cohn report the release of "Tit for Tat," their latest Hallroom Boys comedy, in which Percy and Ferdie are featured. This two-reeler was directed by Harry Williams, who also wrote the scenario.

The Cohens report that the Louis theatres in Greater New York are now running Hallroom Boys comedies this week.

Arrow Campaign Books Ready

Three new campaign books are ready for distribution according to an Arrow announcement. The books are a part of the second group of three "Tex" productions, "The Trail of the Climb," "Scotland Yard Case" and "The Sacred Rugby," one for "Women's Place," which stars Harnie Fielding, and the other for "Love's Protege," which stars Ora Carew.

Photo Products Offers Viola Dana Reissues

Photo Products Export Company, 230 West Forty-second street, New York, recently announces the revival of three Viola Dana dramas—"The Come- sons" "Children of Eve" and "The Innocence of Youth"—which are to be followed by several series of original releases.

Conspicuous among these is "The Jolly Side" starring Milo Taliaferro. Other big productions are to follow, including a series of the Plumas and a series of comedies still unnamed.

Third Olive Tell-Jans Film "Wings of Pride"

Jans Pictures, Inc., announce that B. A. Rolfe has completed the third of the Olive Tell features, and adaptation of the novel "Wings of Pride." This company is also reissuing a series of Shirley Mason dramas and Flagg comedies.

On "Wings of Pride," as well as on other Jans features, "A Woman's Business," the company is planning an extended advertising campaign to acquaint exhibitors with the manner in which these pictures can be exploited. Both pictures were made under the supervision of B. A. Rolfe. Olive Tell has the assistance of carefully selected supporting cast.

President of Pioneer Will Visit Exchanges

It is expected that within the next few weeks A. E. Lefcourt, president of the Pioneer Film Company, will begin his first tour covering all the Pioneer exchanges from New York to the Coast. Because of the rapid growth of the Pioneer exchange system the officials are of the opinion that the field should be carefully studied before leases are arranged on several important questions.

Mr. Lefcourt's itinerary will include the Pioneer exchange exchanges in Buffalo, Cleveland, Detroit, Cincinnati and Chicago. He will probably stop at Portland, Ore., and from there swing down the coast to Hollywood. His itinerary will include San Francisco and Los Angeles packets at Dallas and Atlanta.

Radin Reports Two Sales

The Queen Feature Service of Birmingham, Alabama, has purchased the rights from Radin Pictures on the two-part series of "Real Star Dramas." The "Mississippi," Tennessee, Georgia, Florida, North and South Carolina, and "Mississippi," which starring Frank Mayo, has been sold by the same company to the Screen Art Pictures of Philadelphia for the Pennsylvania and Southern New Jersey territory.

They're Smiling Now. Look at This Picture Tomorrow. They'll Still Smile.

Scene from "Up in Mary's Attic," which is being released by Fine Arts Pictures, Inc. This photograph was taken in the room below the attic.
Wheeler Oakman Scores in Kellerman Picture

The leading supporting role in Sol Lesser's Annette Kellerman production "What Women Love" is portrayed by Wheeler Oakman, who has won great praise for his work in this picture. Mr. Oakman has been identified with a number of special productions, including "The Spookers," "The Ne'er Do Well," "Mickey" and "The Virgin of Stamboul.

In "What Women Love" he portray's the role of a dapper young chap who finds that his style does not appeal to the "girl." He therefore introduces cave-man methods and turns out to be a regular he-man, thereby winning the girl of his choice.

Price Company Moves Into Larger Quadrants

Owing to increase in business, which necessitated larger quarters, C. B. Price Company, Inc., has moved to 1466 Broadway, where it occupies the entire third floor of about 1,200 square feet, directly across from the Broadway Theatre. With the new facilities the company is planning to enlarge its business in the fall, to include additional features as well as short length subjects. The new offices have splendid display window space, which is being utilized to advantage.

The Price company has only been in business for one year, during which time it has state-

Garrison Praises Comedy as Warm-Weather Remedy

During July and August Fine Arts Pictures, Inc., announce they will conduct an intensive sales campaign in behalf of "Up in Mary's Attic," which, according to Murray W. Garrison, president of the company, is planned to be found by exhibitors to be an excellent remedy for the hot weather. The art's analyses show that patrons are prone to desert the theatre for the seaside or mountains.

This comedy Mr. Garrison believes will find a ready welcome, regardless of the hot weather, and that it will help to counteract the usual falling off, as people are amused they forget about the weather. Already the summer bookings of this picture are said to be heavy and increasing daily.

Mabel Taliaferro Is Star of New Production

Announced by Photo Products Export Company

MABEL TALIAFERRO is featured by Jaxon Film Corporation in a forthcoming production entitled "The Rich Slave." The picture is being offered to state right buyers by the selling agents, the Photo Products Export Company, 250 West Forty-second street, New York City, and some of the territories have already been allotted. The picture is described as a thriller, dealing with a lost holee who meets with innumerable adventures. There are sensations, surprises, plots and counterplots. She is abducted, nearly drowned, nearly imprisoned and beset by fire and other difficulties, but finally triumphs.

Selling at Twenty Per Cent. Discount

Contending that the motion picture industry is not unlike the business in Russia, W. Priest, of the Film Market, Inc., announces that the final nonuld of the Robert McLaughlin feature "The House Without Children" will be offered for this campaign on a general plan. The announcement states "The House Without Children" is scheduled at $100,000. You can figure your own territory and then deduct 20 per cent. thereof (during the clean-out per-

Big Campaign Planned for Farnum Pictures

The Canyon Pictures Corporation, which is now producing a series of five-reel westerns, semi-

Scientists Take Heed of Tower Film, "Trip to Mars"

The Tower Film Corporation recently arranged to show its feature, "A Trip to Mars," to the editorial staff of the Popular Science Magazine. These writers were interested because the subject of the film has recently been so much in print that they decided to get the film man's view of the planet.

The editor of the astronomy department of the magazine in question was especially concerned in the production, and declared it to be an interesting conception of our relations with Mars. Show-

Sixteen Celebrated Screen Stars Seen in Second Section of Snapshots

Jack Cohn reports that the second issue of the single-reel bi-

Music Boosts "Tillie"

The firm of publishers that has put the film "Tillie's Punctured Romance" into song form is preparing extended exploitation of the work throughout the country. Showmen who play the Tower Film Corporation's attraction will have the song to awaken general interest in advance of the bookings and to kick off with the immediate showing.

Three Scenes from the Latest Equity Release, "For the Soul of Rafael," Starring Clara Kimball Young.

These pictures show the star in the various moods that she exhibits in this inspiring drama. The villain in Scene 3 is giving what might be called a toast table d'&
Gold Mine Predicted for Producer in Near Future When School Market Opens

A QUARTER of a million dollars a year in sight for supplying just a few New York City schools with films is merely "a drop in the bucket" in comparison with what the future will bring forth when a general use of films for educational purposes becomes a fact and the making and distribution of films for this purpose is brought down to a business basis.

At a meeting held at the Board of Education Annex, 157 East Sixty-seventh street, New York City, on Saturday morning, June 19, more than twenty-five persons, consisting of members of the investigating committee of the department of visual instruction of the Board of Education, persons interested in the production of educational films and press representatives gathered together for discussion and furtherance of plans to locate and supply high schools already equipped with standard projection machines. Note the fact that the elementary schools have not been taken into consideration and only a limited number of the high schools.

Those Who Attended Meeting.
Among those present at this meeting were Ernest L. Crandall, supervisor of public lectures and director of visual instruction of the Board of Education; Misses Rita Hochheimer, Rosemary F. Mullen and Alice Rostetter, of Washington Irving High School; Carl H. Pierce, Bethlehem Enterprises; Tom wood Peters, Mrs. Katherine F. Carter and Mrs. Woodalln Chapman, Carter Cinema Enterprises; Mrs. Adele F. Woodard, National Motion Picture League; Orrin G. Coffin, National Board of Review; Charles D. Innis, New York Globe; Margaret I. MacDonald, Moving Picture World; Dr. G. Clyde Fisher, Museum of Natural History; Carroll H. Dunning, Prisms, Inc.; K. K. Bosse, Beseler Lantern Slide Company; Rowland Rogers, Bray Pictures Corporation; Mrs. Mary G. Schonberg, secretary Women's City Club; Charles P. Powlison, National Child Welfare Association; G. P. Foute, Underwood & Underwood.

A hint that should be of unusual moment to producers who intend to enter this branch, either in the co-operative manufacture of new material for instructional purposes or in the distribution of suitable products which might be used in toto or in part, is that there is an enormous capital waiting for the psychological moment to form a sane and stable center of distribution for the millions of dollars' worth of films which will be the future requirement of visual instruction. The following list gives a clue to what films are required in the schools of New York City for the teaching of biology and English, as found by the investigation committee in their preliminary report.

Elementary Biology.
Topic A—Bacteria: Attacking Foods—Pro- tective Action, to prevent disease; malaria, typhoid, tuberculosis.
Topic C—Protoplasm: Tissue, organs, organic structure, function.

First Year English.
2. Obsolete or no print available: Scott's Ivanhoe. Dickens' Oliver Twist. Scott's Lady of the Lake. Tennyson's The Brook.

The report on geography is not yet completed, but is expected to be ready for publication shortly. It is also expected that moving pictures as visual aids in teaching these three subjects will be used in the New York City high schools in the fall.

New Vocations for Wounded Shown in Ford Educational

In the latest Ford Educational Weekly to be distributed by the Goldwyn company, the re-education of wounded soldiers along vocational lines is shown. Some of the men, in wheel chairs, are seen weaving baskets; others, learning how to write with their left hands. The electrical repair shop has interested hundreds of men who are now learning the fundamentals of a trade that will assure them of a means of earning a good livelihood. Then there is the typewriter class, and the course in carpentry. And on the artistic side, we see a man propped up in bed, pursuing his vocation as a landscape painter, using as his subject the scene outside.

This Ford Educational Weekly, called "Re-awakening," presents fully the ways and means that the United States Government is employing to prepare for useful activity the soldiers who have been partially incapacitated.

Colored Scenic, Slow Motion and Millinery in Pathe Review

AN amusing and entertaining feature of Pathe Review No. 55, released June 22, is "The Heavenly Haymakers," in which the Novagraph slow-motion camera catches a fictitious encounter between two five-year-old batters.

Something to recall the interest of the returned doughboy is the beautifully tinted Pathecolor offering, "Where Kings of Old Held Court," showing views of Paris, France. Ilios is the one city of France that best shows the contrast between the new and the old. The ancient streets, built for trundle carts, are shown; the great cathedral; the famous Victor Hugo Square; the Castle of Ilios, where kings held forth in olden times in the beautiful courtyards, and the famous exterior chimes of the church of St. Michel.

Inside stuff on the manner in which Miss New York goes shopping on Fifth Avenue is presented in the picture, "The Boudoir," which shows how the boudoir fits for the ladies and how the mannequin shows the dietary peculiarities of his charges at the New York Zoological Park in their amusing animal study, "Animated Appetites."

Pictograph Editor Chooses Subjects of Novel Character

The Goldwyn-Bray Pictograph No. 7044 takes a new and novel subject and will prove interesting to the majority of people. The opening theme, "Speeding Up the Train," presents a set of running scenes at the theatre, and shows the actual setting up of the interior of the cabin used in one of this season's Broadway successes, "The Storm." A scene is also played for the benefit of Pictograph by some of the leading players, including Edwin Arden and Helen MacKellar, after which the removal of the cabin, and the completion of the bedroom in the cabin in six minutes is shown.

The second subject, "The Passing of the Hobe," is an amusing series of reminiscences in the life of the hobo, a profession which is said to have become almost extinct since the breaking loose of the wave of demand for labor and the advent of prohibition.

Educational and Non-theatrical News
Conducted by Margaret I. MacDonald

The Dance of the Wood Nymphs Makes Pretty Spectacle in This New Paramount Magazine.

These scenes are called "A Forest Fantasy," included in the issue which is released under the title of "Beneath the Southern Cross." Other pictures in this reel show the South Sea Islands and an animated cartoon.
Bard to Build Another House

L. L. Bard, member of a theatrical enterprise which operates a chain of eighteen theatres in California, has announced that his firm will erect a new playhouse at 446 South Hill street, Los Angeles, in the near future. Albert C. Martin, architect, who designed the plans, estimates that the building and equipment will cost about $100,000. All the latest devices for comfort and convenience will be installed, as well as a large organ to furnish the music.

Plans Film Storage Warehouse.

J. E. Brutatour, of the Eastman Kodak Company of Rochester, New York, is now in Los Angeles negotiating for the building of a huge film storage warehouse in or near Hollywood in which ten million feet of raw film will be kept for the use of the motion picture manufacturers on the west coast. Between 200,000,000 and 300,000,000 feet of raw film are used annually by west coast film producers. This local film distributing branch is expected to be of great benefit, and will mean the saving of a great deal of time and thousands of dollars to the motion picture producers who have heretofore depended entirely upon individual shipments from New York in the past.

Joe Rock Forms Producing Company.

Joe Rock, for five years a Vitagraph comedian, and a member of the team of Montgomery and Rock, heads the newest film company to have been organized in Los Angeles, the Joe Rock Film Company. The new producing concern is being financed by Santa Ana and Los Angeles capitalists, and on June 28 will start producing a series of one and two reel slapstick comedies, and two reel comedy dramas. Grover Jones, who directed a number of the Vitagraph comedies in which Joe Rock was featured, will be associated with the new company as director, and will alternate with another director in the policy of the new company to keep Joe busy all the time.

First Edmonde Production Completed.

"Peggy Wise," the first of the Frances Edmonde productions, has been completed at the Garson studios, and is now in process of cutting and titling by the director and author of the story, Elsie La Maie, who also plays a part in the picture. Frances Edmonde is the star of the production, and the story, "Peggy Wise," was written around her personality, giving her opportunities to display her histrionic talents in a highly up-to-date and romantic drama. George Larkin, star and leading man in a large number of productions since the old Kalem days, is leading man, and in the cast are Harry Van Meter, Katherine Lewis and other well known film players of the west coast.

McRae to Produce for Circuit.

Henry McRae, who has just recently returned from the Orient, where he filmed "The Dragon’s Net," a Universal serial featuring Marie Walcamp, has left for New York to complete arrangements for the filming of several stories by Ralph Connor for the First National Exhibitors. The Dominion Photoplay Company, of which Ernest Shipman is one of the heads, will produce the pictures, and McRae will act as supervising director of the two units to be used in making the productions. Among the Connor novels that will be filmed are "The Foreigner," "Corporal Cameron," "The Sky Pilot," and "Pilot of the Sun Trail."

Margery Wilson Becomes Director.

Margery Wilson, star of the recent film success, "That Something," and of other earlier film productions, has begun work on a series of two reel super-comedies at Brunton, which she is directing, and for which she has written the stories. Miss Wilson will not act in these comedies, but will engage experienced west coast film players to interpret the principal roles.

New Quarters for Metro Writers.

A double "L" structure, surrounding a garden, fountain and arbors, is about completed on the Metro lot, and is being made ready for the occupancy of the story and scenario writers who are responsible for a great number of the Metro productions.

"Animated Mud" Comedies.

The formation of a $100,000 film corporation for the production of "Animated Mud" comedies is announced by John W. Dawn, artist and sculptor, and head of the Dawn Films, Inc. Clay figures on a miniature stage, will be used to enact the roles of the characters in the comedies to be produced. The films are to be distributed by Lewis W. Thompson, president of the Special Pictures Corporation. Plans are now being made by the Dawn Films company to build a studio at Culver City.

New Manager for Superba.

William F. Jones, formerly of Minneapolis, who came here recently to be house manager of Grauman’s Rialto, has been chosen as managing director of the Superba Theatre, succeeding Arthur S. Wenzel, who is now in charge of the Victory Theatre. The new manager will make a number of changes in the Superba personnel, and in collaboration with C. L. Theuerkauff, manager of the Universal exchange, has arranged for a strong array of coming attractions for his house. "Every bill a double bill" will be the motto of the new executive.

Standing Bring Suit.

Herbert Standing has brought suit against the Pacific Electric Company for $27,000 for injuries sustained when he was struck by a car belonging to the company on the day of May 22.

The "Woman’s Man" and "Dr. Jekyll and Mr. Hyde" Admit That "Betty Sets the Pace" for Love-Making.

(1) Romaine Fielding is the star in the first mentioned; (2) A two-reel burlesque on the well-known story, with Hank Mann; (3) Scene from a new comedy production, with Muriel Ostriche. All Arrow Film Corporation current releases.
PARLOR-BED
With an ALL
From the stage comedy success
by C.W. BELL and MARK SWAN
METRO PICTURES CORPORATION
Angelica liked 'em wild! She wanted a man who had to shave between meals or else look like Brigham Young by dinner time... And she married a mild young thing shackled with the name of Reggie... Why? And what came of it?... The answer to that is the most hectic and hilarious story ever screened.

ROOM & BATH STAR CAST

Directed by EDWARD DILLON from the scenario by JUNE MATHIS & A.P. YOUNGER

JURY IMPERIAL PICTURES Ltd., Exclusive Distributors throughout Great Britain

SIR WILLIAM JURY, Managing Director
"Skirts" is Announced by Fox Corporation as Title of Big Hampton Del Ruth Comedy

THE long-heralded big special Fox Sunshine Comedy, in six side-splitting, hair-raising reels of film, at last has been given a title by Fox Film Corporation. This title is "Skirts," which exhibits were asked to compete in a one-word title contest, the winner to receive $250. Thousands of suggestions were received by William Fox, but it was found that none was acceptable.

It was thereupon decided that the matter be left to the heads of several departments and a new series of titles were submitted within the company, from which these department heads selected "Skirts." "Skirts" is a comedy spectacle—something novel and original, with an appeal that will reach alike men, women, and children. Everybody will find what they like, and lots of it, in this production.

Described as Screen Revue.

This picture has been described as a screen revue. That is, it combines comedy and spectacle, beauty and girls, dancing and thrills, and all those features—and many more—that make revues the most popular form of entertainment at present on the speaking stage.

Hampton Del Ruth wrote and directed "Skirts," which exhibits less than five months to make the picture, and then two months were devoted by Mr. Del Ruth and his staff to the polishing and finishing process.

Three thousand persons appear in the comedy spectacle. These include seventy-five Sunshine Widows and one thousand comedy girls. The girls supply one of the big features.

Many of the girls are socially prominent, not only on the Pacific coast, but elsewhere. They took part in the picture for the novelty of the experience. How the girls were chosen by Mr. Del Ruth, and the process of selection and elimination, make another story.

Wide Variety of Costumes.

And the costumes they wear! There are ball and dinner gowns, dancing frocks, bathing suits and other varieties of feminine adornment, all of a kind to make women and men sit up and take notice. This display of girls and costumes alone would provide an unusual entertainment—but it forms only a part of "Skirts."

A highly amusing story is capitaly acted by the entire comedy organization at the Fox Hollywood studio. Among the tummakers are Chester Conklin, Jack's Cooper, Alta Allen, Laura Lavamie, Ethel Teare, Alice Davenport and Harry Gibbon.

Singer Midgets a Feature.

Also there are the famous Singer Midgets. William Fox engaged this entire company of gifted little folk to participate in the picture. There are nineteen of them. They introduce their clever circus act and many novelties, and use their entire ménagerie in their share of the performance. All the Midget's elephants and dogs and ponies and lions and deer and monkeys contribute liberally to the comedy as well as to the spectacular element.

As to thrills, there are three tense scenes that hold spectators breathless. There is a daring rescue of a girl from a runaway horse by a naval officer in a motor car. There is a rescue from the top of a speeding railway train by a hero in an airship, and a parachute drop from an airship into the water to save lives of people on a train that has plunged through a burning bridge. And other scenes are scarcely less exciting. These exciting scenes impart a hint of the abundance of "Skirts"—a hint, no more, for it would be a task to describe all the wonders and delights of this Sunshine comedy.

Dague Assumes New Editorial Duties at Famous Players

ROSWELL DAGUE, the new Eastern production editor of the Famous Players-Lasky Corporation, has taken over the editorial department, following the recent resignation of his predecessor, Gardner Hunting. Before entering upon his new duties, Mr. Dague was assistant scenario editor under Mr. MacAlarney.

Mr. Dague states that in forthcoming Paramount productions illustrated titles will be used, owing to the success of those employed in the titling of Billie Burke's latest picture, "Away Goes Prudence."

"It is not our intention to make the illustrated titles over elaborate," Mr. Dague explained, "because titles which are too beautiful and intriguing to the eye are apt to distract the attention from the printed matter."

"Our titles will be designed to impart atmosphere and a certain psychological touch which will tend toward making the printed title blend into the action, thus securing a smooth effect, instead of the jarring one so noticeable in present-day pictures.

"There would be no talk of eliminating titles if they could be made to harmonize—to appear as an intrinsic part of the photoplay, instead of merely printed captions thrust in more or less appropriately for explanatory purposes."

Coincident with Mr. Dague's assumption of his new duties comes the announcement from Famous Players-Lasky that, comparatively quiet since the first of the year, production in the East will be speeded up during the summer.

Chandlee-Laub's New Service

Harry Chandlee and William B. Laub, of 130 West Forty-sixth Street, New York, specialists in editing and the writing of subtitles, are inaugurating a new service to producers without any charge for their time. These, it is, they will offer suggestions embodying their own special technique of editing and titling.

It is with the idea of awakening a realization of the vast importance of proper editing and carefully prepared subtitles that Chandlee and Laub are offering this service gratis, for it is their contention that a fair picture may be transformed into a release of much more than average merit through the artistry of the subtitle writer.

Vignola Completing Merwin Story

Robert G. Vignola is rapidly nearing the completion of his second feature for Cosmopolitan Productions, The Passionate Pilgrim, from the story of the same name by Samuel Merwin. Under his direction the Merwin story is being turned into an exceptional screen production, not the least interesting scenes of which are the courtroom and the newspaper office. A stickler for realism and portraiture of things as they are, Director Vignola is mirroring true life in "The Passionate Pilgrim."

Not to Build Own Studio

Maurice Tourneur, the Big Six producer, denies the rumor that he will erect a costly Hollywood studio. "Why build," he says, "when I have a complete studio at my disposal? I will make my pictures at Universal City, where everything is handy. If I need extras, they are here. If I want carpenters for an hour, they are on hand. The same with everything else."

An Excellent Panoramic View of the Goldwyn West Coast Studios Which Are

The long building at the extreme left of the picture, running the length of the production department building, which faces the smaller building, to them glass-topped, are more or less grouped together. In the picture, "Harry B. Smith's 'Kingdom Come' and one used in picturizing George Ade's "The Slim
Universal Installs Commission Form of Management in its Chicago Exchange

On a recent visit to Chicago, Harry Berman, general manager of Universal exchange, established a new form of management in the Chicago office. Mr. Berman announced that, for a time at least, the Chicago exchange would be operated under a commission form of management such as was recently inaugurated at Universal City and the New York home office by Carl Laemmle.

In a statement Mr. Berman made he pointed out the satisfactory results obtained by this plan at Universal City, claiming that for the first time in Universal City's history an efficient and satisfactory plan of government had been established.

Laemmle Pleased with Results.

Mr. Laemmle is more than pleased with the result obtained there, pointing out that productions are being made with less waste; more concentrated effort is being put on the selection of stories and their production.

The plan has proven most economical, not from the standpoint of cutting down expenditure on the production itself, but assuring that all moneys appropriated for a production, is put into the production itself.

As it will be recalled, Universal City is being operated by three commissioners. Every function of whatever importance must be sanctioned by at least two of the commissioners before being adopted. This plan, shortly after being tried at Universal City, was put into effect in the New York office, the commissioners there being Harry Berman, Abe Stern, treasurer, and E. F. Goldstein, assistant to Mr. Laemmle.

Experimental Exchange Station.

It was Mr. Laemmle's desire that this plan be tried in the operation of his many distributing centers and exchanges. Chicago was selected as the experimental station.

The Chicago exchange will be operated by a commission of three consisting of Lou Baun, the newly announced district manager over the northwest, J. Lesserman, manager of the Chicago exchange, and Louis Laemmle, manager of sales promotion, Chicago. All questions of policy, adjustment, and relations with exhibitors will be decided by this commission. As in the other commission centers, it will be necessary for two of the three commissioners to approve or disapprove all of the propositions.

It is confidently expected that the plan will be a success in the Chicago exchange, after which it will be adopted in all exchanges throughout the world. Mr. Lesserman is enthusiastic over the new form of management, and takes this opportunity of assuring the exhibitors of his territory a better service than has been heretofore given, although Universal is known for the efficient manner in which it has served exhibitors throughout the country.

There have been no doctrinal changes other than this made in any of the departments.

Vignola Plays Sheriff Role

Robert G. Vignola, who has just finished his first feature for Cosmopolitan Productions, "The World and His Wife," is now engaged in directing his second, "The Passionate Pilgrim," evidently has lost none of his old-time cleverness as an actor. He hasn't done any histronic work for years, devoting himself exclusively to directing. But the other day he went out into the wilds of New Jersey with his company to film exteriors for "The Passionate Pilgrim," and his chance came. The fellow who was to play the role of the sheriff became ill. There was no time to get another man from New York, and Director Vignola was faced with the possibility of losing a whole day.

"I'll play the part," he said suddenly, and donning grease paint, and the sheriff's rig including badge, gun, and all, he went in and saved the day. According to Phil Carle, his assistant, he's some sheriff, too.

To Write Capitol Comedies

Harry Wulze, formerly with Keystone, Mack Sennett and other comedy producers, has been engaged to write stories for a new series of Capitol comedies for release through Goldwyn.

Directors Harry Edwards and Mark Goldsnin have been in frequent consultation with Harry Wulze over the new releases, among the first ones being "Hearts and Hammers," a farce in which a village blacksmith is caught masquerading as a piano tuner while trying to win the hand of the village belle.

Finish Ostriche Two-Reeler

Muriel Ostriche, who is producing high class two-reel comedies which will be distributed through Arrow, has just completed the second of the series. It has been given the tentative title of "Betty's Green Eyed Monster."
Buffalonians Plan Local Film Studio;  
to Utilize Niagara Falls for Scenes

BUFFALO is to have its own motion picture studio. The Buffalo Motion Picture Company, the executive offices of which are at 383 Ellicott Square, Buffalo, and business offices at 844 Sixth avenue, New York City, is negotiating for the purchase of the large building at Main and High streets, which at present houses Maltosia Hall.

Maltosia Hall is one of the largest in the city. The building is a three-story structure, the top floor of which has a glass roof and is at present used as a skating rink. According to Frank D. Caldwell, president of the company, the top floor will be used as the studio and the second floor as offices.

The Buffalo Motion Picture Company has met with success with the productions it has made so far. These are “The Price of Innocence,” in which Florence Talbot was the star; “The Sport of Kings,” with Margot Kelly and Matt Moore, and a third picture for which “The Eyes of the Hills” has been suggested as a title. “The Sport of Kings” was shown the week of June 14 at the Strand Theatre, Washington, D. C., and three local houses are negotiating for its first run here.

All Stockholders Local Men.

All the stockholders are Buffalonians and it is necessary for the office force in New York to send all papers here for the final “O. K.” before business can be transacted. Because of this the stockholders are anxious to transfer the entire business to Buffalo.

The company believes that it can overcome all obstacles that they would encounter through removal from Gotham, where thousands of players are always within reach and properties are available at all times. However, if the local deal goes through, and President Caldwell says that it is about completed, the company will equip the local studio most completely, and players will go anywhere as long as the coin of the realm jingles apetically.

As for locations there are few districts more ideally located than Buffalo and its environs. Within a half hour’s ride is Niagara Falls. To the north is the beautiful Genesee river, the Finger Lakes region and Watkins Glen. To the south is the famous lake shore and further south the famous Lake Chautauqua region. The company plans to use the Niagara Falls background extensively for its locations.

Oficers and Directors.

The company, which has been in existence for three years, has passed through the dangerous part of the business, according to J. William Prouse, secretary, and has now arrived. Bookings are coming in from all sections of the country. The officers are: Frank D. Caldwell, president; J. William Prouse, secretary; Eugene E. Person, vice-president; J. W. Lansing, treasurer; Peter Ernst, assistant treasurer. The above and the following are members of the board of directors: John J. Roesch, William J. Simon, George P. Spohr, Andrew J. Keller, Louis E. Moschel and Edward A. Jones.

It is hoped to have the new studio ready in the fall and production will begin this winter at the latest. Some interesting news should come from the Buffalo office within the next few months, as it is planned to bring some prominent directors, cameramen and film experts to the city. The company’s product is now being distributed by the First National Exhibitors’ Circuit.

Universal Eastern Managers Instructed as to Fall Plans

THE eastern division exchange managers of Universal were assembled in convention in Cleveland on Sunday, June 13, to hear sales and production plans for the coming season. Carl Laemmle, president of Universal, and H. M. Berman, general manager of exchanges, addressed the meeting.

The principal reason for the convention was Mr. Laemmle’s desire to assure his lieutenants, personally, that Universal is planning an unusual series of big pictures for the fall.

In the evening a testimonial dinner was given to Mr. Laemmle. The other two guests of honor were Mr. Berman and Louis Baun, formerly manager of the Cincinnati Universal exchange and now district manager for Universal’s middle western offices.

Albany Ushers Are Restless

Some of the managers in picture theatres in Albany, N. Y., are complaining of labor troubles, in that the ushers are constantly quitting and that it is almost impossible to provide uniforms because of this constant change. One manager volunteered the information the other day that he is surprised when an usher remains for more than a month, and that the majority work for a week or so and then quit, attracted by the high wages which are being paid to women in the shirt and collar factories of Albany and Troy.

Melford Starts on “The Jucklins”

George Melford’s big Paramount production, “The Jucklins,” was started when the entire company took leave of Hollywood for a location in Northern California, where a large street scene is to be built and where much of the important action will be filmed.


**ALBERT E. SMITH PRESENTS**  
**JAMES OLIVER CURWOODS**  
**POWERFUL DRAMA OF THE SNOW COUNTRY**  
**GOD’S COUNTRY AND THE WOMAN**
THEATRE SHOWING THE HAROLD LLOYD COMEDIES HAS A BIG ADVANTAGE OVER ITS COMPETITOR.
A BLACKTON PRODUCTION
PASSERS BY
PERSONALLY DIRECTED BY J. STUART BLACKTON
WITH
HERBERT RAWLINSON
Adapted from the stage success by
C. HADDON CHAMBERS

With enthusiasm and entire confidence we recor
Driftwood of a great city, thrown up from its depths and brought to his door.

Like the driftwood of the ocean some of it was good and sound; some weak and rotten.

The bluff, big-hearted Cabby; Outraged Innocence in a Girl; the dirty, useless Vagrant; the wilful Wanton flitting by; from his window he saw them and read and understood the comedy and the tragedy of their lives.

Mr. Blackton has created a wonderful human picture, in which the acting is beyond reproach, from a stage success that is pure drama.
YOUNG BUFFALO
The West In Beauty, Action and Romance

Produced by
THE GRAPHILM CORPORATION

Stories by
WILLIAM ADDISON LATHROP

Directed by
GEORGE RIDGWELL

Pathe* Distributors
Philip Yale Drew is known the world over as “Young Buffalo.” He has played in every city, town, and hamlet in the United States, Canada and England.

These healthy adventurous pictures, with a wealth of scenic beauty, will fill just the demand you have heard for actionful stories of the great mountains and forests.

Every story is as strong and full of plot as a feature. Show them first and profit best.

Five two-reel virile and red-blooded pictures of the great country of the Northwest:

“Tex of the Timberlands.”—A tale of lumber camp giants.

“His Pal’s Gal.”—a story of sacred love in the wild.

“The Law of The Border.”—The law of the land without lawyers.

“The Hobo of Pizen City.”—In which an angel woman finds a man’s soul.

“The Hold-Up Man.”—Abounding in thrill, action, and the great out-doors.
A Blackton Production

Respectable by Proxy

with Sylvia Breamer and Robert Gordon

Personally Directed by J. Stuart Blackton

They Played it
Loew's Grand, Atlanta
Loew's Bijou, Birmingham
State Lake, Chicago
Strand, Fort Wayne
Pantages, Minneapolis
Loew Circuit, New York
Exeter, Boston
Strand, Portland, Me.
Strand, Providence
Princess, Hartford
Strand, Washington
Issa, Denver
Liberty, Terre Haute
Strand, Evansville
Bijou, Battle Creek

Typical of all the reviews

"A breezy picture with plenty of action and a story that is so well presented as to hold the interest of the average audience throughout. Thoroughly entertaining. The presentation is a typical J. Stuart Blackton production. It carries all the earmarks of one who knows how."

in The Exhibitors Trade Review

They Played it
Poli's, Wooster, Mass.
Fox, Springfield, Mass.
Blackstone, Pittsburgh
Palace, Cincinnati
Auditorium, Dayton
Strand, Philadelphia
Savoy, Wilmington
Rivoli, Philadelphia
Temple, Camden
City Square, Atlantic City
Blue Mouse, Baltimore
American, Salt Lake
Ohio, Indianapolis
Mecca Palace, Saginaw
Garden, Flint, Mich.
To Announce New Plans
American Cinema Corporation, through its president, Walter Niebuhr, who returned from a trip to the Cleveland convention and other Middle West cities, promises an interesting announcement shortly relative to reorganization and the redistribution of its screen productions. Extensive advertising has been arranged for the campaign on the E. K. Lincoln feature, "The Inner Voice," which is being issued by "Women Men Forget," being already well under way. Two new productions are now prac-
tically complete in the James Vos-
tcent directed subject, "Stolen Moments," starring the magnetic Natara and "His Brother's Keeper," Wilfred North directed the latter film. In the latter film, for the moment, Miss Mansfield, Mr. Rogers Lytton, Greta Hartman, Gladden James, Albert Barrett and Frazier Coulter play important roles.

Charles Ray's New Studio at Hollywood
Completed; Tank Under Stage a Feature

The Charles Ray studios at Holly-
wood, Los Angeles, have been com-
pleted. Despite the high costs of labor and materials and the inevitable per-
iod of delay, the project was completed just three months from the day on which Mr. Ray, in the presence of other officials of his company, turned the first shovelful of earth.

Perhaps the most striking feature of the studios is the glass-enclosed stage, topped by a glass roof. The sides may be re-
moved to provide a flat top for the showing of street scenes is required, and, with comparatively little additional construc-
tion the tank itself may be enlarged in-
definitely. A number of columns support-
ing the roof of the building may be taken down without impairing the stability of the structure and the open space within the walls thus increased.

Tank Beneath Stage.
The placing of the tank beneath the stage was a unique arrangement, tanks in most instances being outside the studios. This was done in order to facilitate the showing of stage scenes, and to make it possible for the tank to be drained and utilized as a cellar, a trap door in the movable floor of the stage affording access. Though the glass walls insure a wealth of California sunshine for daylight scenes, the complete electrical equipment fits the stage for use in interior night scenes when the windows are curtained.

The installation includes a brilliant array of new and artistic lamps, twins and spots, and a 300 kilowatt K. C. generator. Mr. Ray has installed two complete Bell and Howell camera outfits, to supplement the already large picture-taking equipment in the old studio.

Has Transferred Activities.
According to word from Hollywood, Mr. Ray has already transferred his activities to the new studio for the productions which are to be exhibited under the aus-
picies of the Arthur S. Kane Pictures Corporation, for First National releases. The new studios are connected with the old and with the Ray administration offices, which are to occupy an imposing building in the old Spanish mission style.

Rothacker Buys Another Site for Laboratories in Hollywood

In order not to delay actual construc-
tion on the Rothacker Coast labo-
atories, another site has been purchased at Melrose and Gower streets in Holly-
wood. The site was formerly intended for the laboratories was at Sunset Boulevard and

Educational Secures Interesting Films
Showing Varied Work Done By Y. W. C. A.

Motion pictures made by and for the Young Women's Christian Associa-
tion will be distributed by Educational Films Corporation through its own exchange system as the result of a contract just signed with the association's national board. The exact date at which distribution will begin and the detailed plans will be announced later.

This agreement adds another powerful organization to the list co-operating with Educational, which includes the American Red Cross, the world survey of the Inter-
church World Movement, the New York State Conservation Commission, the Alaskan pictures of the National Geographic Society and a number of others. Addi-
tional organizations are now seeking the same methods of distributing their pictures and announcements may be expected in a short time.

The Y. W. C. A. has already produced a number of pictures showing the various phases of the organization's work and many others are planned for the immediate future. All of the pictures have a decided educational value and unusual interest, not only to members of the association but the public generally. This latter appeal will be developed greatly under the present plans. Co-operation in publicity will be afforded by the Blue Triangle, the national Y. W. C. A. publication.

To Plan for Future Pictures.

Work will be started in a few days in putting in shape all of the material ready and the various committees will then outline the scope of future productions. The association will have the benefit of the ex-
pert advice of the entire Educational staff in preparing its material and arousing aids in its exhibition.

"We appreciate the confidence in us that is shown by the Y. W. C. A. contract," says a statement from Educational. "The organi-
zation had many other offers to distribute these pictures, some of them without charge, and the members of the national board made their final selection because they believed that this was the one organiz-
ation equipped to distribute the pictures and the one with the past record of perfect co-operation with national organizations of the highest class."

New Theatre for Dover

Allman Brothers, owners of the Pike Theatre, Dover, Ohio, will erect a new theatre at 226 Factory street, Dover, to seat 800, making it the largest in the county. There will be a pipe organ and a platform for lectures and concerts. Jess E. Allman is the pioneer exhibitor of that section of Ohio, having conducted the Pike Theatre for fifteen years. His brother is Edwin F. Allman.

Thomas Meighan, Paramount Star, All Dressed Up, Pulling the Rescue Stunt.

While attending the Cleveland convention, Paramount pulled a novelty stunt by having their star rescue a frightened but satisfied maiden from a fire. The little episode was directed by Jerome Beatty.
Albany Colonial Plays Stock
The Colonial Theatre, Albany, N. Y., is a residential house which was opened with a stock company. Whether or not the management will return to pictures next fall is unknown. It is to be presumed that the manager believes that a stock company will prove a better paying investment this summer than the screen. Here-tofore Albany's stock companies have found it a home at the Harbor House theatre which was turned into a picture theatre this spring and which is playing to capacity audiences each day.

Filming of “Twin Beds” by De Havens Arouses Interest
Mr. AND MRS. CARTER DE HAVEN announce from their Los Angeles studios that production will begin shortly on “Twin Beds,” the Selwyn comedy hit, to be released through First National Exhibitors’ Circuit. The news of the beginning of their new production work follows closely upon the completion of negotiations with the Arthur S. Kane Pictures Corporation, with whom this pair will be identified henceforth in all their eastern business interests.

Although negotiations with Selwyn & Co., producers of “Twin Beds,” have been conducted for several weeks ago, and news of the acquisition of the film rights by the De Havens has been published briefly in the trade journals, little interest has been manifested in the picturization of the legitimate piece by this skilled pair of stage favorites is declared by Arthur S. Kane to be phenomenal.

Arbuckle in “Traveling Salesman”
Betty Ross Clark, one of the prettiest of the younger actresses of the screen and who is more popular in the New York territory, has been specially engaged to enact the leading feminine role for Roscoe Arbuckle in “The Traveling Salesman,” a new Paramount picture to be directed by Joseph Henabery, which has just been started at the Lasky studio. Walter Woods wrote the scenario. Miss Clark recently appeared in the cast with Doris Keene in “Romance.”

Another well-known face in this picture will be Wilton Tavlor, Mr. Arbuckle will portray the role made famous by Frank McIntyre on the stage.

“Big U” Short Subjects Popular
Universal short subjects are becoming more and more popular in the New York territory, it was learned recently from George Uffner, chief of the Big “U” short subjects sales force. More and more theatres in the Metropolitan district are calling for Universal westerns, Century comedies and the New Screen Magazine. Among the theatres recently added to the list of patrons of the Universal New York magazine service are Mr. Reisenfeld’s Rialto and Rivoli.

Variety of Popular Material Is Feature of Pathe’s Schedule of Short Subjects
Une subjects which are contained both variety and material of proven popularity make up the short subjects schedule to which Pathe now points as the most complete service that company, long known for the one- and two-reel program attractions, has offered the exhibitor since its beginning.

The Pathe policy in regard to the short subjects has always been a progressive one, and only by keeping on the alert for improvement in quality and advancing with the times, could the organization have held its present importance as a source of supply to the exhibitor.

The nine subjects are the Harold Lloyd two-reel comedies, which are featured regardless of what other attractions are run with them; the “Putting Up Pathe” comedies, also two-reel comedies and based on the George McManus cartoons; the Rolin one-reel comedies in which “Snub” Pollard is featured; the Mrs. Sidney Drew pictures in two reels of the favorite “After Thirty Stories” of Julian Street, the Pathe Review; the Pathe News and “The Young Buffalo Series.”

“Travelaugha” in August.
The acquisition of the Hy Mayer “Travelagh” for the Pathe Review is perhaps the greatest single move which Pathe has made to keep the offering in the forefront. At this time it is one of the most widely distributed of the short subjects offerings.

The “Travelaugha,” which have been appearing at the Capitol Theatre, New York, for some time, should increase the popularity of the review greatly. This new department will be added in August.

The Young Buffalo Series is composed of five two-reel dramas of life in the great outdoors. Howard Yale Drew, long known on the American and European stages as Young Buffalo, is featured in these western plays. The first of the series, “Tex of the Timberlands,” will be released July 11.

Rolin Comedies Progress.
Recent accomplishments have served to bring the Pathe News into greater prominence than ever. The Rolan comedies, in one reel, are becoming increasingly popular. Harry Pollard is building up a big following and his success before the public is regarded as more than satisfactory by the producers. Pollard, a star performer, is also becoming widely known.

Mrs. Sidney Drew’s contributions to the Pathe short subjects schedule have lined up to the high expectations her former works in screen comedies created for them. The Rolan pictures have played a role of paramount importance in all these “After Thirty Stories,” which present a type of high comedy.

The prominence and popularity won by Harold Lloyd in his $100,000 two-reel comedies, produced by the Rolin Film Company under the direction of Hal E. Roach, has definitely established him as an attraction and his pictures are in great demand at all times.

H. B. Warner to Make Debut as Pathe Star on August 1
H. B. WARNER is to make his debut as a Pathe star on August 1, when “One Hour Before Dawn,” the Jesse D. Hampton production of “Behind Red Curtains,” the novel by Mansfield Scott, will be released, it was announced by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.

Warner’s formal introduction to the public as a Pathe attraction is to be an auspicious occasion according to the Pathe officials, who have extreme confidence in the production in which he will appear and who predict the production will prove one of the most sensational successes of the year.

“One Hour Before Dawn” is a mystery melodrama. A murder is committed and all the evidence points to the hero as the guilty man.

The screen version is the work of Fred Myton, whose adaptations for other Hammer pictures received the highest compliments from critics. Henry King directed the picture.


Watertown Talks Censors
The question of censorship in Water-town, N. Y., is being revived by Commissioner C. C. Burns, of that city, who at the last meeting of the City Council said there had been many complaints of suggestive and immoral pictures being shown in that city. The matter was left to the city manager and the city attorney to first investigate conditions and later on formulate a plan of action to be reported.

Reports Offers for Serial
Alvin Wortham, of the foreign sales department for Bech, Van Sickle & Co., Inc., says that he has had many offers for the serial, “The Mystery of the Hope Diamond,” due to advertising. He has not closed for any foreign territory, pending the arrival this coming week of “Jack” Wheeler with the completed print. The serial was made under the exclusive supervision of Jack Wheeler, with Stewart Paton as director.

JAMES OLIVER CURWOOD'S
powerful drama of the snow country
"GODS COUNTRY AND THE WOMAN"
THE MOVING PICTURE WORLD

July 3, 1920

Hodkinson Says Increased Bookings
Indicate Indorsement of His Policies

The Hodkinson organization has with-
in the past few weeks received a great increase in business. It is be-
lieved that this increase is in no small measure due to a growing recognition on
the part of exhibitors that the Hodkinson organization is built on a foundation of
permanent values and well suited to giving
the exhibitors a steady supply of qual-
ity pictures.

Speaking on this subject, Mr. Hodkinson
stated that he was much gratified at the
indorsement which the independent dis-
tributor received at the hands of the na-
tional convention at Cleveland.

"I am delighted to find," said Mr. Hod-
kinson, "that exhibitors are beginning to
find out in a practical way how the me-
chanism and the selective machinery which
I have been at pains to build up is coming
to their aid at what may be described as a
very critical moment in their existence.
The independent exhibitor is incompar-
able without the independent producer
and the independent distributor.

Has "Common Sense" Booklet.

"Personally I have always strongly op-
posed control. It was my opposition to
producer control which caused the sever-
ance of my relations with Paramount. I
have attempted to set my case simply and
clearly before the exhibitors of the coun-
try in a little booklet called "An Appeal
to Common Sense," which will be forward-
ed, free of charge and post paid, to any
exhibitor who is interested in the subject.

This booklet embodies the practical ex-
perience of a man who has been an ex-
hibitor and a distributor and who knows
from intimate personal knowledge how
dangerous producer control is, not merely
to the existence of the independent ex-
hibitor, but to the existence and prosperity
of the industry itself.

My mechanism and selective machinery,
which automatically attract the best indi-
vidual producers and furnish a supply of
pictures to the exhibitor on a basis of
strict equity, is not the result of an acci-
dent, but has been built up by years of
study and practice.

The Hodkinson organization has no
stock to sell, no franchise plan to promote, and does not present to the exhibitor any
complicated scheme of so-called co-opera-
tive booking. Our plan is exceedingly sim-
ple. I have no doubt of its ultimate suc-
cess, and the decided increase in the
volume of our business in the days imme-
diately following the convention at Clevel-
and convinces me that the methods and
policies of our organization are beginning
to be understood generally and what is
more important are beginning to be used
by the exhibitors in a practical way.

Vitagraph Managers Soon to Be Shown
"Trumpet Island," Tom Terriss Feature

ALTHOUGH "Trumpet Island," the next
big Vitagraph special production, will
not be released until September,
Vitagraph reports great interest among ex-
hibitors throughout the United States and
Canada. Inquiries from exhibitors have
caused several of the Vitagraph exchange
managers to wire the executive offices for
early prints of the special, but the same
time-consuming care which characterized
the production of the picture is being given
by Mr. and Mrs. George Randolph Ches-
ter in their final editing.

Mr. and Mrs. Chester wrote the scenario
on this super-feature and announce that
it will be a couple of weeks before the
final picture will be seen by Vitagraph's
managers. About one-half of Vitagraph's
key-city men have taken trips to New
York to see the film, even before its
editoring, and representatives from San Fran-
cisco, Los Angeles, Seattle, Portland and
Salt Lake City saw the film in Hollywood
before the final eastern scenes were taken.
All have pronounced it the best Vита-
graph special to date. "Even better than
'The Courage of Marge O'Doone" has
been the verdict. The latter picture was
the first of the Vitagraph specials to be
released and was greeted with unanimous
praise when shown in theatres from the
capital to the coast.

Tropical Scenes and New York.

The picture was adapted from a story by
Gouverneur Morris. Tom Terriss de-
rected it, with an all-star cast, over a
period of several months, and it is being
exploited as a Tom Terriss production.
Its setting is a four-year-old picture of
tropical island of wild, uncultivated charm.
The action shifts from time to time to the
heart of the metropolis, where extravagant
midnight celebrations of a newly made
millionaire are shown.

Equity's "Whispering Devils"
Stars Tearle and Miss Theyby

T HE third of a series of Equity super-
specials, of which "Silk Husbands
and Calico Wives" was the first and "Keep
the Right" is the second, is pronounced
for early release under the title of "Whis-
pering Devils," featuring Conway Tearle
and Rosemary Theyby. It is a five-ree
rama.

In keeping with Equity's Clara Kimball
Young product, the picture is said to be an
elaborately staged production with costly
properties, one of the scenes showing an
immense cathedral in the process of con-
struction.

The story is based on the dramatic play
that was so successful here some years ago,"Michael and His Lost Angel," written by
Henry Arthur Jones. It deals with the
struggle of passion against purity, it is an-
ounced.

The cast includes Lenore Lyrard, Dr.
Walter Bywater, Esther Ralphson, Laura May
and Warren Millais. John M. Voshell is
the director. Tony Gaudio is responsible for
the photography.

Moviette Increases Capital

Moviette, Inc., of Rochester, manufactur-
ers of motion picture devices and equip-
ment for home use, has increased its au-
thorized capital from $1,250,000 to $1,750,000.
The increase is all in common stock, raise-
ing an even $1,000,000 of common stock and
$250,000 in preferred stock. According to
the company's concern, the increase is
intended to provide additional working
capital and to take care of the company's
increased business.

Honoring Wells Hawks

The S. Rankin Drew Post, No. 340, Amer-
ican Legion, has staged another affair to
add to its list of successful entertainments
held since its organization less than a
year ago. It was a smoker held at Keen's
Chop House, in Forty-fourth street, New
York, Monday night, June 21, and was
given in honor of Lieut. Commander
Wells Hawks, U. S. N. R., who is com-
mander of the post and who on that date
celebrated his fifty-fifth birthday.

Mr. Hawks, with the years has been
generally known as a press agent of the
stage, the screen and the circus, was the
founder of the Drew Post and it was
he who conceived the idea of enrolling
in legion post those representatives of
the stage and the screen who served in
the country's fighting forces during the
recent world war.

The Dangers That Once Were Hidden—Here They Are Commencing to Appear.

"Recite the constitution of Badmanland backward or I'll put you up with the J-j-Hons,"
commanded Chief Badmanners. A scene from "Hidden Dangers," a new
Vitagraph serial production co-starring Jean Paige and Joe Ryan.
THE MOVING PICTURE WORLD

Goldwyn Adds to Early Releases, "Stop Thief" and "Cupid" Are Announced

The Goldwyn Pictures Corporation's list of feature attractions for the early summer was augmented last week by the addition of Tom Moore in "Stop Thief!" and William Rogers in "Cupid, the Cowpuncher." These productions have been included on the schedule that already numbers Tom Moore in "The Great Adventures," Pauline Frederick in "Roads of Destiny," Mabel Normand in "The Slim Princess," Madge Kennedy in "The Truth," Rex Beach's "Some," and other productions, such as Rupert Hughes' successful comedy, "Scratch My Back," that is now going the rounds of first-run theatres.

Tom Moore Has Star Role.

In "Stop Thief," the Cohen & Harris stage success written by Carlyle Moore, Goldwyn says it has one of the big hits of the past decade. After a prolonged Broadway run, this mystery farce was taken to all the principal cities and towns of the country by road companies and later became a favorite play in stock. Its unusual plot structure that brings all of the action within the actual playing time of the piece, makes it ideal screen material. Harry Beaumont directed a company including Hazel Daly, Irene Rich, Kate Lester, Molly Malone, Otto Hoffman and Raymond Hatton, in support of Tom Moore. Williams has a role after his own heart in Eleanor Gates' story of the West, "Cupid, the Cowpuncher." He has plenty of opportunity to ride and throw a rope and to be his natural self in the interpretation of the cowboy who is dubbed "Cupid" by his fellows because of his success in the area of romance among his friends. The story hinges upon Cupid's efforts to unite the daughter of a hacienda with his closest friend the "Doc."

Clarence Badger, who has been successful with earlier Rogers pictures, directed this one. The beautifulHelene Chadwick is the heroine who wins the heart of Cupid, while others in the cast are Andrew Robson, Lloyd Whitlock, Roy Laidlaw, Gwynn Williams, Catherine Wallace and Nelson McDowell.

National Picture Theatres Productions Are Announced

A recent meeting of the board of directors of National Picture Theatres, Inc., of which Lewis J. Selznick is president, it was decided that "Out of the Snows," a Ralph Ince special, and "Marooned Hearts," starring Conway Tearle, with Zena Keefe playing the leading feminine role, be issued as National Pictures productions.

The addition of these pictures to the roster of National Pictures marks the fifth and sixth productions, respectively, to be released by that organization. The first four productions are "Just a Wife," "Blind Youth," "The Invisible Divorce" and "The Palace of Darkened Windows." The last-named is now in the course of production.

"Out of the Snows," it is stated, tells a virile story of the far north. Ralph Ince and Zena Keefe play the leading roles. The supporting cast includes Gladys Coburn, William Hartigan, Red Eagle, Jacques Buxane, Henry Gordon and H. L. Atkins. "Marooned Hearts," with Conway Tearle and Zena Keefe in the leading roles, was written by Lewis Allen Browne. Members of the supporting cast include Ida Darling, Tom Blake, Eric Mayo and George Backus. The picture was directed by George Archainbaud.

"Moon Madness," Featuring Edith Storey, Is Listed for Early Release by Robertson-Cole

The next big production by Robertson-Cole is "Moon Madness," which is scheduled for the earliest future.

The glamorous Latin Quarter of Paris and the fascinating and mysterious border which surrounds it are the chief backgrounds for "Moon Madness," which was produced by Haworth. In this picture a young star cast, which includes Edith Storey (who has two distinct roles at different times), Sam De Grasse, Joseph Swickard, Wallace McDonald, William Courtenay, Irene Hunt, Frankie Lee and Fred Starr.

The picture is one which will appeal to the exhibitor by reason of the certainty of its interest to the picture-goer. Its backgrounds as named above hold out an alluring promise which is fully kept by the action of the picture. The story combines a dramatic love theme with another of even greater intensity—the tale of a man who waited for years to revenge himself upon the intruder who despoiled his home. There is great box office value in exploiting the very incident about which the name "Moon Madness" is built. It is a custom among the Bedouins, who brought up the heroine (played by Miss Storey), that each time when a new moon appears the young men don their best dress and go in a race on horseback, the winner being allowed the privilege of selecting from the girls of the tribe his choice as fiancee.

Won in this manner by the son of a chief, the central character in the story finds that, although she has a certain affection for the young man, she does not love him well enough to marry him. In the end she and herself comes to the desert and weeps for her. She wants to go to Paris, and does so, only to find that the man of her choice has entered into the story several other forces which bring about a most startling climax.

"Moon Madness," has, in addition to its dramatic love story and its rich background, a wealth of scenic effects. It starts off, for example, with a picturesque desert storm, which destroys a tree and causes a violent death. After this the picture shows the interior of the ancient city, the life of the Arabs and life along the edge of the jungle. When the scene shifts to Paris, the climax of the picture pushes in, other suspenseful sets appear. The highest moment of the story takes place in an artist's studio in the Latin Quarter.

"Moon Madness" is from the pen of J. Grubb Alexander.

Two Widely Differing Films Promised by Pathe for July

The two features for July release by Pathe are "A Broadway Cowboy," a farce produced by Jesse D. Hampton with William Thalberg in the name role, and "Man and His Woman," a dramatic offering produced and directed by J. Stuart Blackton. The second of these is scheduled for July 14 for "A Broadway Cowboy" and July 11 for "Man and His Woman."

The pictures offer widely differing subjects and are said to be up to an especially high standard. The success of pictures of this kind, Pathe's plans for a total during July that will set new records for summer business. The Blackton picture will present an eminent cast. Headed by Herbert Rawlinson, the picture has in an important role a comparative newcomer to the Blaketon forces, May McAvoy, as the heroine. The other principals are familiar figures in Blackton productions. Among them are Warren Chandler, Eulaice Jensen, Charles Kent and Louis Jean.

In "A Broadway Cowboy" the leading woman is Betty Francisco, who won a reputation on the stage as a beauty.
The Paramount has leased the Lyric Theatre, Bridgeport, Conn., for the summer. The Lyric is run as a stock house in the winter.

Select Exchanges Get Prints of "The Invisible Divorce"

ALL branch managers of the Select exchanges are in receipt of prints for "The Invisible Divorce," the third production of National Picture Theatres, Inc., announced for release within the near future. Every manager may be assured in this production a fine attraction more essential than "Just a Wife" and "Blind Youth." The production was directed by Thomas R. Mills, under the direct supervision of Harry Rapf at the Seatnick West Coast studios. Written by R. S. Willat, it is a story by Lella Burton Wells. Prominent in the cast are Walter McGrail, Leatrice Joy, Walter Miller and Tom Bates.

Irvin V. Willat Promises Rural Drama from a New Angle in His "Dabney Todd"

RURAL New England and New York drama on the screen will be approached as a new feature by Irvin V. Willat, whose first production under his own banner, Wil- lat Productions, Inc., it is promised, Mr. Willat will bring to the screen the character of a genuine New Englander in "Dabney Todd," to introduce himself to motion picture fans as an independent producer. Irvin V. Willat, however, has long been known to the public as one of the most gifted and zealous of directors through his work with Thomas R. Mills and others. Mr. Willat is now at work on the picturization of "Dabney Todd" and has made arrangements with the bookkeeping Corporation to release his productions. The character of true rural drama by not giving a faithful insight into the life of this great class of the American people. The locale of "Dabney Todd" is in the rural districts of New England and upper New York State, where the foundations of the American Republic were laid and whose people typify the real Yankee spirit and breeding. As an Americanization factor this picture will be found to be a typical exposition of American home life, customs and ideals.

"To my mind, the picture which does not teach a lesson, does not give the audience what it is looking for, and is without self-improvement, in some manner or other, has lost its reason for being. This object can be attained only by way of the art of preaching or propaganda and without detracting an iota from the picture's amusement qualities. The lesson must be inherent in the theme of the story and presented by a careful and artistic handling of every detail."

"A Dark Lantern" Starring Alice Brady Nears Finish

A DARK LANTERN," Alice Brady's forthcoming production for Releart, is nearing completion in New York City and will be available for exhibitors about the middle of July. The picture is said to contain a variety of architecture in its sets, in strict accordance with the scenes depicted in Elizabeth Robins' novel, from which it was adapted. Miss Brady completed camera work on the production recently in Chicago, simultaneously with the closing of her stage engagement there in "Forever After." The star is now taking a thorough rest before starting work in a few weeks on another picture in New York City.

The locale of "A Dark Lantern" is in three countries—Italy, England and Argentina. The characters range from an Austrian prince to titled Englishmen and the action moves from a small English country home to a coronation ball in Argovinia. A number of elaborate sets were necessary to make the production.

John S. Robertson was Miss Brady's director; James Crane, who was Miss Brady's leading man in her former Releart pictures, "The Fear Market" and "Sinners," plays the leading male role again in this production. A large cast of capable players was engaged in New York and taken to Chicago to make the picture.

Vitagraph's Costliest Serial Finished; "Silent Avenger" Stars William Duncan

Covered with crude oil and glory, William Duncan last week emerged from both a tank of the liquid gold and from six months of the hardest kind of effort to finish the scenes of his Vitagraph serial, "The Silent Avenger." Vitagraph's most expensive serial is now completed, and the even bigger things that are being planned for William Duncan will soon be announced by Albert E. Smith.

The final episodes were replete with big sets and difficult action. In fact, while Dun- can was working in the thirteenth, fourteenth and fifteenth episodes, the twenty acres of Vitagraph's studio ground proved insufficient to hold the large sets required and additional space on each side of the lot was leased to meet his demands.

First of Six Serials

This was the first of the six serials William Duncan is to make for Vitagraph over the period of the next three years on his new contract. It created new records for Vitagraph exchanges all over the United States and Canada. Over and above the 3,000 houses using Vitagraph serials regularly, this serial added close to 1,500 new houses, it is claimed.

Will Rest Two Weeks.

Mr. Duncan will rest at least two weeks before starting his next serial, now being prepared for him by Albert E. Smith and Cleveland Moffett. The last month of produc- tion of "The Silent Avenger" required great endurance on the part of the star for the undertakings which featured the final episodes. Edith Johnson, his leading woman, will appear opposite him in his second serial of 1920, and several members of the supporting cast of "The Silent Avenger" will be re- tained for the new production.

Goldwyn Issues Sixteen-Page Catalogue of Early Releases

For the benefit of exhibitors who may have missed some strong productions on the program of Goldwyn Pictures Corporation during its first and second years, a complete catalogue has been prepared covering the entire output of Goldwyn. The catalogue is in sixteen pages and gives a convenient survey of the feature photo-plays that carry the stamp of Goldwyn, starting with Mae Marsh in "Polly of the Circus," and continuing up to the current releases. This is a part of the service prepared by the department recently founded to super- vise the distribution of early releases for which there is an increasing demand, particular-ly from small exhibitors who missed them at the time of their issue. In order to present these pictures at their best, they are backed by up-to-date advertising and exploitation.

Catalogue Conveniently Arranged.

The catalogue is conveniently arranged so that an exhibitor may learn at a glance the general nature of the pictures available. Each one is illustrated with a scene typical of the action of the story. The names of the star, director and author are given, along with a brief synopsis of the picture. If an exhibitor wants more detailed description of a production, it will be supplied on application, either at the home office of Gold- wyn, or the nearest exchange.

Page the Ukelele, Hercules! These Maidens Want to Execute the Hula for Our Readers.

They've been in this identical position for the past week, waiting for the strumming of the South Sea Island instrument, a picture from "The Adorable Savage," being made by Universal, with Edith Roberts.
President Wilson has displayed keen interest in two Paramount features recently released. Accompanied by Mrs. Wilson and a newspaperman, the chief executive last week went into the East Room of the White House to see William S. Hart in his new Paramount picture, "Sand." Also, the President was so impressed by the editorial endorsement by Dr. Frank Crane of "Humoresque," the Paramount feature now being shown at the Criterion Theatre in New York that he requested his private secretary, Joseph P. Tumulty, to procure the picture for a White House showing.

Secretary Tumulty immediately got into communication with the Washington exchange of Famous Players-Lasky. Branch Manager Lester Rosenthal informed Mr. Tumulty that owing to the fact that the production was not scheduled for general release until fall, there was no print in Washington, but in order that Mr. Wilson might not be disappointed he called up the New York exchange on the long distance telephone and a special messenger was dispatched to Washington with a special print.

The President Enjoyed the Picture.

The newspaperman has recorded the scene in the White House projection room when "Sand!" was shown, in part, as follows (we quote from the N. Y. World):

"The President, Mrs. Wilson and myself were the only spectators at the movies and we occupied the front and only seats. The movie showed Mr. Bill Hart at his best. The title of the play was 'Sand,' I guess it was Mr. Hart's latest picture, because I, who am a Bill Hart fan, never saw it before. One of the movie operators that daily entertain the President and such guests as he invited said it was the picture that laid Mr. Bill up in the hospital because the horse he was riding kicked first.

"The President likes Mr. Hart's pictures. So does young Gordon Grayson, the 3-year-old son of the Admiral, who sits in the President's lap four or five times a week and refreshingly interprets the various moves on the screen. Mrs. Wilson and the President seemed to enjoy 'Sand' immensely. Once in a while the President commented on some episode that seemed to be unusually 'strong stuff' even for Mr. Bill Hart.

"At one period in the action the interpreter made Mr. Bill express the opinion that his job as train dispatcher was 'not a bed of roses.' The President laughed heartily when he read this announcement, and said, with a dry chuckle: 'He should have had my job once in a while. There were times when I would have been perfectly willing to have traded with him.'"

New York Society Pays $5 a Seat to See Carpenter Film

At $5 a seat, the social colony at Westbury, L. I., one of the most exclusive country seats near New York, showed "The Wonder Man," starring Georges Carpentier and released by Robertson-Cole, and made a profit of several thousands of dollars for the Country Home for Convalescent Babies, one of the leading New York charities, recently.

The fact that society people from all over this part of Long Island came in their automobiles and on trains to see the production is one more evidence of the interest which Robertson-Cole is finding everywhere the Carpenter picture is being shown. That Carpenter has not been vainly represented by the distributing company as a gentleman and actor—a figure commanding the respect of the most cultured people—is proved by the success of this showing.

The picture is being received everywhere with enthusiasm, and the social world seems as much attracted by him and his picture as the man in the street, who thinks of him chiefly as the pugilistic champion of Europe and the fighter who is likely to meet Jack Dempsey for the world's heavyweight championship.

Pleased Young and Old.

The Long Island showing took place in the skating rink on the private estate of W. J. Whalen, which is situated three miles from the Westbury station of the Long Island Railroad. Most of those who attended it came in their own machines. Some went out from the city by train and took taxis to the Whalen estate. There were no reserved seats. Each ticket was $5. At each performance the rink, which holds several hundreds of people, was crowded to capacity.

Several hundred children were present at a matinee performance and governesses and nurses had difficulty in restraining their charges when the exciting action of the picture was started. Beyond the thrill of seeing this French war hero and pugilist on the screen, the little ones found much to interest them in the "kid stuff" and human comedy that directed John G. Adolph got into the production.

As for the elders, they applauded loudly when the big fight scene was on.

Seitz Finishes Pathé Serial and Begins on First Feature

George B. Seitz has completed the serial, "Velvet Fingers," in which he will star with Marguerite Courtot, and on June 14 commenced production of "Rogues and Romances," the feature in which Pathe will star him with June Caprice. Mr. Seitz intends filming only a few of the interiors in his New York studio, for on July 6 he will sail with a company to Algeciras, Spain, where the major portion of the scenes will be taken.

The first feature in which he will appear is to be a picturization of his own play, "The Golden Senorita." Marguerite Courtot has been cast for a leading part, and Harry Semels, well known for his interpretations of heavy roles in Pathé serials, is another member of the company assembled for the trip.

William Sullivan, assistant director to Mr. Seitz in the production of "Velvet Fingers," will accompany the unit to Algeciras. Mr. Sullivan is one of the old timers in Pathé serials. He played important parts in one of the pictures starring Pearl White and a number of Pathé features, Frank Redman and Harry Wood are the other members of the technical staff.

Eastman Praises Color Films

Leon Gaumont has journeyed to Rochester, N. Y., to give a private exhibition of his newly-developed three-color motion pictures. He was the guest of George Eastman and the colored pictures were shown in Mr. Eastman's offices in the Kodak Building.

Mr. Gaumont says he is confident he has solved the problem of color photography, so far as applied to motion pictures which may be generally shown with a fair degree of success. Mr. Eastman has always shown a keen interest in anything that would enhance the beauty of motion pictures. Mr. Eastman said the film was a splendid scenic achievement and that the colors were reproduced acceptably.

ALBERT E. SMITH presents JAMES OLIVER CURWOOD'S powerful drama of the snow country 'GOD'S COUNTRY AND THE WOMAN'
THE MOVING PICTURE WORLD

Exhibitor Letters of Congratulation
Please Famous Players-Lasky Officials

THE recent announcement of the production and distribution plans of the Famous Players-Lasky Corporation has struck a responsive chord among Paramount exhibitors everywhere, according to Al Lichtman, general manager of the department of distribution, who states that more than 200 telegrams of approval from representative theatre owners and managers have already been received.

"Many of these telegrams were received by me in Cleveland during the exhibitors' meetings and indicate that their senders believe firmly in the Famous Players-Lasky policy and are looking forward to the coming year and succeeding years with optimism and with confidence in our organization," said Mr. Lichtman.

"Without a single exception, these messages voiced the keenest satisfaction with and praise of the productions and service furnished by Paramount and a desire and purpose to continue and in most cases to broaden their business relations with our organization. These exhibitors plainly recognize that we are in a position to furnish them an ample supply of the best pictures that unlimited artistic and financial resources can provide. They are getting what they want and they are making money with what they are getting. Consequently they are both contented and prosperous."

Sees Continued Prosperity.

"This feeling of satisfaction is characteristically reflected in a message from R. E. Hicks of the Cabrillo Theatre, San Diego, Calif., who wired: "It is with great pleasure that I have perused Paramount's list of releases for the coming year—a list which is the equal or better than that of last year which enabled me to play forty-five weeks of high-class material with you. This means another year of prosperity for me and I trust many more years of the pleasant relations with your company."

"Andrew Karnas of the Woodlawn Theatre, Chicago, wired: "After looking over the list of productions for the coming year and the announced policy for bookings, I feel that the success of exhibitors who play these pictures will exceed all expectations. Congratulations and best wishes for continued success."

"Ed C. Paull of the Fairbanks Theatre, Springfield, Ohio, registers his satisfaction as follows: "Congratulations on September, October and November releases. Have used all Paramount and Artcraft pictures with few exceptions and Cincinnati manager advises we will be able to do business with you this year as in the past. Best wishes."

Encouraged to Build Theatres.

"You have a wonderful line-up for next year; wish you and Paramount success," wired Louis Marcus of the Majestic Theatre, Council Bluffs, Iowa.

"Decidedly to the point is the following from Peterman & Klein of the Palace Theatre, Admore, Pa.: 'Your productions have shown through box office receipts that the independent exhibitor makes no mistake in tying up with Paramount."

"Lous K. Greenfield, of Kahn & Greenfield, San Francisco and Santa Cruz, Calif., wired at considerable length, and I will quote only a part of his telegram: "It is product such as yours that has caused exhibitors to build bigger and better theatres each year. In laying the foundation stones of the new RKO, East and Progress theatres, San Francisco, and New Santa Cruz Theatre, Santa Cruz, we were encouraged by the fact that we would receive the support of this company. Their present policy of entering in a slight degree the exhibition field we believe is justified and it is not their intention to put any exhibitor out of business. . . . We have seen the list of releases for the coming year and we believe that the product which this company will release will be even bigger and better than in the past."

Praises Sales Policy.

"Frank Newman of Kansas City is another who has made Paramount the backbone of his programs, and in the course of a long letter he says: 'I feel confident that the coming year will be the most successful in the history of the industry if the releases for the first three months next fall as announced by your company are any criterion of what you will give us for the balance of the year. Your fair and equitable sales policy and the elastic manner in which you handle unusual situations confronting the exhibitor make it a genuine pleasure to do business with you."

Albany Theatre Segregates Audience with Good Results

RED ELLIOTT, manager of the Clinton Square Theatre in Albany, N. Y., uses a little scheme of segregating his audience which could well be employed by management in similar or dissimilar cities or sections where women are sometimes subjected to annoyances from men. Mr. Elliott claims to have conceived the idea himself, and that for four years only four persons have called at the box office and demanded a refund of the admission price because they refused to take the seat or the section which the usher had pointed out.

Mr. Elliott's theatre was formerly a church. It has been but little changed in its interior design, having a ground floor and balcony which extends around three sides, much after the manner of the theatres that were built half a century or so ago.

Lone Women Provided For.

Mr. Elliott's idea is to permit women accompanied by male escorts to occupy the center of the house, unaccompanied women being shown to the seats to the right of the center, or to those along the right hand side of the house. A single man entering the theatre is shown to seats along the left hand side of the house. Women, generally by motion of the thumb on the part of the doorman or head usher—a motion so slight on the surface as not to attract attention, with the result that they take a seat in a section of the house without knowing the reason why.

Of course, men and women coming together are permitted to occupy seats on the left hand side in case the house is crowded. The whole scheme has been found to work out in admirable shape and as a result the theatre is drawing heavily in unescorted women.

Proctor's Raises Prices

Proctor's Harmanus-Bleecker Hall, the largest motion picture house in Albany, N. Y., is raising its admission prices. The prevailing rate for the evening shows being 55 cents. When the theatre was first opened two features, as well as a short subject and a news reel, were given for an admission of 25 cents, a program and a price which brought consternation to the proprietors of other local picture theatres.

The management of the Hall is now giving one feature, together with a comic and a news reel, but has added a grand opera number which it is claimed is packing the house, although under the former arrangement there was always a scarcity of comic films. The programme appeared last week in light gray Palm Beach uniforms, which replaced the dark blue of the spring.

"Explosive Dusts" Film

Why dust is dangerous is shown in one reel motion picture, "Explosive Dusts," recently issued by the United States Department of Agriculture, in cooperation with the United States Borax Corporation. The picture is a popular presentation of a subject that was covered more technically and at greater length in a previous two-reel subject, "Grain-Dust Explosions in Mills and Elevators," which traveled all over the United States and into Canada and did yeoman service in helping to stop the disasters that threatened America's bread supply during the war.

Featured Player and Star of Pathé Serial, "Pirate Gold."

Marguerite Courtois and George B. Selz, the stars in this ten-episode serial. He will soon leave for Spain, where he will produce a feature for Pathé.
“Bonnie May,” Bessie Love’s Second Picture, Completed; Charles Gordon in Leading Role

BESSIE LOVE has just completed in Los Angeles the production of “Bonnie May,” the second of her new, especially produced plays for the Andrew J. Callaghan Pictures Corporation. The film has been adapted to the screen from the popular novel of theatrical life by Louis Dodge and carries out the advertised policy of Andrew J. Callaghan, head of the western concern, to feature this young actress in well-known novels and plays produced in a high class way.

Supporting Miss Love in her latest Callaghan offering is a distinguished cast of picture players, foremost among them being Charles Gordon, the well-known English leading man, who has recently transferred his film activities to this country. As a leading man Mr. Gordon has to his credit a long and varied list of cinema achievements abroad.

Joseph de Grasse, who collaborated with Ida May Park in the direction of Miss Love’s initial Callaghan photoplay, “The Midlanders,” has repeated his first success in directing “Bonnie May,” according to reports from the Bessie Love studios. Mr. de Grasse is now directing the cutting and titling of the film.

The producer, Andrew J. Callaghan, in announcing the news of the completion of his second Bessie Love photoplay, laid considerable stress on the fact that its theme was so close to contemporary life, and as such contained not only a powerful appeal from the entertainment and story angle, but likewise from the point of view of exploitation being abundant in advertising elements.

Miss Love is expected to remain in Los Angeles until her production of “Bonnie May” is assembled. The star has already made reservations for the trip to New York City and will leave in the early part of the week. Her mother, Mrs. Horton, is expected to accompany her during her vacation in the East.

Eight Exploitation Stunts in “Return of Tarzan” Book

A SERVICE book has been issued by Gold- man Pictures Corporation on John Rice Burroughs’ “The Return of Tarzan,” produced by Numa Pictures Corporation. All text and illustrations have direct bearing on the exploitation of the production by an exhibitor, whether he is in a city or a small town. The book given the impression of having been laid down and blue penciled to exclude anything that does not fulfill the one aim—service.

There are sixteen pages, starting with a brief description of the high spots of the picture and telling how the production was handled at the Broadway Theatre, New York, during an engagement originally set for one week, but continued indefinitely.

There are eight practical exploitation stunts outlined. There are three business pulling teaser campaigns, and a variety of press matter suitable for publicity purposes in programs and newspapers. One page is given over to theatre decoration with appropriate illustrations of house fronts and lobbies. The service of mats and electric with four-column, one three-column, four two-column and three one-column.

Several New Theatres to Open with Alice Joyce’s “The Prey”

A skeptical result of enthusiastic comments on Alice Joyce’s new special production, “The Prey,” Vitagraph is exploiting this September release in a manner which has been laid down throughout the country by early autumn. An unusual 21-sheet stand is now in the hands of the lithographer. One of the largest Broadway, New York, theatres has announced its intention of featuring “The Prey” during the first week in September, and will open at least half a dozen large new houses which have recently been completed.

Alice Joyce is supported by a strong cast in this forceful drama of society, politics and finance. Harry Benham appears in the role opposite her, and J. Rogers Lytton, always a polished villain, has the heavy, portraying an unscrupulous promoter. George L. Sargent directed the picture.

Add to Cast of “Red Foam”

Recent additions to the cast of “Red Foam,” a forthcoming Ralph Ince special production for Solnitz, embrace the names of Harry Tugue, Peggy Weak, John Buller, Huntingdon, Gobou and Daniel Haus, all of whom have shown marked ability in the many productions in which they have appeared.

One of the big sets in the picture is said to be a barroom distinctly original in conception in that it reveals some of the more important phases of the story. The author of the story, William H. Hamby, a well-known figure in literary circles, is credited with being a writer of original plot stories.

Katherine MacDonald Picture Has Much French Local Color

THE Notorous Miss Lilie,” the forthcoming drama by William Fox and Katherine MacDonald, will be released under the general direction and supervision of James Young who personally directed every scene of the production. It is a version of the story by the same title by Mrs. Baillie Reynolds. A colorful set was the replica of a typical village street in Paris, Brown, Breton, France, and a small town French circus making its way through that street. This unusual scene was timed at the thirteenth day of the large set constructed in such faithful reproductions that it was a tour de force of the set and set decoration. A train of small boys, young men, old men and even a group of eight old watchdogs, pigs, and other denizens of a small town in France.

Fox Houses Have Bill Made Up of All Fox Productions

ONE hundred per cent. programs of Fox Entertainments were played the past week at all theFox houses, notably the large theatre playing William Fox productions. This is the second time in four weeks that full programs have been made up a its own productions, and it speaks well for the efforts that the company is making to control its own destiny. An entire issue of the book complete bills of Mutt and Jeff cartoons, Sunshine comedies, Fox News (now issued weekly) was released to the theatre, which includes, Walsh, Buck Jones, Shirley Mason, Madeline Travers, Vivian Rich and other all star picture theatres. This is the first time the company has given the business is now being done in the territory controlled under the direction of Louis Rosenblum.

Booking Super-Productions.

The super-special Fox productions, notably “Les Misérables,” “A Tale of Two Cities,” “Salome,” “A Daughter of the Gods” and “The Honor System” are being extensively booked by exhibitors, while the later releases, particularly “Love’s Harvest,” with Shirley Mason, “A Manhattan Night,” with George Walsh, and “Twin’s of Troublesome Creek,” with William Russell, are in particularly strong demand.

Republic’s “Gift Supreme” Opens Chattanooga Theatre

THE booking of the Republic picture, “The Gift Supreme,” is being handled by Manager Thompson, of Chattanooga Theatre. The booking of his new Criterion Theatre, has given an added impetus to the Republic sales organization in Atlanta, according to an announcement.

Manager Thompson is said to have several other new departments handling several hundred productions. So careful was his canvass for a strong opening attraction that, according to report, it took him three weeks to view the pictures offered. That "The Gift Supreme" was chosen after this extensive canvassing is said to be a tribute to the production.
Hammerstein Working on "Daughter Patsy." 
Elaine Hammerstein, the Selznick star, who recently completed "The Point of View," is now working on her former producer, Selznick production, "The Daughter Patsy," under the direction of Robert Ellis.

Thomas Meighan Starts Work on "Frontier of the Stars." 
THOMAS MEIGHAN, Paramount's magnetic starring man, having recovered from his transcontinental tour and donned the rough clothes of a Trinity and thrust a big gun in his pocket, has been started on Albert Payson Terhune's "The Frontier of the Stars." The Biograph Studio at 907 East 17th street, New York, has been leased by the Famous Players-Lasky Corporation especially for this production.

Since all of the scenes are in New York, the major part being laid on the roof top of an East Side tenement house, it was necessary for the star to come east. This is Mr. Meighan's third trip east in a few months, he having been alternating on locations between the two extremes of the country. Charles Maigne, who, since the completion of "The Copperhead," has been playing in Barrymore's repertory company, was sent to the West Coast to make "A Fighting Chance," with an all-star cast, early in the month. The parts were accompanied by Bert Dorris, who has been his assistant director in many productions, and Faxon M. Dean, his cameraman.

Mr. Meighan's leading woman will be Faire Binney, who scored an individual success in Rachel Crothers' play, "He and She," played opposite George C. Petrie in "The Wonder Man" and is one of the featured players in the B. A. Wolfe production, "Ilusions and Men." Others in the cast include George Fawcett, the veteran motion picture actor, who has just finished an important role in the George Palmaur production, "Ilusions and Men." Charles Maigne, who followed the Little Barrmore in "The Jest," Edward Ellis, lately seen in "The Gulf Board," and Florence Johns, who was in "Abraham Lincoln."

Dwan's Sixth Mayflower for First National Nearly Done 
ACTUAL filming of Allan Dwan's sixth independent production to be presented by the Mayflower Photoplay Corporation through First National is rapidly nearing completion. The Dwan company has just returned from the beautiful State of Southern California, where the last of the exterior scenes was filmed. In "shooting" difficult mountain locations in the California mountains was given the company by government forest rangers and Joseph Elliott, reputed to be the largest landholder in the Indian territory. It is expected that final camera work on the subject will be completed within the ensuing weeks.

The story on which Mr. Dwan is working is an original, written by the director and bearing the working title, "Twisted Thoughts." A new production plan used by Mr. Dwan in making this subject is said to have yielded excellent results in saving time and achieving unique and difficult effects.

A strong cast has been assembled. The leading heroine is played by Mary Thurman, while the principal male part has been entrusted to Niles Welch. Others in the cast are Frank Campeau, Eugenie Besserer, Joseph Dowing and George Hackathorne.

THE MOVING PICTURE WORLD
July 3, 1920

Jack Mulhall is Bebe Daniels' Leading Man in Her First Picture for Realart

REALART'S policy of surrounding its stars with casts of consistent and balanced excellence and providing its productions with perfectly appointed settings is to be demonstrated emphatically in "You Never Can Tell," the initial starring vehicle for Bebe Daniels.

Jack Mulhall has been chosen as the first leading man for "The Good Little Bad Girl," a name given Miss Daniels to fit a style of role she will interpret as Realart's champion-star. He is an actor of much experience, having played as leading man for many of the country's screen stars and as a featured player in a number of special productions.

Harold Goodwin has also been assigned to an important role. He comes to the Bebe Daniels' company from a part in the production which Mary Miles Minter has completed recently for Realart at the Hollywood studios. He is considered one of the most popular and capable juveniles in the profession and is said to be well cast in "You Never Can Tell."

Neely Edwards in Cast

For a character sport type Neely Edwards has been obtained. Edwards Martinez and Leo White, both well known players, have also been cast in the production. Mr. Martinez came to motion pictures after prolonged success on Broadway in middle-aged roles. He was under contract to the Frohman for many years in many of their productions. Leo White is widely known for his French and Italian characterizations, particularly as the amorous barber in "Mrs. Temple's Telegram."

Helmar Walton Bergman has evolved a clever and interesting scenario from the two Saturday Evening Post stories by Grace Lovell Bryan, "You Never Can Tell" and "The Second Pike," for production by Realart West Coast studios. Both stories created a great deal of favorable comment when published last December.

- Chester Franklin is Directing.

The story is one of a girl whom pinching poverty has filled with an ambition to rise to better things. A job as the cigar stand girl in a large New York hotel makes her hunger to be one of the well-dressed throng prominent in the district.

When a middle-aged man-about-town invites her to dinner, she is fascinated by his good looks, and he raises her to the flames when she discovers he is already married. In the meantime a young "Prince Charming" has entered her life and she soon recognizes the difference between real love and the tawdry substitute she had spurned from the window of the cigar stand.

Chester Franklin is directing "You Never Can Tell."

To Support Eugene O'Brien. 
Following the recent announcement of the purchase of "The Nobleman," from H. H. Van Loan, as the forthcoming starring vehicle for Eugene O'Brien, the names of the members of the supporting cast are made known.

The prominent members of the cast are Martha Manfield, the "Pollie" beauty and magazine cover girl, who plays the leading feminine role; Ida Darling, the well-known portrayress of society matron roles; Warren Cook, who has appeared in many Selznick productions and was recently signed for the Selznick stock company; Joseph Flanagan and Tom Blake, both known for their appearances in many screen successes.

Jack Dempsey's Acquittal Is Signal for Serial Bookings

BOOKINGS on "Daredevil Jack," the Pathe serial starring Jack Dempsey, have received a great impetus as a result of the verdict by a jury in the United States District Court in Los Angeles, which acquitted Dempsey of the charge of evading the selective draft. Following the verdict, the second indictment charging Dempsey and his manager, with conspiracy to evade the selective draft act, was dismissed. Therefore Dempsey has been cleared of all the charges held against him and his war record given a clear bill.

Simultaneous with the acquittal of the champion, Pathe released the picture in California, where it was withheld. The wide publicity given the affair and the preparations for his proposed bout with the French champion have brought him back into the limelight almost as prominently as he was the day following his defeat of Willard in Toledo. This fact has a direct bearing on the increased activity in the bookings on "Daredevil Jack," which is now a much greater attraction than it was at any time since its release.

Realart Schedules a Minter Picture for Release in July

A CUMBERLAND ROMANCE," in which Mary Miles Minter is starred, has been completed and is announced by Realart Pictures Corporation as available early in July. It is an adaptation of John Fox, Jr.'s, novel of the Cumberland Mountains published under the name of "A Mountain Europa." Charles Maigne directed the new Minter piece.

J. S. Woody, general manager of Realart, declared, after viewing the picture, that it was, in his opinion, the greatest piece of work that Mary Miles Minter had ever made. Emphasizing his opinion strongly, Mr. Woody immediately used wires to urge exhibitors to increase their playing dates on the picture as much as possible on the star's past picture, "Jenny Be Good."

In addition to directing the picture, Charles Maigne also wrote the scenario. Previous to becoming a director Mr. Maigne wrote a number of scenarios, among them "The Bluebird," "Frennella," "Barney Street" and "The Copperhead." Paxon Dean did the photographic work on the picture.

Weinberg Sends Plays. L. Weinberg, formerly one of the Plaza in the Bronx, New York, has sold this treatment to Greenberg Brothers and is now representing Selznick in the Bronx.
New Records Are Made as “Humoresque” Continues to Attract Broadway Crowds

HUMORESQUE,” Cosmopolitan’s production for Paramount, entered the fourth week of its run at the Criterion Theatre, New York, leaving a trail of broken records behind it. On the Saturday which terminated the third week of its engagement the picture played to 2,763 paid admissions, breaking all records of the previous weeks. The figure, in view of the limited seating capacity of the theatre, means that more than four daily performances were given to packed houses. Starting from a satisfactory introduction over the sultry three-day Memorial Day holiday, the picture has attracted steadily increasing patronage. The first week showed a substantial attendance. The second week broke all records held by Cecil B. DeMille’s Paramount super-special, “Why Change Your Wife?” which opened the theatre as a motion picture house and which played there for four weeks. The third week broke all records of any previous picture, day or week, at the theatre, while on Monday of the fourth week it was necessary to hang up the “S. R. O.” sign at 2 o’clock in the afternoon.

Steps Sale of Tickets.

The records were made despite orders issued by Hugo Kiesenhof, managing director of the theatre that the sale of tickets was to cease as soon as the seating capacity of the theatre had been filled. According to Major G. C. Shor, director of publicity for the Criterion, Rivoli and Rialto theatre, “Humoresque” has brought out a remarkably large number of “repeaters.”

“Humoresque,” he claimed, “is a bigger money getter than ‘The Miracle Man.’ It has been exploited better and will bring better results even than that record breaker. The record which the picture is now making at the Criterion Theatre is due to the fact that people have learned that there is a chance of getting in and getting a seat immediately between noon and 2 o’clock and between 6 and 7 p.m.

New Christie Beauty

A new beauty has been added to the forces making Christie Comedies for release through Educational Exchanges. Miss Dorothy Orth is the young woman who has just started work at the Los Angeles studios, leaving a prominent part in the Nora Bayes company. Miss Orth attracted much newspaper attention with the expression of her demand to “danth inthentatly.” She is likely to get the opportunity as one of the Polly Girls.

Lichtman Announces More Sales Force Appointments

THE following additional appointments in the department of distribution, Famous Players-Lasky Corporation, are announced by General Manager Al Lichtman:

Harris P. Wollberg, formerly branch manager at Cincinnati and more recently special representative in charge of District No. 4, with headquarters at Pittsburgh, is appointed district manager of District No. 4, with headquarters at Chicago.

Fred C. Cresswell, formerly district manager of District No. 5, comes to the home office where he will act as special representative at large.

Mr. Wollberg also assumes temporarily the duties of branch manager at Chicago, recently relinquished by R. C. Bradford, resigned.

Appointment of a branch manager at Des Moines to succeed R. C. LiBeau, who was recently named as district manager of District No. 6, will be made by Mr. Lichtman next week.

Fox Cameraman Gets Pictures of Thrilling Alligator Hunt

FOR a unique and hazardous means of earning a livelihood young Henry Coppinger, of Miami, Fla., deserves a place in the front rank of courageous men. Coppinger, 21 years of age, runs an alligator farm and supplies his own livestock by diving into the waters of the Everglades, grabbing hold of alligators and bringing them to the surface alive. He is not armed when he dives, but keeps an express rifle handy in case of trouble.

As an old soldier will show his scars to prove his experience in the art of war, so can this young Floridian display twisted and tooth-marked fingers, scratches and bruises suffered in his battles with the reptiles.

Fox News sent Fred M. Delavan, Jr., from New York into the Everglades to take motion pictures of Coppinger at work. Delavan found his job no picnic, but he came back with fine pictures of the capture of alligators and with thanks that one particular member of that breed got hold of a leg of his tripod instead of one of his legs.

Bronston Contracts to Write Scenarios for Famous Players

ANNOUNCEMENT is made from the West Coast studios of Famous Players-Lasky of the signing of a contract by Douglas Bronston, well-known scenario writer, to write for that organization. Mr. Bronston’s first work under his new contract, “Wanted: A Blemish,” from the story by Jessie E. Henderson and Henry C. Burdick, was produced, with Bryant Washburn featured.

Mr. Bronston is a veteran craftsman of both stage and radio, a well director for big Liebler productions in New York, he left the “legitimate” in 1913 to write “Neal of the Navy,” a Pathe serial. His success with that, he brought him to Los Angeles to superintend the construction of several more similar stories. Then he joined the Universal scenario staff where his work has been interpreted by the world and he became a bayonet instructor with the rank of first lieutenant.

 Joined Fox Organization.

On his discharge from the Army he joined the Fox organization and among his scripts for that concern were “The Merry-Go-Round,” “Thieves” and “Right After Brown.” He also had adapted “The Gorgeous Girl” and “Men of the West.”

Mr. Bronston’s forte has always been light, sparkling comedy. In addition to his screen success he had a half dozen or more project varying sketches playing throughout the country.

Yellowstone Studio in Denver Rapidly Nearing Completion

THE six weeks of rapid work spent upon its new Lakeside studios in Denver by Yellowstone Productions, Inc., a photoplay only organization capitalized with a capitalization of $300,000, is beginning to show tangible results.

The main stage measures 120 by 200 feet. The flooring is of polished hardwood. Along one side are the carpenter shops, the entrances to the executive offices, and the glass-enclosed motor-generating room where the company has installed its own electric plant.

The other sides of the stage are bordered by twelve large furnished dressing rooms, and upon a balcony above are several larger rooms for extra talent and lounging rooms for members of the company. The balcony also affords a place where strangers and guests of the company may watch the making of photo-plays.

Laboratory Installed.

A laboratory with every modern improvement has been installed. An unusual feature of Denver’s new studio is an indoor stage, located under the main stage.

The officers of the corporation are George W. Plummer, president and treasurer, and Sam M. Thompson, secretary, both well known as Western capitalists, and Charles E. Bartlett, a photoplay producer of broad experience, vice-president and director of productions.

The company plans to produce only Western subjects from popular books. Hal Hoadley, who has written the continuity recently in charge of all of Universal’s biggest features, has been engaged as scenario editor and already has the script of the first Yellowstone production well on its way to completion.

Lillian and George Randolph Chester.
Who adapted "Trumpet Island," the photograph special production, from the story by Gouverneur Morris. Mr. and Mrs. Chester are also editing the picture.
Selznick Chooses Director and Title of Color Picture

AMPLIFYING his announcement that he had booked June 15 on a five-reel color photoplay, Myron Selznick, under whose personal supervision the feature will be made, says he has selected the story for the feature and arranged for Alan Crosland to take charge of the direction. Lewis Allen Browne, author of several screen successes, has completed the story, "Don't Announce Your Marriage" is the title.

"A riot of colors is neither natural or restful," said Myron Selznick. "Accordingly we have selected a story that is naturally colorful rather than a subject that blazes with brilliant primary colors. The colors will be absolutely true to life. Among the varied scenes will be included such natural extremes as a financier's office and the studio of a painter in pastels; there will be brilliantly lighted streets among the night scenes and the landscape charms of a lake resort. The story will call for moonlight bathing scenes, afternoon gatherings in gardens and a burning bungalow."

Working with Mr. Crosland are William Van Dorn Kelley, of the Prizma technical staff, and William T. Crespinel, who will be in charge of the camera work. The camera to be used is an absolutely new type. The leading role will be played by Zena Keefe.

"Sex" Meets Censorship in Pennsylvania and New Jersey

THE Hodkinson Corporation has just been informed that the Board of Censorship in Pennsylvania has changed the title of J. Parker Reed's production of "Sex." They have requested several changes in the film and also that the title be changed to "Sex Crushed to Earth."

This act worded itself up many bookings throughout the State of Pennsylvania, but newspaper advertising is being prepared at the Hodkinson offices for "Sex Crushed to Earth." 

In New Jersey at Bloomfield the local board of censorship has asked for a private showing of "Sex" before it can be shown in that town and this is being arranged by the Hodkinson representative, George Fowler of Newark, who reports a great demand for the production throughout his territory.

"Scratch My Back" Proving to Be Big Comedy Hit; Goldwyn Promises Another

Rupert Hughes' Goldwyn picture, "Scratch My Back," is sweeping the country as one of the greatest comedies the screen has seen. Practically unheralded, it came to the Capitol, Theatre, New York, with the feature attraction during the first week of S. L. Rothaapel's management, and was greeted with a chorus of praise from the critics and members of the audience that took the trouble to express their appreciation in letters addressed either to the management of the Capitol, to the studio's Pictorial relations and has to Rupert Hughes, who is credited with having designed a new type of photoplay comedy.

Following the success of the production in New York, there came an immediate demand for the picture from exhibitors in other parts of the country, including many who have not seen it. The picture has been seen by regular Goldwyn exhibitors. Wires received at the home office from Goldwyn's twenty-two exchanges here in the world. Rupert Hughes' picture is destined to set a new record, not only with first-run exhibitors but with those to follow.

Realizing the present scarcity of genuine comedies, Goldwyn is prepared to follow "Scratch My Back" with another picture that promises to be its equal in point of humor — the production of George Ade's great stage success, "The Slim Princess," gives, according to those who have seen the prints of the picture, an inimitable characterization of a rollicking farce comedy from start to finish in which the Goldwyn comedienne romps through with the greatest confectionery experience that the pictures promises to become.

Tarkington Visits New York to Confer with Goldwyn Men

FOLLOWING the announcement that Booth Tarkington has agreed to write long feature photoplays to be released by the Goldwyn Pictorial Corporation, the famous Indianan arrived in New York Wednesday to confer with officials of the corporation respecting the projected pictures.

Mr. Tarkington declared himself as eminently satisfied with the short-reel productions that Goldwyn has made of the "Edgar" themes he wrote for the screen, said that he was preparing a statement dealing with his decision to apply himself to the screen as a medium for serious expression.

While no definite announcement of the nature of the new photoplays has as yet been made, it is known that they will be productions of the highest order and developed in much the manner in which has brought Mr. Tarkington the reputation of being one of the excellent literary craftsmen of the age. The author of "Edgar" recognizes, however, that the screen, as a vehicle of expression, is peculiar to itself and needs certain original elements of creation aside from those commonly associated with the play.

Miss Courtot Will Appear in Two Serials and One Feature

Two serial roles and one feature part is the program mapped out for Marguerite Courtot by Pathé. Miss Courtot figures as one of Pathe's most promising stars for the year, during which she is to be starred with George B. Seitz in "Pirate Gold," the tenth episode serial to be released August 15; "Velvet Fingers," which is in fifteen episodes and is slated for release in the late fall, and in a leading role with Mr. Seitz and June Caprice in "Rogues and Romances," the feature to be produced in Spain.

Since becoming a Pathe special star Miss Courtot has held kept her position in the public. "Bound and Gagged," in which she is co-starred with George B. Seitz, was released in December, 1919. It is still one of the let of top-selling serials today, showing in representative houses throughout the country at the present time. A large number of bookings on the picture assure her of a prominent place among the leading stars for quite some time to come.

In both "Pirate Gold" and "Velvet Fingers," the latter completed only recently at the Seitz Studio, Miss Courtot has the style of role in which she made such a notable success in "Bound and Gagged." The picture in which she played in "Rogues and Romances," the feature, is that of a Spanish girl.

Engages Technical Expert

In order to properly interpret the native life, customs and garb of East India for "The Palace of Darkened Windows," a forthcoming National Picture Theatres production, Director Henry Kolker secured the services of Lieutenant J. W. Courtoir, a former army officer, as technical expert. Colonel Macgee, who was stationed in the locale necessary for the production, is said to know intimately all matters pertaining to the habits and modes of living in East India.

Playing the leading roles in the picture are Rita Allen, Myron Filling, and Adele Farrington. The story, from the pen of Mary Hastings Bradley, was picturized by Katherine Reed.

Robert Bruce Leaves London

Robert C. Bruce, creator of "Scenics Beautiful," has left London for his motor jaunts through England and Scotland, according to advice received by Educational Film Corporation. After making a number of pictures in the United States and in Wales, Mr. Bruce will go to the Continent.

Undaunted by Cyclone Plus Fire Small Town Showman Is Busy Building a Third Time

A DESERVING example of the uncrowned, unsung courage of the small town man, who is really the backbone of the moving picture business, is A. Campbell, of the Bixby, Okla. Shortly after the completion of his new theatre it was destroyed by a cyclone.

Since he had no insurance on the property, Mr. Campbell rebuilt his house with his bare hands. It was this done when a fire which started among the stack's spread to the vicinity of Campbell's theatre and burned it down.

When the reporter called on Mr. Campbell, the showman was perched on a ladder with a brush and a rake, hard at work in the ceiling of his theatre. Mr. Campbell was whistling just as cheerfully as ever, facing the task of rebuilding his new theatre for the third time in a year and a half.
Hallmark Announces 26 Sennett Comedies for Release; Prominent Fun-makers on List

FRANK G. HALL, president of Hallmark Pictures Corporation, will release during the year twenty-six Mack Sennett two-reelers in all, every two weeks. The first scheduled for immediate release is "Dodging Kane straight." Following in release are "Maddcap Ambrose" with Mack Swain and Molly Moran; "Thrift" with Mack Swain and Ethel Tarelle; and "The Betrayal of Maggie," with Charles Murray, Louise Fazenda and Chester Conklin.

Many Comedy Stars.

In the series of twenty-six Sennett comedies, Mr. Hall has a number of stellar comedians and dramatics of the screen. The list includes in addition to those mentioned above, Walin Trask, Bobby Vernon, now starring in the long running comedies; Gloria Swanson, who has since become a De Mille star; Hanson, R. Miliken, M. Trick, F. Dwiggenes, F. Shade, Ford Sterling, Wayland Trask; Slim Summerville, George Bims, Blanche Payson, Harry Grabbin, Fay Tincher Mary Thurman, Ben Turpin, Glen Cavender, Peggy Pearce, Ethel Tarelle and A.1. John.

As announced last week, Mr. Hall is also releasing a series of fifty-two Triangle star comedies, featuring live reel features with Douglas Fairbanks, Jr., and Constance Talmadge, Constance Talmadge, Charles Ray, Frank Keenan, Bessie Barriscale, William S. Hart, Dorothy Dalton, Louise Glaum, Bessie Love and others.

Educational to Open Branches in Kansas City and St. Louis

EDUCATIONAL FILMS announces that its branches in St. Louis and Kansas City will be opened shortly as a result of a contract signed with S. P. Skouras, a leading distributor of St. Louis, who will participate in the operation of the exchanges. Mr. Skouras owns the New Grand Central Theatre and a number of other smaller houses and the National franchise for his territory. Separate Educational Exchanges will be opened in both St. Louis and Kansas City just as soon as it is possible.

All arrangements have also been completed with Jensen & Von Herberg for the Seattle exchange. Jensen & von Herberg are prominent exhibitor interests in the Pacific northwest, assuring a large number of first runs for all of the Educational releases.

In all exchanges Educational Films Corporation is permitting local interests to share exchange ownership up to 49 percent of the capital stock, the majority control remaining vested in the home company. This plan is expected to bring about the ultimate development of these houses, since it unites the producing and distribution, and works with local financial concerns of leaders in the various territories.

Educational Films is one of all of its offices in the twenty-four principal exchange centers to be in operation within thirty days, many of them having already opened.

Goldwyn and Lehr to Confer

SAMUEL GOLDWYN, president of Goldwyn Pictures Corporation, left Thursday night, June 17, for the Goldwyn Studios in Culver City where he will confer with Vice-president Abraham Lehr, manager of the studios, who has a long list of elaborate productions scheduled for the coming season. Before leaving for the West Coast, Mr. Goldwyn, in consultation with other officials at the home office, prepared and signed a detailed plan of operation to be followed.

During the past few months the corporation has secured the rights to a large number of stage successes by well-known authors, a number of which will be adapted into super-features. The productivity of Rex Beach and the Eminent Authors is expected to be heard of ever during the next year, which also will bring forth of Booth Tarkington's articles written for this great department.

Since Mr. Lehr visited New York last winter, he has made a number of additions and improvements in the Culver City studios preparing for the immediate needs of the extensive production plans for the next twelve months. The length of Mr. Goldwyn's stay on the West Coast is indefinite.

Before Leaving for the West

Pete Smith Issues Statement

PETE SMITH departed this life June 18, this life finding a place to eat, and securing a place to live and finding the right card to fit on either end of a straight. Mr. Smith has given to Broadway, New York, to Broadway, Los Angeles, San Francisco, New England, Marshall Neilan and his productions.

Friends gave Peter a "going away" party in Brooklyn the night before he left for the west. Pat Dowling had arranged a "We'll come to Hollywood" scene to greet him on his reaching the coast.

As he stood on the hand-rail of the last car of the Twentieth Century Limited Friday morning, June 18, Mr. Smith made a statement which is as follows:

"On leaving for the land of oranges, lemons, prunes and movies I would like to say the Moving Picture World is a wondrous nut. I have a great staff. You have a great printer. You buy your printing stock from a great paper-mill. The ink you use is great. If you give away any complimentary copies please put my name on the list.

"I go at the request of Marshall Neilan. I shall probably return at the command of the Los Angeles and New York offices. If I can become acclimated I shall stay on the West Coast where I can start publicity on Marshall's first productions from the fountain-head," said Mr. Smith as the starting train jerked him violently onto the back platform.

Will Do One Hampton Story

Maurice Tourneur is finishing the final picture before launching his independent offering for Associated Producers, of which new organization he is a part. "I have agreed to do but one Hampton story; not a series," states Mr. Tourneur, "because of my new contract. It is an adaptation by Jack Gilbert, of Sidney Toler's play, 'The Tong Lady.' Miss Hampton is in the title role.

"This picture concludes my present contract, after which I shall start making Big Six productions. We will commence on the initial one about July 1, with Barbara Bedford playing the leading feminine role."

Open Title Writing Studios

Irvin J. Martin, Neil E. McGuire and Warren A. Newcombe have opened studios in 279 Seventh Avenue, New York, for handling the utmost in art titles and special effects. These men have had extensive experience in title writing.

Frank L. Shellabarger


Frank Shellabarger Succeeds S. F. Seadler at Kane Offices

THE Arthur S. Kane Pictures Corporation announces the addition of Frank L. Shellabarger to its publicity staff. Mr. Shellabarger, former editor of the Paris edition of the New York Herald and a well known newspaper and publicity man, will succeed Silas F. Seadler, who has been handling the advertising and publicity for the young concern since its inception several months ago. Mr. Seadler has secured a leave of absence from the Kane company during July and August and at the advice of his physician will leave shortly for the mountains.

Mr. Shellabarger comes to the Kane corporation with a long record of achievements in journalism, and at the same time renews an old acquaintance with President Arthur S. Kane, the two men having been associated years ago in Kansas newspaper circles.

Experienced Newspaper Man.

With an educational background gained at Washburn College, and the University of Kansas, Mr. Shellabarger turned immediately to newspaper work as a chosen profession and was on the staff of the Topeka Capital and later the Kansas City Journal.

After changing his affiliation to the Kansas City Star, where he remained for four years, Mr. Shellabarger was subsequently on the staff of the Denver Post and managing editor of the Salt Lake Evening Telegram. He then became editor of the Paris edition of the New York Herald, holding this important post from 1908 to 1913.

In the latter year Mr. Shellabarger returned to America and joined the staff of the New York Sun, where he remained up to America's entrance into the world war. He returned to France in the Y. M. C. A. service, managing a canteen in the area occupied by General John J. Pershing.

Strand Opens Labor Day

The new Strand Theatre, in North Pearl street, Albany, N. Y., which has been in course of construction for the past several months, will be opened, according to a late announcement, on Labor Day. It will seat about 2,600 and will be one of the most modern theatres of its kind in the city. Three-day first-run pictures will be shown.
Mary's "Rebecca of Sunnybrook Farm" and "City of Masks" Released June 20

JUNE 20 is the date selected for the re-release of "Rebecca of Sunnybrook Farm," the Artcraft feature starring Mary Pickford, which is now issued for the second time by the Paramount Pictures-Lasky Corporation. Robert Warwick in "The City of Masks," a Paramount picture, is also scheduled for the same date.

A story of romantic adventure is "The City of Masks," which is described as something unique among photoplay adaptations. In it, the author, George Barr McCutcheon, who wrote "Graustark," "Drewes's Millions" and a score of other well-known stories, has brought to light in a delightful manner a little known corner of New York life. On the screen it has no mission except to furnish a wholesome evening of entertainment.

According to the picture, New York is a veritable "city of masks." There are chauffeurs and governnesses and dressmakers, who are really of a noble rank and are masquerading in humble occupations for various reasons. The plot concerns the romance of two of the masqueraders and their adventures with politicians and the police, and the bounder son of a rich family who tries to upset their affair.

Robert Warwick is supported by Lois Wilson and a large cast including Theodore Rosloff, Edward Jobson, J. M. Dumont, Robert Dunbar, Helen Dunbar, Anne Schafer and Richard Cummings. The scenario was written by Walter Woods and Thomas Heffron was the director.

"When Rebecca of Sunnybrook Farm" was first released by Artcraft about two years and a half ago it was pronounced Mary Pickford's best picture. To satisfy the desire of people to see it again or to have their friends see it, the company has had a new set of prints made and assures exhibitors that the picture in its present form is fully on a par with the best productions being made today.

The story is by Kate Douglas Wiggin. Marshall Neilan directed this picture from Frances Marion's script and Eugene O'Brien plays opposite Miss Pickford. The cast includes Charles Ogle, Helen Jerome Eddy, Maym Kelso, Jane Wolfe, Josephine Crowell, Frank Turner and Kate Toncray. Majorie Daw also has a prominent part.

A complete new line of accessories has been issued, including paper of all sizes, and the film of "Sunnybrook" and "Dunbar" has published a special photoplay edition of the novel.

Picking Cast for Betty Compson's Next

Probably the most exacting and exhaustive photographic tests of seven artists ever made in the history of motion picture production are being recorded by Arthur Rosson, who will direct Betty Compson's second starring picture. The members of the supporting cast have been placed in the most difficult roles, which will portray characters of different periods. Miss Compson and Mr. Warwick are giving considerable effort to placing the support in the most capable hands obtainable and will not make their selections until the tests are completed and scrutinized most carefully.

Elmo Lincoln Stars in New Universal-Jewel Production

THERE are many patrons who have seen Elmo Lincoln in serials, who will now have the opportunity of seeing him in a Universal-Jewel production which will be released July 6, entitled "Under Crimson Skies." It is a story full of gun-play and revolutions in Central America and an unusual picture of life at sea. Elmo Lincoln appears as the captain of a freighter ploughing the Pacific shores.

Mabel Ballin, who supports Lincoln, is well remembered as a popular player on the speaking stage. Before she entered the picture she was on the Keith vaudeville circuit and worked also with the Charles Dilbaugh enterprises.

H. Y. Van Treeck plays a dramatic role as a scheming and desperate villain. How he tries to trap the hero, Elmo Lincoln, and how his plans are forestalled are the principal themes of the story. The cast also includes Frank Brownlee, Paul Weigel, Dick La Ren and Ethelyn Irving.

Reproduce Canadian Village for William Faversham Film

A REPRODUCTION of a Canadian village has been made at the Selznick Fort Lee studio for "The Sin That Was His." A Hobart Henley production in which William Faversham will make his second bow as a Selznick star. Details were secured by Hobart Henley and Edmund Goulding, who wrote the continuity from the story by Frank L. Packard. Another large set for this picture is said to be the interior of a church that gives it the essential atmosphere.

Dwan-Walthall Feature Draws to Capacity in Indianapolis

DESPITE the combined opposition of the Hoosier press and the celebration of the city's centennial, Allan Dwan's latest independent production, "A Splendid Hazard," its initial presentation at the Circle Theatre last week, drew capacity audience throughout the entire week of its showing. The production won the unqualified endorsement of the local press, many of the critics proclaiming it one of the best all-around photoplays of the year.

One of the outstanding features of its run was the interest displayed in the acting of Henry E. Walthall in the role of Karl Breitman, the ambition-crazed descendant of Napoleon. For Walthall, the Circle showing proved one of the greatest personal triumphs ever scored in Indianapolis by a motion picture actor.

Many Theatres Will Feature "Pirate Gold," Pathé Serial

"Pirate Gold," the serial co-starring George Be. Seitz and Marguerite Courtot, which Pathé has placed on the specially selected program for the summer, is to be accorded feature honors on the programs of many big theatres that have booked it for first runs.

These exhibitors declare the serial will be advertised extensively with the names of the stars featured, because of the popularity gained by Mr. Seitz and Miss Courtot in "Bound and Gagged," which played more first-class theatres than any Pathé serial up to the time of its release.

The picture is in ten episodes. The scenario is an original by Frank Leon Smith, author of "Bound and Gagged," and other Pathé serials. Mr. Seitz produces "Pirate Gold" in New York. The story plays in the busy metropolis and deals with a treasure of gold that sinks off the Atlantic coast by a submarine. The incident is treated by Seitz in his picturesque style, with the usual details or the sinking of the ship being shown in the picture.

American's "The Week End" Called Ideal Summer Film

THE first print of American's new photoplay, "The Week End," has been shipped to the Eastern branch of the "Flying A," and was run in the New York office of E. B. Wright, Mr. Hutchinson's personal representative, calls it an ideal summer attraction. It is announced as a typical Cosmo Hamilton subject, dealing with a very modern miss, who finds an oasis in the desert of her conventional home surroundings through the friendship of a jolly young widow.

A week-end's visit at Hideaway Cottage by the sea, a note explaining the hasty departure of the hostess and the presence of two other unexpected guests, a young man ripe for a love-at-first-sight affair with his former schoolmate. A lively plot, which moves rapidly, all the action being crowded into three days. The interference of curious neighbors, scandalized by the offer of his own fair name by an ambitious young fortune hunter, complicates the situation.
Fox Cameras in Closed Taxis Catch Wall Street Crooks in Scenes for “The Plunger”

When Thomas F. Fallon wrote “The Plunger,” the newest William Fox production, in which George Walsh is the star, he got into a cab, driven by a woman, and the photographs in which this show depicts the activities of Wall Street and the immediate vicinity. It was his aim, in drawing these scenes to put them into such business as would make it imperative to have them photographed on the actual ground.

With George Walsh, who plays in the story the part of a small-time mobster, and a company of men familiar with the methods of the curb brokers, Director Dell Henderson, with the author, Mr. Fallon, set forth from the Fox studio to take the Bulls and Bears into camp for the motion picture screen.

With a camera in each of two closed taxis, the Fox men worked its way into the heart of Wall Street. Under the guidance of Mr. Henderson, the two photographers, Charles Gilson and his assistant, John Geisel, thousands of busy New Yorkers who throng the streets in this section of the city played their parts unconsciously and naturally.

Approaching the curb market, Mr. Henderson’s group of experienced players gave themselves part of the bowing, gesticulating, swirling crowd. Both cameras, hidden within the taxis, shot the operations of the would-be “curb brokers,” covering the shouting mob of genuine stock manipulators as best he could in the series. The then moved to and fro, catching the crowds of office people as they surged from buildings into the street at the lunch hour.

The company selected for “The Plunger” shows the usual strength of casts found in Fox productions. Besides Virginia Valli, who was brought from the roles of cameras in “The Dead Line” to leading woman for Walsh in this latest film, it includes Byron Dobell, Clarice Shahan, Edward Boulden, Irving Brooks and Robert Vivian.

Many First Run Houses Book American’s “House of Toys”

RECENT first run bookings in some of the most active moving picture centers, including the Isas of Kansas City, the Playhouse, of Chicago, the Beacon of Boston, Leoyn’s Garrick of St. Louis, the Kinema of Salt Lake, the Belmont of Philadelphia, the Ottaway of Charlotte, N. C., and the Ferry Field of Kansas City, were quickly followed by multiple contracts from these and other territories.

During the week’s run of “The House of Toys” at the Isas in Kansas City the usual advertising of the special was augmented by two-color posters distributed throughout the business and residential sections, and in the Foxy an effort was made to put over in conjunction with a toy store, a display of toys of all kinds giving the lobby a striking and gala appearance. To offset the suggestion that “The House of Toys” is a juvenile attraction the sub-title “The Story of a Gamble in Matrimony” appeared in large caption on the posters.

The drama is a dissertation of life by a Pittsburgh lawyer, who has written several plays, including “The Man Higher UP,” as an advertisement of his novel titled “How Do Wives and Husbands Drift Apart?” “Why Doesn’t the Man With Real Ability Succeed?” according to the title of the novel, which he says to make an inevitable appeal to men and women.

“Why women does her initial work as a star in this picture. Helen Eddy has an ap- pealing role and Poll Trenton, a popular leading man, has been the characterization of the young husband.”

William Beaudine and Reggie Morris Aid Christie in Keeping to Comedy Schedule

In order to keep pace with the new sched- ule, the second of the comedies, which will be presented twice a month, Al Christie has two directors besides himself who are producing the new comedies. Featuring such players as Bobby Vernon, Fay Tincher, Harry Gribbon and Eddie Barry.

Mr. Christie and William Beaudine have finished the first two of the new releases, “Kiss Me, Caroline” and “A Seaside Siren,” these two directors and Reggie Morris are all at work on three new special two-reel productions, which are being made with the same type of comedy as has always been seen in Christie two-reelers, but produced on a more elaborate scale. Mr. Beaudine made “Petticoats and Pants,” the most suc- cessful of the previous Christie two-reel fun films. Mr. Morris directed the “Bringing Up Father” comedies, three of which have been filmed at the Christie studio with great suc- cess.

At present Christie is producing a two-reeler featuring Harry Gribbon. Among other features of this production, there is a cabaret review and club dining room setting which illustrates Christie’s ideas of dressing up comedies on a scale equal to that of any features. Gribbon, Teddy Sampson, Helen Daubler and Oscar, the baby, are in the cast.

Reggie Morris is directing Eddie Barry, Charlotte Merriam, Neil Burns and Margar- rite Fitzroy in a farcical comedy under the title “Out for the Night,” which will be one of the early Christie two-reel releases through Educational. Mr. Morris is giving a vivid contrast in this picture, for it ranges from dancing girls on the lawn of a fashionable Pasadena home to a prize fight.

The fourth comedy to be released through Educational will be another of Beaudine’s, which has been titled “Seven Bald Butes.” This will present Bobby Vernon, supported by Dorothy Devore. These two reels Christie comedies were written by W. Scott Darling, Frank R. Conklin, Jack Levine, H. B. Looe and Mace Haver.

This elaborate and continuous schedule of comedy productions is at an end. In addition to Christie’s special productions, the first of which is being started within a week. The first production, “So Long, Letty,” with T. Roy Barnes, Grace Darmond, Walter Hiers and Colleen Moëre in the cast, has its opening in a beach locale.


WINS OF SUFFERING CREEK, William Russell’s latest vehicle completed on the West Coast, has already been shown in New York, and the star has started a new one, according to word from Hollywood.

The new picture brings again to the screen the work of the Lloyd Sheldon, whose stories have been seen too seldom during the past season. This new Sholdon story, “The Challenge of the Law,” was purchased by William Fox just prior to the author’s departure on an extended tour of the Orient.

The cast supporting the star consists of Helen Ferguson, as leading woman; Arthur Morrison, James Fairley, Fred Malaseta and J. M. Mitsoras.

The exteriors for the picture will be made in Northern California, and a complete company, with a special electrical traveling outfit, will be carried from Los Angeles by Di- rector Dunlap, who will make the exterior night scenes in the open country, obtaining lighting power from oiling points.

This is the first story written by Mr. Shel- don to be used as a starring vehicle by William Russell.

Reelcraft Star Visits New York.

Texas Guinan has taken a vacation from the Hollywood studio of the Reelcraft Pictures Corporation, where she has been starring in a series of two-reel Western features under the direction of Jay Hunt, and hurried home to New York for a visit. The present series is being released every other week by Reel- craft and its affiliated exchanges.

During her stay in New York, Miss Guinan will appear in person at several theaters where her pictures are being shown. She expects to remain in New York a few weeks before returning to the Coast.


Scene 1—He must have been brought up to answer for the sin. This Selznick picture enables the star to portray a powerful role and show his many emotions. Wonder if they call it a sin when he “cleaned-up” the villain, who is seen in picture number 3.
Beauty, Intelligence and Personality Are First Requisites of Picture Stardom

W hat constitutes motion picture stardom? Realart has put the question to some well-known artistic and professional people chosen as a jury to select the company's sixth star, whose identity will be revealed next week. The names on the jury are known not only in this country, but abroad, as leaders in their various professions. Their opinions on motion picture stardom constitute, therefore, a dictum of consequence, the first of its kind ever attempted and a method of star selection unique in the industry.

Although all twelve agreed that beauty, intelligence and personality were the primary requisites, the interpretation which each put upon these qualities was so great that it was considered remarkable that they were able to reach a unanimous verdict. That they did is taken by Realart as the best judges of the conviction that the new star will prove one of the greatest in screen history.

Those Comprising the Jury.

The members of the jury who selected the new Realartist were as follows: Hugo Riesenfeld, president and manager of the Rivoli, Rialto and Criterion theatres, New York City; Madam Frances, America's youngest, and considered the creator of gowns and fashion; Charles Hanson Towne, poet and former editor of McClure's; Harrison Rhodes, essayist, novelist and short story writer for the Saturday Evening Post; Robert W. Chambers, well-known novelist; PenrhyStanlaws, artist, whose portrayal of beautiful women for magazine covers is famous the world over; Cosmo Hamilton, playwright and author of international fame; Paul Chalpin, architect and connoisseur; F. Lynn Jenkins, renowned English sculptor; Arnold Genthe, artist photographer; Frank Crowninshield, editor of Vanity Fair, considered one of the country's ablest literary men; and E. R. Thomas, president, the Morning Telegraph Company.

Wide Divergence in Professions.

In obtaining this jury, Realart officials sought as wide a divergence in the professions as possible. Almost every profession was represented. The purpose in mind was to get a composite and representative opinion from twelve persons, as though the proposition had been submitted to a million fans to vote upon.

The requirements laid down by each member of the jury on the essential qualities of stardom is authoritative. In the aggregate they constitute a symposium on this important subject which is probably the first of its kind ever to be collected, and the names of those contributing render it of international consequence.

A number of candidates who, in the opinion of Realart officials were exceptioned qualified for stardom were submitted to the jury with the request that an agreement be reached on one, or that all be rejected in case it was found that none was ideally equipped. After a short deliberation, a verdict was reached, and this is to be announced next week by Realart.

Regards Personality as Greatest.

Dr. Hugo Riesenfeld regarded personality as the most important quality a star must possess, and said: "The only answer I can give as to the essential qualifications of an actor is personality." In defining her ideas on the qualifications for stardom, Mme. Frances laid special emphasis on ability to wear fashionable gowns and display the modes of the day.

Charles Hanson Towne declared that a star must possess what he described as the "poetry of motion pictures." "All great artists," he said, "are poets at heart."

Beauty First in Importance.

Harrison Rhodes held to the opinion that beauty was of first importance, and that in acting a star must not adopt an attitude of looking down upon her audiences, but one of playing up to their intelligence.

Robert W. Chambers placed the greatest emphasis on the intelligence of the star, and said: "I regard intelligence as the most vital factor in an artist's success."

Declaring that there was no such thing as a perfect type of beauty, PenrhyStanlaws said that the perfect motion picture star should be chosen not through the human eye, but through the eye of the camera.

Cosmo Hamilton regarded the ideal star as a woman who summed up all the most attractive qualities of her sex.

Paul Chalpin, architect, formulated three canons of opinion of the perfect feminine type for a motion picture star. They are beautiful proportion, blonde and absence of race type.

Says Spirit and Charm Necessary.

Spirit and radiating charm were regarded by Arnold Genthe, artist photographer, as necessary sister graces to beauty to the equipment of a motion picture star.

E. R. Thomas, publisher, declared youth and beauty to be the first essentials of stardom.

John D. Perry Arrested

John D. Perry, who organized the Hyatt Film Corporation of New York, has been held in $1,500 bail on a charge of grand larceny brought by two women attendants of the Waldorf-Astoria who, they said, gave him $50 from the money from the sale of stock which went into the upkeep of offices in West Thirty-fourth street, Perry said.
The moving picture world

Author of “If I Were King” Opens New Fox Building in London Film District

ONE of the finest buildings in the British film world is now occupied by the Fox Film Company. The building, situated at 13 Berners street, London, was opened officially recently by Justin Huntly McCarthy, author of “If I Were King,” which William Fox has made into a motion picture with William Farnum in the role of Villon, the vagabond poet.

The building—which is a double one in depth—has a frontage of 25 feet and a depth of 108 feet, the rear opening on a small street or alleyway known as East Castle street, through which the films, posters and other material are shipped, so that there is no carting by way of the front entrance. Just within the front door is a reception room measuring 19 by 23 feet. This contains comfortable leather covered chairs for visitors. A large table on which are trade paper magazines, newspapers and weekly publications is in the center of the room. On the walls are pictures of the Fox stars.

Four Fireproof Vaults.

Back of the reception room are the offices of the purchasing agent, the London branch manager, his assistant and the London branch accounts department. In the basement is the office for the receiving and dispatching of films and posters. Here also is the film hospital, and the film is kept in four specially made fireproof vaults. Under this vault is the boiler for heating the building.

The managing director’s office is on the first floor front, half the front space being occupied by his private room and the other half by his secretaries. Back of this is the sales manager’s quarters and also the office of the Fox News sales manager. Further back is a theatre 13 by 30 feet, alongside which is a smaller theatre, 6½ by 14 feet, used by the technical manager. Two projection machines are used in the larger and one in the smaller theatre.

Construction Has Begun on Downtown Atlanta House

FOLLOWING the recent organization of the Metropolitan Theatre Company in Atlanta, Ga., a permit has been issued by the city for the construction of the new Metropoitan Theatre at Broad, Luckie and Forsyth streets, in the downtown hotel district. It calls for a building to cost $350,000.

Announcement that such a theatre would be constructed in Atlanta by Sig Samuels and others was made some time ago in the Moving Picture World. The project is just now getting under way and the buildings which occupied the site are being removed. It is expected that construction work will probably start in the near future, and it is believed the theatre will be completed and ready for occupancy by January 1, 1921.

The building is to be six stories high, 19½ by 50 by 50 feet, with a frontage on Broad and Forsyth streets running along Luckie street a full block. The upper stories will be devoted to offices. The main entrance will be on Broad street. The theatre was designed by C. K. Howell and will be one of the most modern in South devoted entirely to motion pictures.

The following officers have been elected: James S. Weatherby, president; William Byck, vice-president; Sig Samuels, present owner of the Criterion Theatre, treasurer and general manager, W. V. Kingdon and Sig Magag, on the board of directors in addition to the officers. Willard Patterson, who is now manager of the Criterion, will also manage the new theatre.

Gaumont Buys Crest Play Rights

Carle E. Carlton, president of Crest Pictures Corporation, has cabled his New York office that the exhibiting rights for the United Kingdom of the Crest photo-play entitled, “Children Not Wanted,” starring Edith Day, who is now captivating British theatricalgoers in “Irene” in London, have been sold to Gaumont Film Company.

Who's She Looking For? No one in particular—just spreading sunshine with her cheerful smile. Wanda Hawley in Realart's "Miss Hobbs."

Allen Holubar

Who will direct "Man, Woman and Marriage," to be distributed by Associated First National Pictures, to release via Associated First National Pictures. REPRESENTATIVE of the aim of Associated First National Pictures, Inc., to enable director and producer to bring forth screen entertainment of high merit, negotiations between Joseph M. Schenck and Associated First National Pictures, Inc., terminated with the signing of a contract whereby Allan Holubar will direct the most pretentious and ambitious picture of his career.

Joseph M. Schenck, as the producer of this feature, announces that the title will be "Man, Woman and Marriage" and will star Dorothy Phillips.

Details coincident with the production of this feature are unusually novel from an exhibitor standpoint. "Man, Woman and Marriage" will mark one of the few pictures arranged for under contract and qualifying which no time or money limit has been set. It has been unanimously agreed between Messrs. Schenck, Holubar and First National executives that, regardless of the time needed for its making, "Man, Woman and Marriage" shall bear the tag of Mr. Holubar’s maximum in direction.

Examination of the script from which the production will take its themes shows that the producer and director have selected the type of picture most successful from a box office standpoint and have determined to create an attraction that will elate previous productions featuring domestic situations, especially aiming to get around the central theme with events of sufficient importance to make the happenings in "Man, Woman and Marriage" hold a vital interest for others besides the central figures of the story.

First Parker-Talmadge Picture

"The Branded Woman" is the title of the first feature starring Norma Talmadge to be directed by Albert Parker. Previous to his affiliation with the Norma Talmadge Film Corporation, Mr. Parker directed Clara Kimball Young in “Eyes of Youth” as well as a number of other films. "The Branded Woman" shall bear pictures. Mr. Parker is one of those who has come to motion pictures from the stage. For many seasons he was leading man in successful plays while his early training was received as a member of the Hunter-Bradford stock company of Hartford.
Los Angeles Sees Two Works of Famous Players Scenarist

WALTER WOODS, who is one of the chief members of the big, scenic department of the Lasky studio, was well represented by his works in Los Angeles during the second week in June. Two of the biggest pictures shown in the film capital during that week were founded on scenarios by Mr. Woods. These were "The City of Masks," starring Robert Warwick, which was being shown at Grauman’s Million Dollar Theatre, and "Terror Island," the secondoudni starring vehicle, which was running at the Victory Theatre. Both of the pictures are for Paramount.

The widely contrasting themes and types of story of these two pictures provide a good proof of Mr. Woods’ versatility as a scenarist. "The City of Masks" is a novelty love story. "Terror Island" is a melodrama. Mr. Woods adapted the former from the novel by George Barr McCutcheon, while his scenario of "Terror Island" was based on the original story by Arthur B. Reeve and John W. Grey.

Mr. Wood wrote the scenario for "The Life of the Party," Roscoe Arbuckle’s first Paramount feature picture, recently completed. He is now engaged in adapting "The Traveling Salesman," Mr. Arbuckle’s second starring vehicle for Paramount.

Von Stroheim’s Next Will Be Tale of Continental Europe

AFTER enjoying a six weeks’ visit to New York, the first in three years, where his latest Universal-Jewel production, "The Devil’s Pass-key," was shown to critics and declared even a greater achievement than his first creation, "Blind Husbands," Erich von Stroheim is back at his desk at Universal City.

He took only sufficient time to shake hands with his co-workers at the studio and immediately rolled up his sleeves and began making preparations for the filming of his next super-feature, which will be a story of Continental Europe tentatively called "Footless Wives."

The scenes will be laid in Southern France, with the most important sequence at Monte Carlo. The famous Casino at this world-renowned resort will be duplicated in every detail and Universal will probably erect the sets on Catalina Island, within sight of the Pacific. Mr. von Stroheim will play a role himself, that of a Russian prince. He has already made a trip to Paris, where he played the leading male roles in both his former successes. Maude George, who played the Paris prodigal, and Mae Bircroth, who has the role of the Spanish dancer in "The Devil’s Pass-key," will also have parts in the forthcoming production.

Allan Dwan’s, “In the Heart of a Fool,” Problem Play, Is Set for Fall Release

WITH Allan Dwan’s “A Splendid Hazard” successfully launched through the First National Exhibitors’ Circuit, the Mayflower Photoplay Corporation is now making arrangements for the presentation of “In the Heart of a Fool.” Dwan’s next big independent production scheduled for release through First National in the early fall. This production brings the total of Allan Dwan pictures released through Mayflower to four, the others being “Soldiers of Fortune,” “The Luck of the Irish” and “A Splendid Hazard.”

According to a statement from Benjamin A. Prager, president of Mayflower, “In the Heart of a Fool” marks a radical departure in theme and treatment from the preceding Dwan productions. The story is based on the novel by William Allen White, former Governor of Kansas, proprietor of the Emporia Gazette and one of America’s best known writers.

Unlike the thrilling adventure stories with which Mr. Dwan’s name has been associated in the past, “In the Heart of a Fool” is essentially a problem picture. Into the story are woven three conflicts—between the generations, in a striking dramatic climax. The title is derived from the activities of one of the main characters, Tom Van Dorn, a libertine whose heart holds the blameworthy conviction that “there is no God.”

The picture is said to be noteworthy for its scenic investures. Mr. Dwan’s artistic perception is evidenced in lavishly mounted interior settings of the city and the woodlands provides some attractive “shots.”

The cast assembled by Dwan is strong. The principal feminine roles are played by May Thurman, erstwhile leading lady for William H. Hart. In the role of a woman who blindly weds a rake to reform him and suffers the tortures of a loveless marriage, Miss Thurman is said to give a striking performance. John Kirkwood, who scored as the fighting plumber in Dwan’s “The Luck of the Irish,” is cast as a man whose life is blasted when he succumbs to the lure of a professional siren, played by Anna Q. Nilsson.

Others in the cast are Piilo McCullough, Ward Crane, Emmit King, John Burton, Maryland Mone, Arthur Hoyt, Kate Tornora, Percy Challenger and Margaret Campbell.

“Moon Madness” Is a Picture with Strong Box Office Pull

A ROMANTIC love story, with a background formed by locations which are picturesque, rather than picturesque, is “Moon Madness,” which is to be released at an early date by Robertson-Coole as a special. The picture, which was produced by Haworth, presents the work of an all-star cast, and an atmosphere which takes one from one of the deserts of Africa and into Paris.

With a humbly interesting story, which concerns a man’s life-long wait for revenge on the man who broke up his home, the production should draw big box office. In the story, while laid in a rich foreign setting, is thoroughly cosmopolitan in its appeal. It might have happened anywhere, and to a person of any class. With this element to appeal to the average motion picturegoer, and the elements of exoticism and Old World mystery to appeal to those who like a background setting which is different.” “Moon Madness” is a picture which is bound to attract any exhibitor.

Edith Storey is featured, and the production was written by J. Grubb Alexander. The supporting cast includes Wallace MacDonald, Sam De Grasse, Joseph Swickard, William Courthich, Irene Hunt, Fred Starr, and the child actor, Frankie Lee.

Its Capitol Success Brings Many Bookings to Walsh Film

FOLLOWING its highly successful run at the Capitol Theatre, New York, R. A. Walsh’s initial independent production, "The Deep Purple," presented by the Mayflower Photoplay Corporation through Realart, has been booked for runs extending from one to two weeks by many of the largest houses in the country. The picture, which’s together with the large volume of advance bookings already received by John W. McKay, general manager of Mayflower, indicate that Mr. Walsh’s debut as an independent producer among the advance bookings that epitomize the caliber of the theatres seeking the Walsh productions, which, "The Deep Purple," was written and directed by Allan Dwan, is already selling out on floors from New York to California. Among the bookings to the New York出品s are shown in the following:

1. The Capital, New York City.
2. The New Amsterdam, New York City.
3. The State, Cleveland, Ohio.
5. The State, St. Louis, Missouri.
6. The State, Los Angeles, California.
7. The State, San Francisco, California.
10. The State, Denver, Colorado.

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6. The State, Los Angeles, California.
7. The State, San Francisco, California.
10. The State, Denver, Colorado.

Lynn Reynolds Back With Fox; Now Making Tom Mix Feature

AFTER an absence of more than a year, Lynn F. Reynolds has returned to the Hollywood studio, and will direct a series of Western films. Tom Mix will be the star for his first production. He already has many connections with his credits, including five Tom Mix Westerns which he made during his previous connection with the Fox organization, "Wrestling Blood." "The Forbidden Room," with Gladys Brockwell and "The Bracclible" and "Mist Adventure" with Peggy Hyland. In addition to these, there are the distinctive touches of Mr. Reynolds’ art and technique, and he returns to the Fox staff with many new ideas for the screen and with much enthusiasm over the prospect of associating with his friend and star.

Work on the first Reynolds production, with Tom Mix in his usual irreplaceable role, has already been started.
Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Molon Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

**Dollars and the Woman**

(Alice Joyce—Vitagraph)

M. P. W.—Timely story of domestic economy.

N.—Character development emphasized in interesting picture.

T. R.—A simple story without angles, but provocative of real interest. A hit above the average.

W.—Deeply human and appealing picture dealing with real characters.

**The Little Cafe**

(Marcella Motion Pictures)

M. P. W.—The plot is a cream puff of comedy, and will bring many laughs.

——A pleasing comedy with an amusing story.

——Contains a number of good comedy sequences, but lapses into the commonplace quite often.

E. H.—Should be especially valuable as fulfilling the demand for comedies of feature length.

**The Return of Tarzan**

(Gene Poolar—Goldwyn)

M. P. W.—Contains thrilling scenes of daring in jungle.

N.—Fantastic picture fails to meet expectations.


W.—Is melodramatic beyond the rough.

**Under Crimson Skies**

(Elmo Lincoln—Universal)

M. P. W.—The outstanding picturesque feature of this entertaining number is not the attempted mutiny or the great storm, admirably as they are depicted, but the island scenes picturing the political exiles.

N.—Action and incident make colorful melodrama.


W.—Little to recommend this in either story or production.

**Miss Hobbs**

(Wanda Hawley—Reeart)

M. P. W.—Distinctly different and diverting.

N.—A frail story with a single-track idea presents Wanda Hawley as a star.

T. R.—A pleasing screen feature.

W.—Is delightful comedy.

——Very amusing, simple, and establishes a precedent for Miss Hawley.

**Passers By**

(Herbert Rawlinson, Lelia Valentine—Pathé)

M. P. W.—A melodramatic screen version of popular Chambers’ play.

——It is well made, a good play and offers a strong blending of humor and pathos.

W.—Splendid production and story with genuine appeal.

——Well produced picture.

**Madonnas and Men**

(M. P. W.)

M. P. W.—A picture of fine sentiment and high ideals.

N.—A big spectacular and well-acted production.

T. R.—A big box office attraction.

W.—Lavish production values get better of impossible story.

**Let’s Be Fashionable**

(Doris May, Douglas MacLean—Paramount-Arcafl)

M. P. W.—Pleasing entertainment.

N.—Mediocre but pleasing picture with Ince’s co-stars.

T. R.—Is bright and entertaining.

W.—Very amusing, simple, and considerable appeal for metropolitan audience.

**Dangerous Days**

(Lawson Butt and Clarissa Selwyn—Goulding)

M. P. W.—As a careful illustration of a printed work of fiction, “Dangerous Days” shows plainly that great pains have been taken to make the story appealing.

T. R.—Excellent production.

W.—Subject not timely, but splendid production may appeal.

E. H.—Qualifies as high-class drama.

** Burning Daylight**

(Mitchell Lewis—Metro)

M. P. W.—The cast is generally satisfactory, and the production will please the average audience.

N.—London’s vital story makes good audience picture.

——The ground picturization of a Jack London story. It has a pleasant human quality and an interesting climax. Again pleasing, both Johnny Ray and Margaret Fitz Roy is lacking in intensely dramatic moments.

**A World of Folly**

(Fox)

M. P. W.—Is above the average in high aim and entertaining subject matter.

——A hackneyed story fails to create interest.

T. R.—Familiar tale retold.

W.—Convincing picture, but the wise ones will figure out the results.

**The Restless Sex**

(Maron Davies—Paramount)

M. P. W.—In the realm it must be accorded high place as a fascinating and beautiful entertaining story.

——Lavish production given Chambers’ story which carries interesting moments.

——Very laughable, clear and lovely to the eye, but slow of action.

W.—Artistic and lavish production given to story that drags badly during latter half.

**and Virginia Faire.**

This contains many interesting complications and is well above the average story of its type. The hero is falsely imprisoned for the murder of some Indian, and just in time of its release.

——He breaks jail and is then suspected of another crime.

——This involves two other men, Dave Morris and others in the cast. This moves through laughable scenes and situations, with very little plot, but plenty of small humorous stunts. The barber shop, presided over by lady barbers, is entertaining, and the device for waiting on customers in the restaurant will bring laughter.

**Jiggis and the Social Lion (Pathé)**

Another two-reel comic, directed by Roy del Ruth, under the production of Dave Morris and others in the cast.

——This moves through laughable scenes and situations.

——It involves two other men, Dave Morris and others in the cast. This moves through laughable scenes and situations, with very little plot, but plenty of small humorous stunts. The barber shop, presided over by lady barbers, is entertaining, and the device for waiting on customers in the restaurant will bring laughter.

**The Jazz Bandits (Fox—Sunshine)**

A two-reel comic, directed by Roy del Ruth, under the production of Dave Morris and others in the cast. This moves through laughable scenes and situations, with very little plot, but plenty of small humorous stunts. The barber shop, presided over by lady barbers, is entertaining, and the device for waiting on customers in the restaurant will bring laughter.

**Jiggs and the Social Lion**

(Pathe)

Another two-reel comedy, directed by Roy del Ruth, under the production of Dave Morris and others in the cast. This moves through laughable scenes and situations, with very little plot, but plenty of small humorous stunts. The barber shop, presided over by lady barbers, is entertaining, and the device for waiting on customers in the restaurant will bring laughter.

**Start the Show**

A one-reel comedy, featuring Beatrice Be Jette. This runs as an advertisement for the show of the country girl to become an actress. She studies a book on the subject and jumps into bits; the bit is “Lyn,” with quite amusing results. The burlesque of this old melodrama is the best feature of this.
"Twins of Suffering Creek"

William Russell Featured in Strong Five-Reel Western Fox Production.
Reviewed by Robert C. McLivray.

A WESTERN subject of unusual interest has been developed in this five-reel adaptation from a novel by Ridgwell Cullum, entitled "Twins of Suffering Creek." It contains much of the romantic and heroic and at the same time dips deeper into human feeling than the average Western. It has a strong heart appeal and vivid action.

William Russell, cast as Bill Lark, a rough and ready man of the plains, finds himself once more in a role that brings out his best points as a top performer. He rises to the demands made upon him in fine style. Louise Lovely also has a good part as Little Casino. Malcolm Cripe and Helen Stone play the twins, and do some splendid acting for children.

Henry J. Herbert, Florence Deshon and E. A. Warren all play strong roles, the support on the whole being capable and even balanced.

**Cast.**
Bill Lark..................William Russell
Little Casino.............Louise Lovely
Scipio..................E. A. Warren
Minky Clark...............Bill Ryno
Jim Pemberton.............Henry J. Herbert
Sunny Oak.................Joe Ray
Jess Jones.................Florence Deshon
Mary Pemberton............Malcolm Cripe
The Twins..................Helen Stone

Story by Ridgwell Cullum.
Directed by Scott Dunlap.
Length. Five Reels.

**The Story.**
Bill Lark in "Twins of Suffering Creek," owns a saloon in a mining camp. He is a quick man on the trigger and devil with a gun. He quarrels in a game with Jim Pemberton, local sport. They deal the cards to see which shall have first shot in a gun duel, which is bound to be fatal for at least one of them. Bill Lark loses on the deal and throws up his hand, but Pemberton is afraid to shoot him, as he fears death for himself at the hands of Bill's friends. Bill then agrees to meet him at 5 o'clock on the evening of the third day afterward.

Pemberton has been making love to Jess Jones, wife of a placer miner and mother of twins. He induces Jess to desert her family and ride away with him to his cabin in the hills, where he is boss of a gang of bandits. Jess agrees, but refuses to accept Pemberton's love until he goes for his children, which he refuses to do. Her husband comes for her, but is kicked out of the district by Pemberton's men. Bill Lark then makes a hand, boldly going to the cabin and caring off the erring wife.

Bill also takes a stage through Spaw City, and though badly wounded goes back to meet Pemberton. But the latter has just been killed by Scipio Jones. Bill marries Little Casino, the heroine of the story.

Program and Exploitation Catchlines. *Story of the Man Who Won West—How a Man Was Given Five Days to Live.*

**Twins of Suffering Creek (Fox).**

**The Figurehead (Selznak).**

**The Heart of Twenty (Robertson-Cole).**

**The Girl In the Rain (Universal).**

**The Discarded Woman (Hallmark).**

In this issue.

Moving. Tell them the high lights of the date with death and play heavily on the "He had only three days to live." Start off with the opening scene and Russell has only three days to live, using a big headline and setting in imitation of news stories, then give the explanation and tag with the "Advertisement." Played right, you can get this on the front page of a small town paper. Try to.


Reviewed by Mary Kelly.

**Politics** as they are and as they might have been. Here is "The Figurehead" in a way that should be highly interesting to the masses. There is a spirit of democracy and altruism which permeates this drama and which will be sure to enlist the sympathy of the average spectator. Thrilling scenes are frequent. A fight in an underworld cafe, the raiding of the "figurehead's" apartment, the sensational episode of his speech in the big hall are a few of the high points of suspense. These tempestuous passages have been effectively directed and are alternated by more quiet interludes, where romance and human interest dominate.

Eugene O'Brien, as the impulsive, big-hearted hero, gives a spirited performance on the whole, but indicates at times a lack of poise. Anna Q. Nilsson is well cast for the role of the settlement-worker who gives her earnest support to the "figurehead." From the standpoint of photography and lighting the picture is not of the best.

**Cast.**
Sheridan Downs...........Eugene O'Brien
Mary Forben.............Anna Q. Nilsson
Sylvia Freeman...........Ora Carew

Story by John Lynch.
Scenario by R. Cecil Smith.
Directed by Fabian de Mora.
Length. Five Reels.

**The Story.**
In an effort to boost the election of Jim Durfee for Mayor, his friends resort to a very crooked game. They decide to choose some man from the upper classes who is scarcely known and who has no influence with the middle classes, as an opposing candidate. They select Sheridan Downs, whose life has been devoted mostly to golf. Sherry surprises them all by going into the thing in earnest. Mary Forben, a girl who works in a bank, offers to support him. She makes many friends among the poor of the town to help him. She also accepts the role of a young girl, as a deputy encounter takes place, but Sherry wins out.

His enemies now try to persuade him to withdraw, telling him that he has no chance of winning, that he has only been a "figurehead" from the start. He insists upon running. Their next move is to get him involved in some scandal by sending Mary Forben a false message urging her to come to his apartment. Daily she is ordered to put Sherry in as black a light as possible. Sherry and Mary outwit them in this game, by a clever ruse made up by summoning a neighbor to the apartment. She comes in through the fire escape and gets into bed so that when the police and reporters arrive, Mary is found nursing the old woman.

Nevertheless they use the story against him and the extra appears during Sherry's big speech. Popular opinion is immediately prejudiced against him, but Mary begs the editor of the paper whom she has previously served to make a speech declaring the article to be false. From saving the life of his child, the editor consents, and once more the mob swarms to Sherry's side and he is elected.

Program and Exploitation Catchlines: They Put Him In the Race for Mayor Merely as a Figurehead. When the Time Was Right They Outed Him. But He Was In to Stay. And He Won.

They showed the Common People His Heart and the Voters His Hat—And He Proved to Them All That He was Something More Than a Figurehead.


**Exploitation Angles:** Feature O'Brien and co-star Miss Nilsson, but remember that this is a political story and it must be brought forward at a time when politics is the en- grossing theme. Fill it into that angle and direct the play to the political organizations. If you can hook the situation to something of local interest or historical interest, add a little money in a series of personal letters to the editors. It will pay big. If you make the letter direct and strong.

"The Heart of Twenty"

Bretnwood Picture Starring ZaSu Pitts Appeals Because of Its Simplicity and Sincerity—Released Through Robertson-Cole.

Reviewed by Mary Kelly.

FROM first fade-in to final fade-out, "The Heart of Twenty" is distinctly worth while. There are several reasons why. In weaving this countryside romance Miss Nilsson has given some- thing to write about. She knew her characters and she knew their setting; the director appreciated the spirit of the drama and how it could be best brought out; finally, it has a cast of players who are interested as well as talented. There is a sense of reality in the play, and the production that will be sure to please.

ZaSu Pitts is creative. As Katie Abbott, the village joker, a forlorn creature half-hearted in her love, she has a role that calls for just her quaint gawkishness, her elfish charm, her plaintive humor. Tom Gallery's smiling personality makes him ideally suited for the opposite the pathetic figure of Katie. Percy Challenger's characterization of Higgin-
botham, whom Katie boosts for mayor, is a masterly achievement. The activities of Higginbotham’s children provide much of the human interest. A

Cast.
Katie Abbott...............Zasu Pitts
A Very good-looking Young Man.........Tom Gallery
Higginbotham...............Percy Challenger
Brigadier Samuel Higginbotham........Billie Bevan
Alma Dale Briggs.............Billie Lind Simons
Direction by Henry Kolker.

Length, Five Reels.

Katie Abbott lives in Greenboro with Aunt Lucy, whose idea of dissatisfaction is sewing patience into her clothes. She is not appreciated in her village, sees ahead of her long years of patching and pinning. She decides in favor of the woman, who is projected from this by a young stranger whom she refers to afterward in her dreams as “Rudolpho.”

At the village ball she is, as usual, a wallflower, except for the attentions of Skinny, the hallroom heavyweight. She is rescued from complete misery by “Rudolpho,” who guides her through several waltz dances.

In the meantime clouds in the political horizon are gathering. Wiseman, from the city, is recovering the trade of the “works,” and is promising the town that he will boom things and make it “a second Detroit.” The overtures he makes are rebuffed for mayor.

But Katie has decided that Higginbotham must choose a mayor who is wise, which is to be Greenboro’s mayor. She goes out stump-speaking and works the “works” to botham how to otate, but when the time arrives his tongue suddenly leaves him and he is never to be seen again.

A whole town which has assembled to hear the two candidates. Katie comes to the rescue and makes his speech for him. “Rudolpho” takes up the platform and exposes and obliterates Wiseman’s past dishonesty. Higginbotham is elected and Katie and the town celebrate their victory as sweethearts usually do.

Program and Exploitation Catchlines.

“The Heart of Twenty”—Romantic Comedy Escencities of Zasu Pitts.

“The Heart of Twenty”—Twenty Years Old and No Sweetheart, No Hopes—Surely Death Would Be Preferable to a Life Without Love—but Just Then—See What Happened to This Little Village Wallflower.

The votes for Higginbotham for Mayor.—She Campaigned the Town on a Sue—She Made the Village Maid Whom Every One Thought Quaint—Then She Won the Fight for Higginbotham.

Exploitation Angles: Play up Miss Pitts for a Jitney Woman. Stress the political angle, which is the most timely right now. Wade right in on this end and work into the attendance of the various political clubs in a body, making a small discount, if necessary.


Reviewed by Robert C. McElvany.

A SURPRISINGLY compact and lucid mixture of mystery and romance has been worked into a unique and unusual subject, “The Girl in the Rain.” It plunges at once into a situation which airs the imagination. From the moment two women are discovered in a country inn, engaged at a riding man’s bachelor cabin, the river is swollen by the storm and Judith remains at the cabin several days and nights, meeting only with honorable treatment from Pendleton, whom she learns to love but says she cannot marry. On her return to the hotel Judith finds that Walter and Vera have been arrested in jail. She herself is being pursued, but manages to aid them in escaping. Later the principals all meet at Walter’s country home, where the mystery is explained and happiness restored. On the day of their wedding, she is married at the altar and the wedding ring was worn for purposes of deception.

Program and Exploitation Catchlines: An Engaging Mystery Story That Is Full of Suspense.

Mystery and Then Some—You See Them Leave the Automobile and Enter the Inn—Their Actions Lead One to Believe That They Are Being Pursued—One Girl Leaves with a Package of Saw Blades—What’s It All About? See “The Girl in the Rain.” She Wore the Wedding Ring in Order to Décue—She Aided Her Friends to Escape—She Is Then Pursued Herself But Finally Manages to Escape and Then Wedder Roman—See This Story of Romance and Mystery.

Exploitation Angles: Offer this as a snappy mystery and romance and stress the catchlines. Use advertising as “Why Couldn’t The Girl in the Rain’ marry the man she loved?” Hook up with a local newspaper for a free 10c ad, telling of the wax or living model to stand under a hose spray in one of the advertised garments.

“Don’t Let ‘Em Suffer” William Russell in a “thoughtful” moment taken from Fox’s “Twins of Suffering Creek.”

Another interesting feature is the pretty romance in which the heroine meets the chivalrous Southern hero on an island. The storm effects are noteworthy, and the appearance of a steamboat in certain scenes aids greatly in general film work.

The action of this little yarn is so clear and flows so smoothly that certain subtitles might well be spared. It has taken a splendid plot and spun it out in a way that genuinely entertains.

Cast.
Walter........Lloyd Bacon
Judith..........Anne Cornwall
Vera.............Jessalyn Van Trump
Miss Wells.....Maxie Farley
Jim West........George Kunkel
Boone..........Jas. Liddy
Bill Cortwright.....Bill Hardin
Story by Varick Vennady.
Scenario by Doris Schroeder.
Directed by Rollin Sturgeon.

Length, Five Reels.

The Story.

Three persons are “The Girl in the Rain,” and emerge from an automobile at a country inn and engage rooms. Two of them are young women, named Judith, and Vera, and the third a young man called Walter. Judith wears a wedding ring. They are plainly ill dressed, and the clock is over a hundred dollars. Judith is pursued, and go for a ride in the woods. He hands her a small package of saw blades, which he requests her to smuggle to him in case he is arrested. Judith fords the river on her horse to an island. A storm comes up and she is thrown from her horse and slightly injured. Boone Pendleton, a wealthy young Southerner, carries her to his cabin. The river is swollen by the storm and Judith remains at the cabin several days and nights, meeting only with honorable treatment from Pendleton, whom she learns to love but says she cannot marry. On her return to the hotel Judith finds that Walter and Vera have been arrested in jail. She herself is being pursued, but manages to aid them in escaping. Later the principals all meet at Walter’s country home, where the mystery is explained and happiness restored. On the day of their wedding, she is married at the altar and the wedding ring was worn for purposes of deception.

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Reviewed by Margaret I. MacDonald.

A SIX-PART production made by Bur-
nister and released by Hallmark fea-
tures Grace Darling. “The Discarded Woman” is of the sort to please the average audience. It contains sufficient of human interest to fascinate the ordinary spectator and displays considerate artistry of treatment, although the whole thing is too obvious. Grace Darling is very attractive in her portrayal of the heroine, Esther Wells, and gives altogether a creditable performance. Madeleine Clarke as the feminine antagonist, does not. The cast throughout is a good one.

Cast.
Esther Wells........Grace Darling
Martin Wells..........James Cooley
Bella.............Effie Gruber
Walter.............Samuel Radburn
Rod La Roe............Rod La Roe
Story by Sarah Mason.
Directed by Burton L. King.

Length, Six Reels.

The Story.

The Discarded Woman takes as its cen-
tral figure the young wife of Martin Wells, a prospector in a desert mining town. The married life of Esther Wells was so happy but in view of the fact that a woman of her beauty and charm was desired by Martin Wells more fascinating than the woman he had made his wife. Under a pre-	ention of going to a dance of which his boards the train with Esther, and when some distance from their home he deserts her.

In her distress Esther leaves the train at the first stop to telegraph an appeal, which is inspired by a note from Wells handed her by the conductor, then the train pulls out without her she wanders about in search of the train. But the train is dis-
covered in a cabin belonging to Samuel Radburn, otherwise known as “Polka Dot Jack,” a half-Englishman, who has a bunch of money and an overdose of liquor, falls asleep, leaves his money on the table, and his carriage and horses, slumbering peacefully over two hundred dollars and Esther, whom he believed to be a dance hall girl, gone. Then he wakes up and gets out of the title, accepts a position in his office and afterward marries him. As the condition develops complica-
tions occur. Radburn seeks Esther Wells to give her half of a fortune which has accrued from a mine owned jointly by himself and Wells, not knowing that his wife and Wells’ widow are one and the same woman. Esther Wells, however, has shot her former husband in self-defense, struggles against the machinations of a swell, and finally finds herself identified. Finally she is dragged into the plot, and succeeds in centering her and her husband’s which the gang steal and attempt to hold. Affairs are cleared up in the end and life is again normal, except of which Wells is the father, live happily.

Program and Exploitation Catchlines.

“Why The Girl’s Name Wasゞings? Why Was She Cast Aside?—See This Inter-
resting Drama.”

He Found a Woman That Was More Inter-
esting Than His Own Wife—So He
Boards the Train, But She Appears—See What Brings Them To-
gether Again.

Great drama in an inspiring Drama of a Castaway Wife.

Exploitation Angles: Play up Miss Darling and you get you came out of the title, which should make a good selling point to the average patron. Give the first act and the story and leave the rest to curiosity.

July 3, 1920
THE MOVING PICTURE WORLD 119
W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, INC. The Sagebrusher (Hampton Production). Vol. 44; P-209; C-R, P-1105.

ZANE GREY PICTURES, INC. Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-990; C-R, P-1105.

J. PARKER READ, JR., PRODUCTIONS. The Lone Wolf's Daughter (Louise Glauum—Seventeen Reels). Vol. 43; P-1065; Ex. 1331.

DIAL FILM COMPANY PRODUCTIONS. King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, P-722.

ARTICO PRODUCTIONS. Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS. Li Nuevorks (J. Warren Kerrigan). Vol. 43; P-777.

$20,000 (J. Warren Kerrigan). Vol. 43; P-2112.

The Dream Chester (J. Warren Kerrigan). Vol. 44; P-299.


JOSEPH LEVERING PRODUCTIONS. His Temporary Wife (Ruby de Rener). Vol. 43; P-773; C-R, 2003.

PATHE EXCHANGE, INC.

Releases for Week of May 16.

No. 14 of Daredevil Jack (Terrible Vengeance). Vol. 44; P-993; C-R, P-1332.

No. 7 of Trailied by Three (In the Pasha's Harem). Vol. 44; P-68.

No. 2 of Bringing Up Father (Palmer's Close Shave—Two Reels). Vol. 44; P-136.


Releases for Week of May 23.

Simple Souls (Blanche Sweet—Six Reels). Vol. 44; P-995; C-R, P-1332.

No. 15 of Daredevil Jack (The Triple Chase). Vol. 44; P-768; C-R, P-1332; Ex. 1011.

No. 1 of the Third Eye (Warner Olund and Eileen Percy—Serial—The Poisoned Dagger). Vol. 44; P-68.

All Dressed Up (Harry Pollard—One Reel). Pathe Review No. 52.

Topic of the Day No. 56. Pathe News Nos. 42 and 43 (Shipped May 26 and 29).

Releases for Week of May 30.

Sherry (Pat O'Malley—Seven Reels). Vol. 44; C-R, P-1489.

No. 9 of Trained by Three (The Pasha's Revenge). Vol. 44; P-993; C-R, P-1332.

No. 2 of The Third Eye (The Pendulum of Despair). Vol. 44; P-68.

No. 3 of After Thirty (The Emotional Missions of the Human Race). Vol. 44; P-449; C-R, P-1332.

Grab the Ghost (Harry Pollard—One Reel). Pathe Review No. 52.

Zeal of the Day No. 57. Pathe News Nos. 44 and 45 (Shipped June 2 and June 3).

ROBERTSON-COLE


A Woman Who Understood (Bessie Barriscale). Vol. 44; P-128; C-R, P-567.

The Brand of Lopes (Sessa Hayakawa). Vol. 44; P-449; C-R, P-1332.

Bright Skies (ZzSu Pitta). Vol. 44; P-567.

The Devil's Claim (Sessa Hayakawa). Vol. 44; P-567.

The Fortune Teller (Marjorie Rameau). Vol. 44; P-1167; C-R, P-1168.


The Weather Man (George Carpenter—Six Reels). Vol. 44; P-1502; C-R, P-1787.

Supreme Comedies.


J. PARKER READ, JR., PRODUCTIONS.

MARTIN JOHNSON.

Lonely South Pacific Missions. Recreations for the Excited.

The City of Broken Old Men. Marenorn in the South Seas.

ADVENTURE GENIUS.

February—Sheep O'Leavenworth, Sons of Saloons, Ghosts of Romance.

METRO PICTURES CORP.

The Right of Way (Bert Lytell). Vol. 44; P-1116; C-R, 2002.

The Watercress (May Allison—Six Parts). Vol. 44; P-985.

A Modern Salome (Hope Hampton). Vol. 44; P-712.

March—Old Lady 21 (Emma Dunn). Vol. 44; P-212.

March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-1355; C-R, P-712; Ex. 1289.


April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-975.

Ex. 1288.

May—31—The Price of Luck (All Star—Six Parts). Vol. 44; P-621.

June—7—The Cheater (May Allison—Six Parts). Vol. 44; P-1791.

July—5—Parlor, Bedroom and Bath (All Star—Six Parts).

August—9—The Mother Wife (Alice Lake—Six Parts).

August—2—Hold in Trust (May Allison—Six Parts).

August—16—The Chorus Girl's Romance (Viola Dana—Six Parts).

September—1—The Four Horsemen of Apocalypse (All Star—Six Parts).

S. pt. 3—12—The Price of Redemption (Bert Lytell—Six Parts).

September—29—The Saphead (Crane-Keston—Six Parts).

September—27—Clothes (All Star—Six Parts).

October—4—The Hopel (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-419; C-R, P-367.

A ri—The Heart of a Child (Seven Reels). Vol. 44; P-419; C-R, P-367.

October—11—Billions (Six Reels).

G. E. SHURTELF, INC. PROD.

April—Dying Daylight (Mitchell Lewis—Six Reels). Vol. 44; P-1116.

August—23—The Mutiny of the Elsinore (All Star—Six Reels).

November—22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

March—The Very Idea (Six Reels). Vol. 44; P-1228; C-R, P-1787.

April—Nothing But Lies (Six Reels). Vol. 44; P-1228; C-R, P-1787.

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.
Current Film Release Dates

Theatre List

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THE MOVING PICTURE WORLD

July 3, 1920

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BIG V COMEDIES

(Two Reels.)

Throbs and Thrills (Montgomery and Rock).

Pals and Pugs (Jimmy Aubrey).

A Parcel Post Hound (Harry Aubrey).

He Laughs Last (Jimmy Aubrey).

O. HENRY FEATURES

The Passing of Black Ezeel (Joe Ryan).

The Texan (Star).

The Other Man's Wife (Junior Special).

UNIVERSAL FILM MFG. CO.

Releases for Week of May 3.

No. 7 of the Moon Riders (The Monstrosity). No. 1 of the Vanishing Dangler (The Scarlet Confession).

Three Palms of Stockings (Harry Keaton—One Reel).

Two from Texas (J. Farrel McDonald—Two Reels).

New Screen Magazine No. 69.

Releases for Week of June 14.

A Tokio Siren (Tsuru Aoki). No. 8 of the Tiger Riders (At the Rope's End).

No. 2 of the Vanishing Dangler (The Night of Terror).

New Screen Magazine No. 70.

Releases for Week of June 21.

Allan Jones Dod (Edith Roberts). No. 9 of the Moonriders (The Triple Menace).

The Last Night of the Lulu (Oscar Kohler—One Reel).

A He Man Vamp (Zip Monty and Connie Henrick). The Fightin' Terror (Hobson Gibson—Two Reels (Western). International News Nos. 23 and 24 (Shipped May 4 and 21).

New Screen Magazine No. 64.

Releases for Week of May 10.

No. 13 of Elmo the Fearless (The Hand on the Panhandle). No. 2 of the Lion Riders (The Masked Marauder).

Two of the Panhandle (Lyons-Moran—One Reel).

A Restaurent Ritual (Lyn Cole-Celeste Zimlick—One Reel).

Wolf Tracks (Hoot Gibson-Thelma Percey—Two Reels).

International News Nos. 23 and 24 (Shipped May 4 and 21).

New Screen Magazine No. 66.

Releases for Week of May 17.

The Girl in No. 29 (Frank Mayo).

No. 15 of Elmo the Fearless (The Burning Fuse).

No. 4 of the Lion Riders (Vultures of the Hill). Too Many Burglars (Lyons-Moran—One Reel).

He Loved Like He Lied (William Irving and Consuela Henley—Two Reels).

New Screen Magazine No. 66.

International News Nos. 23 and 24 (Shipped May 4 and 21).

Releases for Week of May 24.

The Path She Chose (Anna Cornell). No. 16 of the Lion Riders (The House of Intrigue).

No. 5 of the Lion Riders (The Death Trap). Caught in the End (Lyons-Moran—One Reel).

The Tale of the Dog (Brownie-Century Dog—Two Reels). Bought and Fought For (Mort Hunson and Magda Lane-Western—Two Reels).

New Screen Magazine No. 67.

International News Nos. 23 and 24 (Shipped May 4 and 21).

Releases for Week of May 31.

Everything's News (Lyons-Moran—Five Reels). No. 17 of Elmo the Fearless (The Trap).

No. 6 of the Lion Riders (The Caves of Mystery).

His Friend's Tip (Lyons-Moran—One Reel).

An Artist's Muddle (Harry Mann and Lillian Byrom—Two Reels). Bought and Fought For (Mort Hunson and Magda Lane-Western—Two Reels).

New Screen Magazine No. 68.

International News Nos. 31 and 32 (Shipped June 1 and 4).

Releases for Week of June 7.

No. 7 of Elmo the Fearless (The Fatal Letter)."
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- **L. J. SELZNICK ENTERPRISES**


- **MISCELLANEOUS RELEASES**


**EQUITY PICTURES.** The Forum Man Wakes (Clara Kimball Young). Vol. 43; P-1231; Ex. 1800; C-R, 589. For the Soul of Rafael (Clara Kimball Young). Vol. 43; P-932. CAPITAL FILM COMPANY. (Two Reels Each.) Escaped Con (Special). The Square Gambler. DEMOCRACIES AND PROTOPLAY COMPANY. Democracy. SPECIAL PICTURES CORPORATION. Comedians—Two Reels Each. Uneasy Feet. Vol. 43; P-2176.

**EDUCATIONAL FILMS CORP.**


**STATE RIGHT RELEASES**


- GREAT PICTURES INCORPORATED. $1,000,000 Reward (Lillian Walker—Serial). Place to Face (Marguerite Marsh). NATIONAL FILM CORPORATION. The Confession (Henry Walthall). Vol. 44; P-1341. SMALL HALL ROOM BOYS COMEDIES. April 6—This Way Out. April 18—Four of a Kind.


In Justice to Great Falls

The Great Falls, Montana, men are just looking to the future, as one would expect from a people who have accomplished so much in the past.

They take their credit and mine on account of the first article in June 13 issue. They take their task for not accountability, but rather for remitting four cents, stamps, and we will send Canadian copy of department reply as soon as written.

For speed, the local did not receive the first two letters friend Ellis, of Harlem, Montana, says he wrote to them. They are at hand and last one, however, to which they promptly replied, giving the desired information.

Gentlemen, we stand convicted. We have poured from a thousand of ashes on our head and are contemplating arraying our form in sackcloth, but mebb neglect not, for it looks mighty scratchy.

We Did Wrong

In theory we did quite wrong, as Great Falls says. In practice we did not, for nowadays it is so usual for letters to go astray that when two are written to the right address we have every right to assume they, or at least one of them, reached their destination. The Great Falls postal failure is the exception. And most certainly Ellis would not have any possible reason for writing as he did unless he really had done as he said he had. And there you are.

We are sorry the Great Falls local was given work. We are glad, however, that after all gentlemen, the sermon was needed of some other locals, who possibly benefited, and if we can make the great hundred of times a year for the benefit of others, as we most certainly are, surely you boys can stand it once. So lay aside your scaling knives, and accept our humble apologies, and let's be friends again.

The Passing of President Shay

Charles Shay has resigned from the presidency of the I. A. That much is an accomplished fact and a matter of history. The I. A. has done the right thing by recognizing Shay's resignation. Shay is not a physical improvement to enable him to continue.

There are a few individuals in the organization who feel disgruntled because of what they are pleased to term the "large gift" made to Shay. Thanks be, however, they are, we believe, few. For their benefit let us point out the fact that the gift really was not small. It is, we believe, something on less one thousand dollars for the entire membership.

Looking back over the past, remembering what the organization was and what the conditions of labor were when Shay took the helm, particularly for the stage temperament of the time, it is surprising when the projectionists have also been greatly benefited, is there a man in all the I. A. who will begrudge him a dollar? If there is, for heaven's sake let him stand forth, that we may examine him and see what manner of man he is!

Rather should it be two dollars for each of us, for it is not at all unlikely, as we understand the matter, that Charlie Shay will do no more active work for a long while to come, and in these days of the gay roister, while ten thousand dollars may look big, it does not last very long.

Need More of Shay's Kind

We have differed with some few of Shay's policies, true, but we nevertheless admire the man for what he is, an able, energetic, honest labor leader. We need more of his kind.

Of his successor we know little, except that he has Shay's indorsement, which goes a long way with us.

This department cordially offers to the new administrator the same support we have shown Shay at any time give. In the past we have tried always to aid the I. A., and have in our files correspondence from the general office, proving that our efforts have by no means been in vain. We might remark, however, that up to this date we have yet to receive even the very slightest evidence of a desire to further our organizations. No doubt this is unintentional, but one cannot help but notice such things as years go by.

But we are sure Shay is known, and will continue to do our duty as we see it, even though those who accept our aid and even, upon occasion, ask it, forget to say thank you.

We would suggest to all our friends that they give to the new president every assistance in their power. He follows in the footsteps of one of the most able men in the labor movement, and the road he must travel will be no boulevard. Without help from the cooperators he enters it will be very hard, hilly and rough, with slippery, skiddy places, deep ruts and stretches of boggy mud. But with hearty cooperation with cons all he will be able to carry on the work that Charles Shay has pushed so far along the road to success. Therefore hory, the hammer, buy you a horn and BOOST.

Serious Error

From Oklahoma comes the following brief, but expressive letter:

I am having trouble with carbons and need some dope, so please send me a hand book at once.

And there you are! Orders a handbook ONLY when he gets stuck. Never occurs to him that an ounce of prevention may be worth several pounds of cure. He regards books of instruction merely as a help when in trouble, which is exactly what their real purpose. The intent of the handbook is to supply real information and education in the profession of projection. The man who sticks to actual trouble gets the least possible good out of it.

Months in Minutes

Then, too, the man who grabs a handbook when in trouble is attempting to grasp knowledge which should have required months of careful study, in just a few moments. The result is that while he may discover the remedy for the particular thing which bothers him at the time, he acquires no real knowledge of the why and wherefore of things, and it is a broad knowledge of the whys and wherefores which makes him a really efficient man.

Study your handbook, gentlemen. Do not be content with knowing, for instance, all about a larger carbon will stop it, because under some conditions while a larger carbon will stop needing, it would NOT be the right sized in trucks. Although reasonable various causes of needing, and know exactly the relation of needing to the current strength you can use on a given size carbon efficiently. And the same thing is true of all other things. Don't be content with a smattering of knowledge—be content with nothing less than complete, accurate information on all points of your profession.

Mazda Dope

Ralph L. Hadden, Newark, New Jersey, has the following comments to make on Mazda light for projection.

Read with considerable interest the various comments on Mazda equipment appearing in the Projection Department, and would like to add a few to our experience.

I have three outfits equipped with 900 watt Mazda lamps, using A.C. through choke coil transformers. These equipments, we believe, are better equipped than the average stationary machines in the theatres, as they are used for road work and are transmittable. In all these cases the care is used in packing the lamps are subjected to considerable vibration, and although the equipments are over six months old, we have yet to replace a lamp. At the present time the glass in one of the lamps is just starting.
Westinghouse Mercury Rectifiers
For Moving Picture Projections—

Better Projection at Less Cost—

The cost of operating one or two arc lamps for projection purposes in moving picture theatres amounts to considerable during a year.

Because apparatus must be introduced to convert alternating to direct current this expense is materially increased. Can this power consumption be eliminated, or can it be reduced to a minimum?

Westinghouse Cooper-Hewitt Mercury Rectifiers represent the answer to this question.

For moving picture theatres having only one or two arc lamps, these outfits have proved very successful. They cost less and operate for less. Their noiseless operation and light weight permit their installation in the projection room.

Send for a copy of our leaflet on Westinghouse Cooper-Hewitt Mercury Rectifiers.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

Sales Offices in All Large American Cities.
to discolor. We are very careful, however, to start the lamps on low amperage until they are warmed up.

We have put these machines up against some pretty stiff propositions and have yet to have trouble. The greatest distance we have projected has been 95 feet and we got good results.

The two faults with the Mazda equipment which we have discovered so far are (first) the inability of the light to penetrate tinted titles and (second) the spot is much hotter than an arc and will start a blaze on any bits of film which fly off. Also running a full show on one machine, as we do, the aperture is so hot that the film buckles up when threading a new reel, otherwise we have no complaints, and are in fact enthusiastic over the Mazda equipment.

The First Time.

This is the first time we remember any one having occasion to use the Mazda spot was hotter than the arc spot, nor can we see how this can be. The inability of the Mazda to penetrate heavy tinting is well recognized by everyone familiar with the business of projection, so that now so many Mazda projectors are in theatres. This latter is especially true in view of the fact that heavy tinting appeals to comparatively few, and usually defeats the very object it is intended to accomplish, the latter because of the wider range of projection light intensities.

The record of your lamps is remarkable, friend Hadden, especially if you have used them for a long number of projection hours. It may be emphasized, however, that Mazda lamp life is very largely dependent on careful handling and non-overload. Let us hear from some more of you Mazda users.

An Adjustable Revolving Shutter

Mark Isaacs, projectionist, Steinway Theatre, Astoria, Long Island, presents diagrammatic plans for an adjustable shutter which has been improved on the Mazda spot. The study of the optics of the projector which has led to the discovery of the correct optical train line-up, as exemplified by the lens charts, has been one of the greatest aids we yet had toward perfect projection. An aid in making practical application of the lens charts I offer, for your approval, plans for an adjustable revolving shutter.

An examination of the accompanying diagram will show that the proposed design consists of an outer metal ring, a center disc and adjustable blades made in two parts. This plan may be utilized for either two or three wing shutters.

Manufacturer Can Adjust.

With such a shutter, given the length of throw, size of picture and screen surface, the manufacturer can determine, before the projector leaves the factory, exactly what optical train is required, the correct width of shutter blades and the correct distance of revolving shutter from aperture, instead of the present hap-hazard method, which would make each projector installation an installation especially designed for that particular house.

As for the projectionist who wishes to use this shutter, all that is necessary is to set it at the plain of the aerial image, make sure there is no travel ghost. Then having slightly loosened the bolts which hold blades to the rings, adjust blades until he obtains the desired result.

At the central point, or line A.A., there should be studs to hold blades in position, and at proper distance therefrom, B.B should be bolts to allow for adjustment by means of slots in blades.

Admit the Desirability.

We have had the matter of an adjustable revolving shutter with the various projector manufacturers many times. They all admit the desirability and mechanical practicability of such a shutter, but voice the following objection, in which there is much justice. Say they: "If we put out an adjustable shutter it will work fine where there is a projectionist capable of making proper, intelligent adjustment thereof. But unfortunately, while it is true there are now many competent men in charge of projection, it is also true that a very large proportion still lack the knowledge necessary to successfully adjust such a shutter, and when they fail, they fail the blame would not be placed on their lack of knowledge, where it rightly belongs, but on the projector itself. As a result we would quickly be flooded with complaints and trouble."

All of which is so very true that we concluded we had no right to create a demand for an adjustable revolving shutter as a part of the projector standard equipment. The manufacturers are all quite willing to add such a shutter, in even simpler form than that proposed by Brother Isaacs, when the projectionist as a whole are able to handle it intelligently.

Isaacs is in error, however, in supposing that the projector manufacturer could fit the optical train and revolving shutter to the local condition before it leaves the factory, because projectors are practically never sold directly to the theatre from the factory. They are sold to dealers, who in turn sell them to the theatre.

Why Not?

But we see no earthly reason why the dealer should not be required by the manufacturer to fit himself to properly install their product, and to wherever possible make the installation, and in any event ascertain the throw, size of picture, etc., and equip the projectors with an optical train and shutter which will be correct for the local conditions. True this latter may be deemed a duty of the projectionist, but the projector manufacturer very well knows that unless it is done the projector will not deliver the best possible results, and that unless it is done by the seller it will probably not be done at all.

We hold that every dealer ought to have an installation man in his employ who has thoroughly demonstrated his ability to fit a projector properly on optical condition. The knowledge is available and lens charts now accompany every Power's and Simplex projector when they leave the factory. An adjustable revolving shutter would then be properly a part of the projector equipment.

As to friend Isaacs' shutter, it is all right, and any projectionist can make one for himself, being very careful, however, to get it properly balanced.

Questions Wanted

A young man in Massachusetts, who seems to be a ray rare find, writes more than ordinary common sense, arises to remark:

Brother Richardson—Although I have never been interested in the moving picture business, I have nevertheless been its constant reader for the past year. Am now assistant projectionist at one of the leading theatres in Northampton, with full-fledged desire to one day become a projectionist. I have studied from the Handbook, the department and every other source of real knowledge. I have been able to acquire knowledge, but I cannot lay my hands on. Have two years more to work before I can apply for license, making a total of three years. I want to lay my hands on the whole. The law does not require that, but I thought it the best way.

What He Wants.

So much for myself. Now, what I want is a continuation of the question. You have been publishing in the department, extended, if possible, to cover the entire ground of projection. You said you wanted to hear from locals on the subject. Well, I am not a "local," but just the same I felt I must voice my views. I was glad to see how you put such a question to the people. I have very greatly interested in the profession.

Of course, a large number of requests from individuals must be the same as a few requests from locals, which latter we have not, for the Duluth union, as yet had. This department is here for the good of projection and projectionists. It is, in fact, YOURS. We try to run it so that the greatest good will be done to and for the greatest number. We sometimes ask you to express your views, with which requests you do not always pay us the courtesy of complying. This is one of the times.

If you are not interested in the questions, why should we clutter up the department with them? And if you are not interested in the questions, why, you cannot be wriggling your ears with anxiety over the matter, we think. Hence we remark to ourselves, in the privacy of our den, "Umph, they can
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Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

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THE MOVING PICTURE WORLD

Generator Connections
Fred C. Shivers, projectionist, Lexington, Neb., is in difficulty, concerning which he writes:

Am coming to you for another bunch of the excellent information you seem to have on tap. Have a 29-42 Hallberg motor generator, which I am using to supply two projection arcs, "stealing" the arc at change-over. Have some trouble in making my second arc.

When we installed the machine there were two wires connected on the other side of the field wires, which were not connected to anything. We tried the arc, but were unable to get anything. After a time we, in an experiment, connected these two wires together—shorted them—whereupon we got an arc.

What Is It?

Now, what I want to know is, is it a series wound generator, and if not, then what in thunder are those two wires for? If you can give me a simple wiring diagram for two arcs for this machine I will be greatly obliged.

Another thing: with a shunt ammeter does the resistance hook into the positive line or into the field circuit? One party tells me one way and another says the opposite. Which is right?

In lining up my optical system, which is correct for a five-inch objective, when one is using a six-inch D.C. If you will send a simple wiring diagram I will pay your price, no matter what it is.

For explanation in this department there is no charge. Here is your diagram:

In order to make sure you have the absolutely correct resistance hook into the positive line or into the field circuit? One party tells me one way and another says the opposite. Which is right?

For explanation in this department there is no charge. Here is your diagram:

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Resistance will operate to cause the second arc to establish itself almost instantly.

For His Machine.

For the machine Lexington, Neb., has it is recommended that be use ¾-inch Holdark, or 5½-inch Silvertip lamp, and a ¾-inch cored upper of any good make. In no case should the lower be of larger diameter than above specified, though the upper may, in case of necessity, be as large as ¾ inch, though the ¾ is recommended.

I might add that the connecting of the two wires has the effect of clamping the armature of the generator. If you follow the instructions given by Mr. Hallberg you will, I think, experience no further difficulty. The generator armature must rotate counter clockwise as you face the D C end of the machine. For optical lineup we would recommend that you get a lens chart. For 15 amperes D C use two or flaps convex condensers, spaced not to exceed 1/16 inch between their tips, with 19,7, inches from center of condenser combination to film.

New Non-Rewind Reel Soon

We are in receipt of a letter from the Ever Ready Sales Company, Denver, Col., in which occurs the following:

"Just as soon as we can get one set completed you are going to see, the reel in practical operation, and you are going to be very much surprised at the way they handle the film. We have succeeded in eliminating all friction from center and side and fully expect starting to make the final patterns within the next fifty days—maybe considerably sooner."

This reel is the one of which we told you a few weeks ago. It certainly does look like the real goods, and if it is, then winding will not be a forgotten "art."

Well, we will see what we will see, meanwhile living in hope, for the possibility of so great a jump ahead in such a very simple way seems almost too good to be true.

Send on the sample so that we may see how it stands up in operation.
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The How and Why of Theatre Uniforms
As Told by Representative Exhibitors

FROM time to time we receive inquiries from exhibitors and house managers regarding the advisability in having uniforms in their equipment. And the inquirers seek information as to the best methods of financing the expenditure—whether the whole or a portion of the wardrobe cost, the best methods of cleaning and repairing and what fabrics and colors are best adapted to summer and winter wear.

Frequently the question arises as to just how small a house would be justified in uniforming its ushers and other attendants. Also what method of purchase and size selection would reduce to a minimum the chances of the house being left with misfits in its wardrobe as old employees resigned and were replaced.

This is the first of a series of articles embodying the actual experience of many representative houses with the uniform problem, the practical advice offered by exhibitors and managers to those about to bring their houses up to the minute in this important item of equipment.

It certainly looks good for the uniform advocates.

As Louisville Sees It.

The consensus of opinion among Louisville exhibitors is that any house employing a doorman or usher should use uniforms. There are, however, exceptions who do not agree with this, notably Lee L. Goldberg, secretary of Big Feature Rights Corporation, which operates several theatres in the smaller towns throughout Kentucky. Mr. Goldberg makes his limit according to population and says that a moving picture theatre in a town of less than 25,000 inhabitants not only does not need to use uniforms, but also that they can't afford them. Another exception is Fred J. Dolle, who holds that a house having a seating capacity of less than 500 cannot use uniforms to advantage. Mr. Dolle is manager of the Alamo.

In regard to material, the favorite is dark blue serge. All uniforms in local theatres are dark, either blue, gray or green. Pongee is widely used for summer uniforms, and also palm beach cloth in dark colors. Winter uniforms are usually of serge or similar cloths.

Most of the exhibitors interviewed prefer plain uniforms, but Fred C. Maurer, manager of the Strand, is of the opinion that uniforms must be ornamented in order to distinguish them from civilian clothes in the dim light of the picture theatre.

**House Should Furnish Uniforms.**

The only method employed to keep uniforms clean and in repair in Louisville is to send them to professional cleaning houses periodically. Usually the head usher is in charge of the care of uniforms and held responsible for their condition.

Without a single dissenting opinion, local exhibitors are of the opinion that the house should furnish uniforms. As one expressed it, "it's hard enough to get and keep an usher nowadays without asking him to furnish his own uniform." The general opinion is that employees do not stay in one place long enough to justify requiring them to buy uniforms.

The B. F. Keith Co., in ordering 500 uniforms for its theaters, finds that it would hardly be recognized as a uniform. Dark blue is also good. At the Strand the chief usher is in charge of all uniforms. He sees that the ushers take reasonable care of them, and that they hang them up when they take them off. He has Majestic doormen and when a uniform is in need of cleaning or repairing sends it to our tailor. The house should furnish all uniforms. One cannot reasonably expect ushers to do this.

The Strand uniform is dark gray with wide, black tape stripe along trouser seams and around cuffs and collar of coat. The coat is cut along military lines. On the cap and on the neckband of the coat is "Strand" in gold letters.

**Fred Dolle Says.**

Fred J. Dolle, manager of the Alamo, which has a seating capacity of 1,050, holds the following opinion: "The smaller houses do not need uniforms. A theatre of less than 500 seats cannot use them to advantage. Our uniforms are dark blue for winter and dark green pongee for summer. They are plain. Our suits are cleaned by professional cleaners periodically. The house, undoubtedly, should buy the uniforms worn by employees and keep them in repair. It is impossible to require employees to furnish them. We ordered two each of four different standard sizes and find that they fit the general run of ushers very well."

The Alamo uniform is dark green pongee. The coat is military style, with black tape around cuffs. The cap is lettered "Alamo" in gold thread.

**Dittmar Believes in Uniform.**

L. J. Dittmar, manager of the Majestic, which has a seating capacity of 1,220, said: "Every usher should be in uniform. We use the same kind, summer and winter. The house stands the full cost of uniforms—there is nothing else to do. Our suits are plain. We send them to professional cleaners for repairs."

The Majestic usher's uniform is of army whipcord, dark brown in color. The coat is plain, civilian style. There is no lettering on the uniform. The only feature that is distinctive is the civilian clothes are the color and the cap. The coats of the ushers are military style of the same material, with a black tape stripe along the trouser seam and black cord on the cuff. It has three rows of brass buttons down the breast. These uniforms were made by the same company as the doorman's.

**Serve as Identification.**

The main reason given by exhibitors for the use of uniforms is that they serve as a means of identification and enable persons seeking information or advice to recognize readily the employees of the theatre. This avoids a great deal of confusion and sometimes trouble.

Fred Maurer, speaking of this advantage
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It invites them to your theatre from blocks around. It dispels gloom and emphasizes brightness and prosperity. It suggests live—warm—thrilling pictures. A Federal Sign goes a long way toward filling theatres. You can change the lettering as often as you like. You are paying for an electric sign right now in lost business and empty seats—Let us suggest the right sign for you.

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The first payment brings you the sign. You have 9 months to make the remaining payments. This sign works for you, ceaselessly—glistening in the day and sparkling at night. A few cents a day for electricity runs it. Fill your theatre as others are doing. Mail coupon for full information today. No obligation.

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(M.P.W.T)
of the uniform, cited a case which occurred at the Strand recently. A "roughneck" came in and sat down next to a woman who was with her husband. He began to annoy the woman, but owing to the fact that her husband was an exceptionally strong, quick-tempered man, she hesitated to tell him for fear of creating a disturbance in a public place and attracting unpleasant notoriety.

Seeing an usher in the aisle and recognizing him by his uniform, she called him and told him what the trouble was without either her husband or her annyer knowing what was going on.

The usher immediately called the superintendent, who tapped the masher on the shoulder and told him he wished to speak to him. He conducted the undesirable person to the office, where he told him that theatre would not tolerate such conduct and that the management would be just as well satisfied if he never darkened its doors again.

Add Dignity to the Theatre.

Uniformed employees add dignity to the theatre and give an air of refinement which conduces to a sense of comfort on the part of the patrons. A neatly dressed employe in uniform is a good advertisement for a house. But if uniforms are to be used at all they should be as nearly as possible a good fit for the wearer. An employe in a uniform too small or too large for him makes a ludicrous appearance which detracts from the dignity of the house.

Albany Favors Uniforms.

The proprietors and managers of Albany motion picture theatres are firm advocates of uniformed ushers and house attendants. This was established beyond any question of doubt through interviews with the managements of houses running all the way from the big Harmanus-Bleecker Hall, with a seating capacity of perhaps 2,500 persons, down to the Albany Theatre, which can comfortably handle 700. While some of the managers naturally differ as to the color of the uniform and other minor details, not one could be found who did not believe that the uniform gives tone and distinction to the house and becomes likewise an invaluable adjunct in handling crowds.

Take, for instance, the Leland Theatre, managed by J. J. Hagan, with a seating capacity of 1,500. The house is a downtown theatre, with a 20-cent admission charge for the night shows.

Hagan Goes Into Details.

"I think that a house of even 800 seating capacity can use uniforms to advantage," said Mr. Hagan to a representative of the Moving Picture World. "For winter, I personally prefer a dark blue uniform, but for the summer, as you will notice, we are using a light gray, for the reason that it is cooler looking and cleans easily. I am in favor of uniforms bearing a small amount of ornamentation. We send our uniforms to the cleaners every two weeks or so and pay the entire expense, both in providing the uniforms as well as keeping them in condition.

"It is almost impossible to order uniforms so that they can be made to fit ushers that come and go, some big, some little, for we believe that it is far more essential to get a courteous man or woman to replace an usher who has quit, than to elect one simply because he or she is of about the same weight and height as the one who has deserted his post.

"There is no argument, so far as I can see, against the use of uniforms, unless it is that the house may be too small, but even then there is a manly and courteous attention that is a paying proposition, for one must figure these days in placing his patrons not only to a pure and unadulterated surroundings which go so far in adding to an afternoon or evening's enjoyment."

Suckno Has Uniformed Ushers.

At the Albany Theatre, with a seating capacity of about 700, and managed by Sam Suckno, who also handles the Regent, both houses are uniformly attended. Uniforms, however, were found to be the use of uniforms, although Mr. Suckno explained that he was having a rather hard time to keep his ushers on the payroll, but the uniforms, he explained, were the extremity high wages being paid in the collar factories. At the Albany Theatre, Mr. Suckno employs young women, dressed in black and uniformed to the extent of wearing white collars and cuffs and white aprons, an attractive outfit. Mr. Suckno explained that the uniforms for the ushers in a house of 700, that he believed that a theatre, even as small as the Albany, could well afford to adopt some sort of a uniform.

Blue and Gray for Elliott.

The Clinton Square Theatre, managed by Fred Elliott, seating 750, and Albany, a downtown, employs young women dressed in dark uniforms, changing to a light colored garment for the summer. This house charges 25 cents admission and the tax for the night shows, Mr. Elliott, a firm advocate of the uniforms, says that dark blue is best for nine months out of the year and a little bit of gray in the summer. He volunteered the information that with a larger house he would use a man in a Tuxedo suit at the door.

Uniforms Create Respect, Says Hill.

At Harmanus-Bleecker Hall, one of the Proctor chain, and managed by Uly Hill, girl ushers are employed, appearing in light gray Palm Beach suits on June 14. Mr. Hill is a firm believer in uniforms, says that it is easy for the patron to pick out the usher or house attendant if in uniform, and that a uniformed usher commands greater respect, particularly if the crowd is made up of women. He is in favor of dark uniforms for the winter, slightly brayed with and a collar.

The house meets all the uniform expense. At told, there are probably a dozen motion picture houses in Albany, big, little and intermediate, but almost without exception the managers of these theatres express themselves as favorable to uniforms, even in houses where uniforms were not being used, although the proprietors were free in condemning them. The patron is added tone and distinction at a small initial outlay.

No House Too Small, Says Franklin.

Buffalo exhibitors are agreed that no house is too small to use uniforms to advantage. They declare that the uniform adds distinctiveness to a theatre. House owners should also pay for the complete cost of the uniform, they say, and the consensus of opinion is that the only arguments on the uniform question are all on the favorable side.

"No house is too small to use uniforms," said Harold B. Franklin, managing director of Shea's Hippodrome. "Uniforms not only tend to give distinction to the theatre, but they also are a necessity because they immediately distinguish the employe from the patron. The color and fabric of the uniform to be used depends in large measure on the color scheme of the house. At no time should uniforms clash with the
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THE MOVING PICTURE WORLD

July 3, 1920

other fittings of the theatre, they should merge with the whole atmosphere of the interior.

That Shea's Hippodrome the girls wear a combination gray and white linen dress, with white collars and cuffs, shoes and stockings. The boys wear a bright blue, white and gray suit of military style, and in summer the white trousers are used. Plain uniforms are always the most attractive. At Shea's Hippodrome the ushers are instructed by the mistress to keep the uniforms in constant cleanliness and repair.

THEATRE SHOULD PAY COST.

"By all means the theatre should pay the complete cost of the uniform. There is really only one uniform, the uniform that will not have a minimum of misfits and have the ushers always look their best. Why tell ushers to pay for uniforms for the next day, and buy uniforms for those who take the vacant places. We try to keep our usher staff intact by paying good salaries, providing comfortable rooms and an exercise space on the roof of the theatre. The uniforms worn by our boy ushers are made by New York concern and a dressmaker designs those for the girls. We employ girls on the ground floor and boys in the balcony. There are really no arguments against the uniforms. Every up-to-date house should use them."

MOSHER HAS NOVEL PLAN.

Ira M. Mosher, of the Palace Theatre, has a novel plan for providing uniforms for his girl ushers. One of the girls employed to this plan is an expert with the needle and thread, and also has some knowledge of dressmaking. She makes all the uniforms for the girls and keeps them in repair.

"I believe that every theatre, no matter what the size, should use uniforms," said Mr. Mosher. "A blue serge material is the best for winter, and a blue linen with white trimmings is excellent for summer use. The planer of the uniform is better.

"At the Palace we use a plain light blue uniform with white collars, cuffs and pockets. One of the members of the usher staff who is unusually adept with the needle and thread and has some knowledge of dressmaking, designs the dresses for our girls. A mistake in the repair of the uniform is as necessary to the house as any other equipment. No one would think of using bellhops in hotels without uniforms, no one would know how to look for service in the exact situation in the theatre. Patrons look to the uniformed man for service. Uniforms without uniform impair the service and this is detrimental to the morale of the theatre."

Even the Small Towns

Appreciate the Simplex

A N analysis of the Simplex sales report shows that while an astonishing number of large theatres in the leading cities throughout the country are being equipped with this popular projector, the Simplex distributors are placing their machines in a great many smaller towns, many of them with a population of less than 700 inhabitants. A report received from the Yale Theatre Supply Company, located in the Film Building, Seventeenth and Main streets, Kansas City, Mo., contains a number of striking examples of the work of Simplex distributors everywhere in the smaller cities and towns.

While the average manufacturer invariably points with pride to the "big town" installations, the Simplex folk call attention to the expansion of their machines by the smaller towns, exhibited not only in the following report of the Yale Company's installations, with the population of each town appearing on the card index at the Simplex factory: Electric Theatre, Skiatook, Okla., population 1,200, owner, A. D. Leach; Ada, Okla., population 1,000; Palace Theatre, Atoka, Okla., population 600; De Luxe Theatre, St. John, Kan., population 1,400; S. W. Kenzie, De Kalb, Ill., population 500; Waywag Theatre, Altus, Okla., population 4,000; Gold King Theatre, Altus, Okla., population 4,000; Electra Theatre, Hominy, Okla., population 500; Sunflower Theatre, Pendleton, Wash.
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is easy to remedy with this book full of crowd-pulling ad-
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NOW READY—the New Mite Ultrastrong P-1.8 lens for motion picture cameras; price in barrel, $75. Quotations for mounting on any camera on request. Send your orders in now. BASS CAMER COMPANY, Charles Bass, Pres., 100 North Dearborn St., Chicago, Ill.


ORIGINAL Carl Zeiss Tessar’s 2 and 3 inch F-1.8 for sale; slightly used: $30.00 apiece. Call or write to Harry Davis, care Capitol Theatre, New York City.

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WANTED TO BUY—Junk moving picture film. Write for particulars to E. Buckow, Maple St., West Fort Lee, New Jersey.

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5 KILOWATT, 110 volt generator; new motor driven 6A; 6 horse kerosene engine, new; 10 horse gasoline. Sell or trade for chairs or 4 or 8 kilowatt, 60 volt gasoline unit. Rustic Theatre, South West City, Mo.

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SIXTY CYCLE DOUBLE SEVENTY AMPERE OUT-
PUT, LESS PANEL BOARD; BARGAIN, $350. WE ARE REPLACING SAME WITH A LARGER MA-
CHINE, HOWELLS CINE EQUIPMENT COM-
PANY, 729 Seventh Ave., New York City.

FOR SALE—Halberg Economizer, 110 volts, 60 cycle, $40. Two motor attachments for Powers’ machine, $0 each. Gem Theatre, Randolph, N. Y.
Williams, Brown & Earle
Are Having a Good Season

WILLIAMS, BROWN & EARLE, 918 Chestnut street, Philadelphia, state that they are experiencing exceptionally good business and that the rush has continued later into the year than usual. Their business has been largely in the educational field with churches, schools and community centers.

This concern prides itself upon its enormous stock of lantern slides—over 9,000—two complete catalogues descriptive of same. It reports increased demand for its fireproof rewinder, due to the requirements of many states and the account of the reduction of insurance rates when a fireproof rewinder is used. The Williams, Brown & Earle rewinder has been approved by the National Board of Fire Underwriters, and with it rewinding is impossible unless the magazine doors are closed.

Condenser Lenses in Demand.

Condenser lenses, especially in Meniscus and Biconvex, have been greatly in demand. Screens, also, have been selling well and the concern has for the last fifteen years been manufacturing one of its own.

Quite recently it has installed a Powers 6B Excellent motor drive equipment at the Paradise Proctor, Abbotstown, Pa., while a Powers 6A motor drive equipment has been furnished to the United States Air Service and another Powers 6A to the Harrisburg High School for educational use.

Hollis, Smith, Morton Co.
Are Doing Well, Thank You

HOLLIS, SMITH, MORTON CO., INC., Twelfth and Liberty streets, Pittsburgh, Pa., Simplex distributors, have been enjoying good business since the first of the current year.

Among their recent sales, the following may be mentioned: two Simplex machines, with S type lamphouse, complete with 220 volt D. C. current, 50 Amp. rheostat, was made to Spang Chalfant Company for a new 1,500-seat house at Etna, Pa.

Two other Simplexes with motor drive were sold to the Rowland & Clark interests for installation in the Arsenal Theatre, Butler street, Pittsburgh. For the same parties for the Strand Theatre, Pittsburgh, an Atlas Crystal Bead Screen was installed.

Hollis, Smith, Morton Company, Inc., have just fitted out the Strand Theatre at McKees Rocks, Pa., M. B. Engelberg, proprietor, with two Simplex projectors, a Hertner 50-50 three-phase, transverter, and a complete line of Stanley frames, wall cases and photoframes.

The house contains 600 seats and is managed by M. F. Myers. It was opened Saturday, June 12.

Peerless Supply Company
Keeps Right on Supplying

THE Peerless Supply Company, 403 Ohio Building, Toledo, Ohio, reports some interesting installations. The company has just supplied the 1,000 seat Pantheon Theatre with a Simplex Projector.

Another Simplex with complete equipment, also frames, scenery, etc., has been furnished to the 1,350 seat Ohio Theatre, now being built by the La Grange Movie Company at an expenditure of $20,000.

Two other Simplexes have been furnished, one to the Melvin and the other to the Downtown Theatre at Toledo, Ohio. All these projectors were motor driven with Type S equipment.

Carrell Outfits Majestic

A Powers equipment has been installed in the New Majestic Theatre, of Taylorsville, by the Carrell Film & Supply Company of Louisville, who are more than satisfied with the business outlook.

PICTURE THEATRE ARCHITECTS

These men can design a good house. Let them plan yours.

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<th>BOSTON MOTION PICTURE SUPPLY CO.</th>
<th>MASSACHUSETTS</th>
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<td>69 Church Street, Boston, Mass.</td>
<td>RHODE ISLAND</td>
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<th>BECK PHOTOPLAY SUPPLY CO.</th>
<th>NORTHERN CALIFORNIA</th>
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<td>95 Golden Gate Ave., San Francisco, Cal.</td>
<td>WESTERN NEVADA</td>
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<td>842-44 South Oliva St.</td>
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<td>820 Broadway, Cincinnati, Ohio</td>
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<th>EXHIBITORS SUPPLY CO.</th>
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<tr>
<td>1816 Main St., Dallas, Tex.</td>
<td>4 Clinton Ave., Albany, N. Y.</td>
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<th>AUBURN THEATRE SUPPLY CO.</th>
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<th>BECKER THEATRE SUPPLY CO.</th>
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<th>SEATTLE STAGE LIGHTING CO.</th>
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<td>21 Madison Brock St., Seattle, WA.</td>
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<tr>
<th>LEWIS M. SWAAB</th>
<th>WASHINGTON and OREGON</th>
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<tr>
<td>1327 Vine St., Philadelphia, PA.</td>
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<th>THE ARGUS ENTERPRISES, INC.</th>
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<th>THE ARGUS ENTERPRISES, INC.</th>
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<th>TECO PRODUCTS MFG. CO.</th>
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<th>WEBSTER ELECTRIC COMPANY</th>
<th>MARYLAND and VIRGINIA</th>
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<td>719 5th St., N.W., Washington, D. C.</td>
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<th>YALE THEATRE SUPPLY CO.</th>
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Your theatre is insured in every other way — Why not insure your projection? use a Simplex
Power’s is now in Moore’s Rialto

No. 2—Tom Moore Has Stopped Experimenting

I have, as you know, been using your machines for the past 15 years, during which time I have, of course, tried about every machine manufactured, with the result that

I HAVE ALWAYS HAD TO REPLACE SUCH OTHER MAKES WITH POWERS TO BE SURE I HAD THE BEST.

I am taking no chances of further experimenting—hence the above order.

Tom Moore
It has more laughs than there are Smiths in the phone book.

PARLOR-BEDROOM AND BATH
With an ALL-STAR CAST

Scenarioized by JUNE MATHIS and A.P. YOUNGER.
Directed by EDWARD DILLON.

Published by Chalmers Publishing Company, 516 Fifth Avenue, New York
Genuine or Imitation—Which?

If actual value is not taken into account there is little apparent difference between sterling silver and silver plate. Because of their apparent similarity every genuine article is stamped "Sterling." Such is the law.

Unfortunately there is no law to protect the RITCHEY poster from its imitations. Many mediocre posters, unmarked by their makers, are foisted off upon exhibitors as genuine RITCHEY posters. The RITCHEY LITHO. CORP. and the exhibitor are the mutual victims!

Of course the exhibitor can always tell the difference after he counts the box-office receipts. But then it's too late! The one immediate way to identify a poster is by the lithographic trade mark upon it. It should appear upon every poster that he uses.

An anonymous poster may be as harmful as an anonymous letter. A wise man will ignore the anonymous letter. A wise exhibitor should oppose anonymous posters. Though they do not constitute an attack upon his character—they do constitute a very definite attack upon his pocket book.

He should protest against their use.

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

PHONE, CHELSEA 8388
The dusk is a-thrill with pleasure
and the whole world sails in view

The world of romance is
Tory tonight—today.
There’s a party in the
flying at a fifty-thousand-dollar
apartment on Fifth Avenue.
Great dancing—
and a lovely yacht call-
ing, the southern sea with
wealth, beauty (and maybe
wealthy) voyagers. Play-shows
with Paramount and
watch the Main of events
untold.
There’s a star on the dark
and a clip or hook in the
wind at western plains

Paramount
Pictures

and that Means
Your Theatre ---
If You Choose.

Here’s an ad for a theatre. It tells several mil-
lions of people to go to that theatre. It tells
them why.

And they’ll go!

To whose theatre? Well, that’s up to you. To
yours, if you tell them

We show Paramount Pictures
The wife—beautiful, young, charming.
The husband—old, rich, jealous—

Then the tongues of scandal began to wag—and did not stop till a real love was destroyed and a woman's honor was torn away.

The famous stage play acted by an all-star cast including Montagu Love, Pedro de Cordoba, Gaston Glass, and Charles Gerard.
"Homer Comes Home"

Homer's Come Home--a Millionaire!

WHAT? Homer? That poor durn fool? Don't believe it!

But the whole town--the folks that laughed and said he'd never amount to beans--all turned out to cheer when Homer came home.

Then--when he was making a speech and selling stock in a new corporation, came the wire from New York:

"He's a fake. He's only one of our clerks."

Was Homer a fake? Not on your life! See it and you'll know why. Lots of real Ray comedy and real human sympathy.

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Space can be contracted for at

Universal City, California

An entire city dedicated to the production of motion pictures, housing in one plant the most complete all-around equipment necessary for the production of perfect photoplays.

Area—nearly 500 Acres of land, situated between the Hollywood and the Sierra Madre Mountains, with a splendid variety of beautiful natural scenery, lake, mountains and plains.

Six covered stages over 1,000 feet long and 50 to 100 feet wide, the greatest covered stage area of any studio in the world.

Complete electrical equipment securing every modern effect.

Large stocks of furniture, wardrobe, and props, at the disposal of tenants.

Permanent streets of New York, Arizona, Mexico, Paris, Constantinople, Tokio, Canada, Spain, and Colonial Style.

A regular theatre with fully equipped stage.

Los Angeles Examiner on June the 17th had the following notice:

Maurice Tourneur, the Big Six Producer, denies the rumor that he will erect a costly Hollywood studio. "Why build," he says, "when I have a complete studio at my disposal? I will make my pictures at Universal City, where everything is handy. If I need extras, they are there. If I want carpenters for an hour, they are on hand. The same with everything else."

Our studio is constantly used by the largest producers. During the last year the following have used and are still using our facilities:

Maurice Tourneur
Paramount-Lasky
Goldwyn
Vitagraph
Metro
Ascher Enterprises
Edgar Lewis

Kosnik
James Oliver Curwood
Samuelson Co., Ltd., England
Fox Studio
Robert Brunton
Katherine McDonald
J. D. Hampton

B. B. Hampton
Haworth Picture Corp.
Christie Comedies
Ben Wilson Productions
McCarthy Productions
Numa Picture Corp.

Space and equipment can be contracted for at surprisingly low figures. For information please communicate with Mr. Sigmund Moos, Manager Leasing Department at Universal City, California, or Universal Film Mfg. Co., 1600 Broadway, New York City.
The Way "A.P." Will Play the Game

Because we believe the exhibitors as well as the other distributing and sales organizations in the motion picture industry will be interested we quote herewith, in full, our definite instructions to all Associated Producers branch office managers:

"For years the picture business was made a yellow dog business because of the sales methods and ethics of picture employes.

1. We are to sell our pictures on their individual picture and Producer merits.
2. We are not to sell or attempt to sell by innuendo or by attacking other companies' product.
3. We do not want in our employ those whose idea of salesmanship is to attack competing companies' product.
4. Every big, successful picture in the market—no matter who makes and owns it—helps us in maintaining and getting proper rentals for our own big successes.
5. The men who have been engaged for our organization have been analyzed in advance from many angles—and one of the chief angles of analysis has been their capacity for clean, fair salesmanship.

"Associated Producers, Inc., is not affiliated in any way with any other organization. We are and will at all times be free of entanglements and alliances. We can afford any week-end first run the absolute protection of our big productions to keep it free from dictation by any of the elements seeking to obtain a control over the business of exhibiting.

"We are not unfriendly to any of the elements in the industry. Our product is wide open to any clean buyer.

"We will and expect to play on merit and on clean selling theatres owned by the various factors in the market—Marcus Loew houses, Zukor houses, Rowland and Clark houses, William Fox houses, Goldwyn houses and those of the various other organizations.

"The feuds or politics of the industry are none of our business, or our men's business.

"Our business is to sell pictures; to make a reputation for our Associated Producers, for our men, for our organization collectively and—having made a reputation—to hold it and increase it."

THOMAS H. INCE - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
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TREMENDOUS BUSINESS!

MARY PICKFORD
in "SUDS"

From the Charles Frohman Production "Op O' Me Thumb"
By Frederick Fenn and Richard Ryce
Directed by Jack Dillon
Screen Adaptation by Waldemar Young
Photographed by Charles Rosher.

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TELEGRAM

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729 SEVENTH AVE
MARY PICKFORD IN SUDS IS CLEANING UP AT THE NEW GRAND CENTRAL AND WEST END LYRIC TREMENDOUS BUSINESS
SPYROS SKOURAS 605P

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS DWGRIFFITH
HIRAM ABRAMS, PRESIDENT
The fight starts when Doug leaps from a cliff into a tree at the villain—then they fight down through the tree—fall through the roof of a hut—

Fight all over the hut—

Then through the wall and down a mountain side, fighting all the way—

then over a precipice into the rapids—

and over the falls into the river below.
Bumping, wheezing, bouncing about the harem of the ruler of Morovenia in the shape of dozens of enormous women!

The little Princess Kalora was a violet in a garden of peonies. But in the eyes of the Morovenian lounge lizards she didn’t have a chance—and never would until the day when she could boast of at least three chins.

The adorable Mabel Normand plays the irrepressible Princess in this picture made from George Ade’s funniest comedy. It is a splendid box-office bracer for the warm months.
HAYAKAWA in a role especially moulded for his screen ability. A production of class, tension and heart interest. A big star in a big story produced in a big way.

Directed by CHARLES SWICKARD
ALBERT CAPELLANI presents
The Fortune Teller
starring Marjorie Rambeau

THE FORTUNE TELLER, starring Marjorie Rambeau, is a screen triumph. It abounds with thrills, love and honor. It is one of the best pictures I have ever reviewed.

— George Pardy, Exhibitors Trade Review
Yep, I'm on my way

"TORCHY"

First of a monthly comedy series from the stories by SEWELL FORD

BACKED BY THESE SEVEN BOOKS

AND TORCHY STORIES IN LEADING NEWSPAPERS

STARRING

JOHNNY HINES

Produced by Master Films, Inc.

EDUCATIONAL FILMS CORPORATION OF AMERICA
799 Seventh Ave. New York
The Silence of Etta is the only barrier between Bower — the millionaire speculator — and Death.

I do not know that I ever directed a picture that interested me more than "The Silent Barrier". It is a panorama of vivid dramatic contrasts.

William Worthington
Sheldon Lewis heads a remarkable company of players

in "The Silent Barrier"

A Triumph of Love on the Peaks of the Snow Clad Alps

Gladys Hulette, Florence Dixon and Corinne Barker
strike charming notes of sex in "The Silent Barrier"
while Adolph Milar, Fuller Mellish and Joseph Burke
give remarkable characterizations to old men parts.
Donald Cameron plays the American Mining Engineer.

A Fine Picture Play of Winter Scenes for Summer Audiences

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated
Foreign distributor INTER-OCEAN FILM CORP.
INTER-OCEAN FILM CORPORATION

BEGS TO ANNOUNCE THAT IT HAS ACQUIRED

"THE SILENT BARRIER"

The first of the series of
LOUIS TRACY PRODUCTIONS

FOR FOREIGN DISTRIBUTION

PRIVATE SHOWINGS OF THIS SUPER-PRODUCTION TO RESIDENT FOREIGN BUYERS CAN BE MADE BY WRITING AT ONCE TO

INTER-OCEAN FILM
A TRIP TO MARS
The Most Novel and Amazing Picture of the year
Make reservations for territorial rights from
lower Film Corp. 71 west 23rd St. New York NY
As the heroine of this absorbing story,

ALICE JOYCE

proves the age-old truth that the heart of a woman may beat as sadly beneath silks and satins as beneath more humble garb.

A play with great, crashing moments of drama which at no time becomes melodrama—a story of unexpected twistings and turnings which create SUSPENSE—a picture which will add still more prestige to the name of this beautiful star.

ALBERT E. SMITH presents

ALICE JOYCE

in

"THE PREY"

A Vitagraph Special Production

By Joseph Le Brandt

Directed by George L. Sargent

Impatient with his own excesses, following the sudden acquisition of great wealth, the man seeks seclusion on an uninhabited island to work out his own salvation. The Girl, seeking to escape life with a man who has proved loathsome to her, plans to jump from an airplane in which she is riding—but an electrical storm changes her plans. The airplane is wrecked, and crashes on Trumpet Island. The man and the woman meet.

This is only the beginning. The story was judged big enough to spend more than a quarter of a million dollars in producing it, over a period of several months. It will be the big picture of the year.
CORINNE GRIFFITH
in
"THE WHISPER MARKET"

An exciting story of consular service in South America. Strong in drama and intrigue. Corinne Griffith, one of the best gowned screen stars in the world, appears as the wife of an American consul, and to help fatten his lean purse, becomes a silent partner in the shop of a fashionable modiste. Gorgeous gowns by the hundred.

EARLE WILLIAMS
in
"THE PURPLE CIPHER"

A melodramatic story of Chinese tongs in which Earle Williams will score as notable a success as he did in the now famous production of "The Fortune Hunter." He appears as an amateur detective. Replete with surprises, exciting situations and creepy, Oriental mystery.

LARRY SEMON
in
"THE STAGE HAND"

Vitagraph's comedy ace in another one of his inimitable comedies which have laugh-swept the country. He goes backstage in a vaudeville theatre this time, flirts with the "actorines" and is assisted in his fun by dogs, cats, ponies and other animals which will make grown-ups chuckle and the kiddies shout with glee. And a big beauty squad, headed by Lucille Carlisle.
JOAN FILM SALES CO. (INC) presents

The Brilliant International Star

FANNIE WARD

in

"SHE PLAYED AND PAID"

ADAPTED FROM HENRI BERNSTEIN'S
CELEBRATED STAGE SUCCESS "LA RAFALE"

A Clean-up for STATE RIGHT MEN

FANNIE WARD in "SHE PLAYED AND PAID" is one of the surest fire clean-ups ever offered to State Rights Buyers and Independent Exchanges. The title is a whale of a money-getter. The Star possesses as brilliant a reputation and standing as the biggest star in the industry. The author is one of the foremost French dramatists. The posters are sensational. The advertising and accessories are wonderful. Everything is ready for you. No State Rights buyer in the picture game for money can afford to overlook this extraordinary Box Office winner. Write or wire TODAY for terms, territory, prices and complete details. It's the chance of a lifetime. ACT NOW.

JOAN FILM SALES CO., Inc.

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YOUR WAY

The Exhibitor First! That is the Realart policy.

The Exhibitor First! Why dispute over the relative merits of percentages, flat rentals and other means of fixing values? Realart’s way is your way; take your choice.

The Exhibitor First! You have not approved present booking methods, hence Realart forsakes them and offers you a plan, new, novel, and inviting—a plan radically different from all others and one which we predict will be a model for many seasons to come—the sale to individual theatres of the

REALART STAR FRANCHISE

Here at last is a proposition so plain a child can understand it—so uninvolved that it can be announced in twelve simple words: The theatre rights to thirty-six productions, each starring one of six actresses.

The Exhibitor First! A system more equitable than any proposed even in Exhibitors’ conferences—one embodying the best points developed in years of observation and experience—the only really constructive plan advanced in a decade for attaining results fair and equitable to both exhibitor and producer.

The Exhibitor First! Realart will not bother you during 1920-1921 with persistent solicitation on special features. Here, too, it has a definite, fixed-in-advance plan. It will produce, under its own supervision, four, and only four, special features, all to be made by

WILLIAM DESMOND TAYLOR

The Exhibitor First! And with the photoplays of the Realart Star Franchise and the William Desmond Taylor Productions will be frankly conceded your right to a fair profit, to dependable service, to the best stories, to a high grade of production, to adequate accessories and, above all, to a square deal.

For several weeks Realart managers and salesmen have been explaining this plan to the exhibitors of the country. The response has exceeded expectations. Many franchises have been sold and many more will be sold in the next few weeks. Your opportunity is now! It’s first come, first served! The time is limited in which to get your name to the fairest contract ever written in the motion picture business.

REALART PICTURES CORPORATION

469 FIFTH AVENUE, NEW YORK CITY
“SWEET LAVENDER” and “THE LITTLE CLOWN,” both stupendous stage successes—

“BLINDNESS,” a heart interest story that has been read by nearly 2,000,000 women—

Do these sound good to you as titles for the season 1920-1921?

ARTHUR WING PINERO, author of “The Second Mrs. Tanqueray,” “The Gay Lord Quex,” “The Amazons,” “Mid-Channel” and many more stage triumphs—

AVERY HOPWOOD, creator of such dramatic triumphs as “Seven Days,” “Fair and Warmer” and “The Gold Diggers,” now packing them in at the Belasco Theatre—

DANA BURNET, writer of popular stories, one of the most successful young American novelists—

Do these appeal to you as names to bank on in the coming season?

Plays, authors, all—they’re yours, with the productions of that superlatively great actress, the Girl with 40,000 Admirers. And these are only a few of the early pictures planned to add new triumphs to the already long list of achievements of

MARY MILES MINTER

Realart policy is reflected in this announcement for Miss Minter’s coming season. Her successes of the year now ending might have been an incentive to decrease expenditures for stories, direction and production during the next few months.

But that’s not the Realart way. These very successes are Realart’s reasons for building in 1920-1921 on a foundation that is bigger, stronger, broader, than any ever before provided for a motion picture actress!

Miss Minter has taken her place among the greatest screen stars of the times. Her present season has been the most successful of her career and it is Realart’s intention that lack of initiative on its part shall not stand in the way of more Mary Miles Minter mighty box office triumphs in the season to come.

In a Group of Big Photoplays Available to All Holders of the Realart Star Franchise
IT takes more than promises to make pictures profitable to you. And so Realart gets down to brass tacks in the matter of its plans for Alice Brady’s 1920-1921 season.

How does "THE NEW YORK IDEA" by Langdon Mitchell strike you for a starter? Whale of a title, isn’t it?

And one of the few plays in all history that has a record of two major runs in New York. Mrs. Fiske made a triumphant success in it and then Grace George, wife of William A. Brady, repeated. Now, Mr. Brady’s daughter is to appear in the play in pictures.

But that isn’t all. There are other big stage successes on Miss Brady’s schedule—among them "THOSE WHO WALK IN DARKNESS" and "BLACK-BIRDS."

ALICE BRADY

will not lack for good titles, or competent direction, or great production in the coming season. "BLACK-BIRDS," you’ll recall, was produced as a stage play by Henry Miller, with Laura Hope Crews in the leading female role. It made the Lyceum Theatre one of the brightest spots along New York’s Rialto.

"THOSE WHO WALK IN DARKNESS" has passed the test supreme as story and play. It is based on the novel by Perley Poore Sheehan, which won remarkable popularity, and the dramatization is by Owen Davis, who had three plays running simultaneously on Broadway last season.

You will hunt a long time before you will find better material than this—better titles or stories better suited to a great dramatic star. And you can be sure that Miss Brady will be shown in an atmosphere of elegance and good taste, and that her opportunities to wear handsome gowns will be constant.

In a Group of Emotional Dramas Available to All Holders of the Realart Star Franchise
AND now an announcement!—the interesting story of a jury’s award!—a modest statement of great expectations!—the important news of the acquisition by Realart of an actress whom critics acclaim the most beautiful young woman in America!

JUSTINE JOHNSTONE

becomes a Realart star by virtue of a verdict returned by a jury comprising twelve nationally known leaders in the world of literature, art and commerce. She was chosen on merit as the closest approximation of the jurors’ ideals.

It was not alone hair of spun gold, or eyes like the deep waters of the ocean, or complexion comparable to the pale pink petals of the rose, or yet her Venus-like form—not beauty, nor youth, nor personality, nor talent alone that won the verdict for Miss Johnstone. It was the combination of these—the sum of them—that robbed the New York stage of one of its favorite actresses and gave to motion pictures a new star in whom is the promise of great achievement.

In dramatic experience, Miss Johnstone is well qualified for her new work. She was a member of the Follies of 1915 and 1916 and has had many important roles in stage productions—with the Castles in “Watch Your Step”; with Gaby Deslys in “Stop! Look! Listen!”; with Raymond Hitchcock in “Oh, Boy”; with Ed Wynn in “Over the Top,” and so on through a list of real triumphs.

For Miss Johnstone’s first production, Realart has obtained a recent New York stage success, George Scarborough’s “MOONLIGHT AND HONEYSUCKLE,” in which Ruth Chatterton was the star. Exceptional stories, based only on famous books and plays, will constitute the repertoire in which Miss Johnstone’s talent and beauty will be introduced to the patrons of America’s most representative motion picture theatres.

In Plays of Young American Womanhood Available to All Holders of the Realart Star Franchise
FOUR super-specials, each to be made under Realart supervision! These and the Star Franchise will comprise Realart’s complete program during 1920-1921.

And for these super-specials, one director!—a full year’s work on four productions!

And as for the director, the man who made “Huckleberry Finn,” “Mile-A-Minute Kendall,” “Captain Kidd Jr.,” “The Tale of Two Cities,” “Johanna Enlists,” “Anne of Green Gables” and many other productions of golden memory.

WILLIAM DESMOND TAYLOR

is one of the very few directors whom you really know—whom you advertise—whose name is familiar to your public. You know him—your patrons know him—as director of Mary Miles Minter, of Mary Pickford, of Kathlyn Williams and of other foremost stars of the screen. But it is in big special features that his originality, his artistic sense, his wonderful faculty for story-telling have been most forcefully shown.

Realart has had prepared for him a special story of the sort which he likes best to do—a story of boyhood—“THE SOUL OF YOUTH.” The author is Julia Crawford Ivers and the picture is the fulfillment of the great promise of achievement which you and every one else saw so plainly in Mr. Taylor’s delightful “Huckleberry Finn.”

It is a story of a freckled, homeless boy and his faithful dog—a heart interest story so tenderly sympathetic, so full of the real romance of life as to win the heart of any man or woman who has not turned to stone. And among the real characters in the wonderful cast are JUDGE BEN LINDSEY of Denver, LEWIS SARGENT and LILA LEE.

“THE FURNACE,” a Canadian romance by Pan, the distinguished English author, will be the second of Mr. Taylor’s productions and following this will be two others which, in production quality and story value, will rival the most pretentious pictures of the season.

Four Great Feature Productions, the First of Which
Will Be Available in September
CONSTANCE BINNEY in one of James M. Barrie's greatest stories!

You who were charmed by "Erstwhile Susan"—you who have exclaimed over the winsomeness, the radiant beauty, the brilliant talent of this debbutante star of screen and stage—can you conjure up for her a character more fitting than the lovable heroine of a Barrie novel?

Realart can't! And this announcement is our pledge of faith in one of the most charming actresses of all times! For we are investing in the rights to this story, and in the production to be made from it an amount of money which shall firmly bespeak our intention of standing back of Miss Binney and back of the little army of exhibitors who helped her achieve the most successful first season which any star ever has had!

**CONSTANCE BINNEY**

will open her second season on the screen in "TOMMY AND GRIZEL," a sequel to the well-beloved "Sentimental Tommy."

Since its publication in 1900, this has been one of Sir James Matthew Barrie's most popular romances, sharing that high honor with "The Little Minister," "Peter Pan," "What Every Woman Knows," "The Admirable Crichton," "Quality Street," "A Kiss for Cinderella," and other masterpieces of this premier story teller.

And there are others coming of equal quality—plays wherein lie opportunity for true creative work. But it is of "TOMMY AND GRIZEL" that Realart is thinking now—and thinking, too, in terms of values that usually are associated only with the greatest special features.

Realart's promise to exhibitors is that production and story shall fully measure up to that high order of ability which has made Miss Binney one of the outstanding figures of the screen in the season just ending.

*In a Group of Sentimental Stories Available to All Holders of the Realart Star Franchise*
A MARGARET ANGLIN success! A MAUDE ADAMS success! A widely read novel! And one of the best short stories of recent years!

A play by PAUL KESTER, a comedy from the French of BISSON and CARRÉ, a novel by ALICE DUFER MILLER, a rip-roaring Saturday Evening Post yarn by SOPHIE KERR!

And what titles! "THE MASKED BALL!" "HER FIRST ELOPEMENT!" "SWEETIE PEACH!" "FOOD FOR SCANDAL!"

Some stories, we'll say, for any actress!—stories of unusual box office power!—stories that have double and treble the ordinary appeal—stories which will be produced in a way to enhance their intrinsic value!

WANDA HAWLEY

is the star for whom Realart is making these plans for the coming season. She has just completed "FOOD FOR SCANDAL." This is from Paul Kester's play, "BEVERLY'S BALANCE," in which MARGARET ANGLIN made a sensational success in New York and en tour. The screen version was directed by James Cruze from a scenario by Edith Kennedy.

"THE MASKED BALL" was produced by the late Charles Frohman and in it MAUDE ADAMS made her first big success. This play was probably the greatest production of Mr. Frohman's career and Realart proposes a screen version which will be a credit to the memorable history of the play.

You will miss one of the great opportunities of the coming season if your date book does not list the productions of the actress who had her introduction as a star in Jerome K. Jerome's "Miss Hobbs."

In a Group of Charming Comedies Available to All Holders of the Realart Star Franchise
THE Good Little Bad Girl—the Girl with the laughing black eyes from which two taunting little devils fling the age-old challenge: “I dare you!”—the Girl of the Stygian tresses and peach bloom cheeks who makes you think of far-away Spain where romantic youths strum mandolins 'neath the windows of the senoritas; who combines the forcefulness and energy of her Scotch father with the rich beauty of her mother's pure Castilian ancestry—

What has Realart prepared for her whom you recall in leading roles of “Male and Female,” “Everywoman,” “The Dancin' Fool,” “Why Change Your Wife?” and other special features—what has 1920-1921 in store for

BEBE DANIELS

Never have more ambitious plans been made for a successful young actress. Miss Daniels comes to stardom cast in an unique role. She is a type unto herself; born to the portrayal of dashing, impetuous youth. She is the shop girl, perchance, or the cigar stand girl at the Giltmore, or perhaps your manicurist. Always she dances upon the sagging fringe of convention, yet never fails; tantalizing, fascinating, ever daring.

You will meet her as Rowena Jones, a poor girl who sets her cap for a millionaire and then has the toughest job of her life toeing the line of social propriety. The story, as we’ve told you before, is “YOU NEVER CAN TELL,” and somehow we have the idea that this title and a picture of Miss Daniels’ flirtations eyes—well, we’re all human! It took two stories to make “YOU NEVER CAN TELL,” and both were published in the Saturday Evening Post over the famous name of GRACE LOVELL BRYAN. Chester Franklin has directed the production and he’s made it one of the liveliest pictures of the year.

Do you recall “OH LADY, LADY!” that sparkling comedy which had a run of 174 performances at the Princess Theatre, New York, during 1917-1918? Well, that is to be another Bebe Daniels subject. It was written by GUY BOLTON and P. G. WODEHOUSE and has been played, we’re told, in every English-speaking country of the world.

Other themes just as big as these will be provided for Miss Daniels, and in them all, whether as clerk or student or social butterfly, you will find her a constantly different, always interesting, good little bad girl.

In a Group of Light Dramas Available to All
Holders of the Realart Star Franchise
# REALART PICTURES CORPORATION

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Melville E. Maxwell, Special Representative
Here's news that will make you happy because it brings assurance of big business for your house.

Hope Hampton's next stellar vehicle will be "The Tiger Lady" by Sidney Toler—personally directed by Maurice Tourneur and made at Tourneur's Hollywood Studio.

Here's a combination that will make film history and will establish house records everywhere!

Maurice Tourneur Productions, Inc.
Universal City, California
Jaxon Film Corp.

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Mabel Ta

In the 6 Part Exciting—Pathetic Sensational and Thrilling Melodrama
The season's most masterly production, with a vital, human, appealing story that will stir audiences to the highest pitch of excitement and enthusiasm.

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"The Rich Slave"

The Story of an orphan girl's sorrows, sufferings and final happiness, with the following marvellous cast of established favorites of the screen.

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JUNE DAY       HERBERT STANDING JR.  EMILE LA CROIX
JOSEPH SMILEY  A. H. BUSBY    ROBERT FORSYTHE
EDGAR VILLER   BARNEY GILMORE  BERT HODGKINS

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"OUT OF THE SNOWS"
A RALPH INCE PRODUCTION
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How many pictures have you passed up through sheer neglect?

How many opportunities have you overlooked to make real money?

How many times have you regretted passing up real box office winners?

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IS ANOTHER WINNER!

Its unique style will be copied by producers for years to come.

It has every element necessary for a successful picture; human interest, suspense, dramatic quality, romance, thrills, action, pep, humor and pretty girls.

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In the Triumph of her career

"A WOMAN'S BUSINESS"

Adapted from the Popular Novel, "Nothing a Year" by Charles Belmont Davis

A PLAY THAT GRIPS YOUR HEART AND THRILLS YOUR SOUL

MOVING PICTURE WORLD: "A Woman's Business"

JAN'S PICTURES OF THE WORLD

Exhibitor's Trade Review
-A Woman's Business-
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A story of the triumph of a young girl in the world of finance. Olive Tell, in the role of a life of adventure, is complicated by financial and personal problems. She is determined to succeed, and her determination is tested by the challenges of the business world. The film is a dramatic and exciting tale of the rise of a woman in the world of finance.
B.A. Rolfe presents

OLIVE TELL

in

'WINGS OF PRIDE'

ADAPTED FROM THE NOVEL BY
LOUISE KENNEDY MABIE.

She was a snob when surrounded by luxury, but
the family skeleton clipped her wings of pride.
Now ready for release!
B.A. Rolfe presents

OLIVE TELL

in

"LOVE WITHOUT QUESTION"

"A WOMAN'S BUSINESS"

"WINGS OF PRIDE"

also

The Gigantic Classic

"MADONNAS AND MEN"

With an all star cast

The Big Production of the Year

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"The Trade Paper of Features".

Moving Picture World

is the best seller nine times over of Picture Theatre Equipment and Appliances.

Nine times stronger than all other film magazines combined—HERE'S THE EVIDENCE!
BILLIE RHODES

IN

His Pajama Girl

This may be your last opportunity to purchase this production. It is proving one of the most profitable and widely exploited pictures on the state rights market. The proof of its worth is the representative exchanges which have already purchased it.

NEW YORK: First National Exchange, Inc., New York City
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MISSOURI AND KANSAS: N. & M. Film Exchange, Kansas City, Mo.
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Just a few territories open on Holbrook Blynn in “POWER”
a five-reel political drama of the hour with an all star cast.

C. P. PRICE CO., Inc.
1446 Broadway, New York City
Founders of the
Harry Levey Service Corporation

PIONEERS IN THE MAKING OF
INDUSTRIAL-EDUCATIONAL FILMS
ORGANIZE OWN COMPANY

By their energy and perseverance, these people have made industrial-educational films as popular with the general public as are the newspapers and periodicals.

They have created a new industry within the moving picture business from which you profit directly and indirectly; directly through the money paid for the exhibition of the films, and indirectly because of your increased patronage resulting from the popularity of these films brought about by intensive methods of exploitation.

These fourteen people are the founders of this new organization and will continue their labors so that industrial-educational films will maintain their position among the great mediums of education and entertainment.

HARRY LEVEY SERVICE CORPORATION
PRODUCERS AND DISTRIBUTORS OF
INDUSTRIAL—EDUCATIONAL FILMS

Temporary Offices:
1662 Broadway, New York

To the hundreds of exhibitors who have wired us congratulations we wish to express our thanks.
Three years ago
They said First National wouldn’t last
because a lot of exhibitors couldn’t
possibly get along together

Well, it has lasted and grown, hasn’t it?—and for just one reason—
The Square deal to all.
We know we’ve got to give our new Franchise Holders a square
deal. We know their franchises have got to pay them in dollars
and satisfaction. A printed and signed contract is between
honorable men only to be referred to in case either forgets or
ceases to play fair.

After you’ve got your franchise agreement signed and put away
in the safe you can forget the contract part of the deal—for
you’ll find the square deal working every minute.

No organization can thrive on crooked one-sided tactics.
We don’t claim the possession of a Franchise will mean the
Exhibitor’s millennium—but we do know it’ll make his personal
business existence as much happier as is the citizen of the U.
S. A., compared to the subject of an old world autocracy. A
Franchise gives its owner citizenship in an organization of inde-
dependent men.

A FRANCHISE WILL PAY

There’ll be a Franchise everywhere
"No Limit to Business"

Critics call it

MACK SENNETT’S

greatest picture and the

funniest comedy ever produced

(Not a War Picture)

PICTURE IS A RIOT.

"'Married Life' is a riot. It travels on high from start
to finish, and is Mack Sennett at his best."—Motion Pic-
ture News.

WHIRLWIND OF ACTION.

"A whirlwind of action, alive with laughable incidents
and thrills innumerable."—Exhibitor’s Trade Review.

BIGGEST LAUGH OF LIVES.

"A real comedy success, and gave the audiences at the
Strand last week the laughs of their lives. It contains
more germs of satire than all the pictures released during
the year. An amazingly funny series of episodes that
result in a comedy rich and rare."—New York Morning
Telegraph.

EVERY ONE ROARED.

"One of the best laugh-producers shown on Broadway
this year. Never more laughable results, and the audi-
ences at the Strand roared."—New York Mail.

FULL OF THRILLS.

"The aeroplane scenes are more thrilling than any seen
in the most stirring serial of the year. Audiences brought
to the edge of their seats literally gasping with suspense.
Full of fun."—The News.

DOUBLED INTO KNOTS.

"Ben Turpin doubled thousands into knots at the New
York Strand."—New York Tribune.

HIS BEST COMEDY.

"Mack Sennett has outdone all his previous efforts
as master mirth-maker in 'Married Life.' A satire full
of surprises and a hitherto unknown feat—a real thrill
with a laugh in it. One of the most impressive arrays of
comedy stars ever presented. From the opening scene to
the final big thrill there is a kaleidoscopic parade of
laughs, action and thrills."—New York American.

MOLIERE OF MOVIES.

"Sennett is the Moliere of the Movies. Numerous
thrills are mixed with the comedy. The star cast causes
the audiences to emit constant laughter to the point of
being dizzy."—New York Sun.

ROCK WITH GLEE.

"'Married Life' is the supreme laugh-making achieve-
ment of Mack Sennett's life, and he has well earned his
title of Comedy King. The Strand audiences rocked
with glee at the countless mirthful situations that flashed
before them with the rapidity of a machine gun. A truly
great picture that will add to the laurels Mack Sennett
has already won."—New York Journal.

LAUGHS WITHOUT END.

"Laughs without end and roars, and having said this
you haven't said a millieth of it."—New York Globe.

IDEAL FOR HOT WEATHER.

"An ideal hot-weather picture, guaranteed to keep all
laughing.—Detroit Journal.

"A great laugh-producer."—Detroit Free Press.

There'll be a Franchise everywhere
on 'Married Life'"

That's what Wid's says and adds:

“All you need to worry about is whether your ropes will stand the crowds and whether the lobby floor is strong enough.

“At the New York Strand it jammed the theatre at hours when it is usually only comfortably filled. Such should be the case in all localities.

“It’s great, a comedy riot that will satisfy the biggest appetites. Go the limit on exploitation stunts.”

A Super Comedy
in
5 Rollicking Reels 5

A Satire on the
Problem Play

A First National Attraction
The Extravagance of Cheapness

The important thing about any purchase is not what you pay, but what you get for the purchase price. The “cheap” purchase is usually the most extravagant.

Simply and briefly: The relation of first cost to final economy is the important thing.

Producers, distributors and exhibitors generally concede that Rothacker Prints are the most desirable from the standpoint of screen brilliancy, security, service and general satisfaction. As a matter of fact, the many savings in Rothacker Prints and Rothacker Service soon cancel the slight difference in first cost over less beautiful and less durable prints.

There are many who still believe that Rothacker Prints are “too expensive,” but actually this is not the case. You will probably be very much surprised to learn how little more Rothacker Prints really cost.
North Carolina Hooks Up

ORTH CAROLINA exhibitors wasted no time in deciding whether to affiliate with the Motion Picture Theatre Owners of America. Not only did they make prompt decision as to joining forces with the national body, but they also came forward with their checks to cover the state’s quota in the hundred-thousand-dollar fund authorized by the Cleveland convention. They did better than that: they oversubscribed the stipulated sum by 50 per cent.

North Carolina is a political division containing no large cities. It is a “small town” state. Its motion picture exhibitors, if one may judge the mass by the representatives that on June 25 and 26 gathered at Wrightsville Beach, are men of vision and of action. About them there was nothing of the “small town,” as that term sometimes is construed by the unthinking.

The action of the North Carolina Motion Picture Exhibitors Association in regard to the national body undoubtedly was awaited with particular interest by the men who gathered at Cleveland. They realized the effect upon other states of the attitude of North Carolina, which with one notable exception was unrepresented at Cleveland. There is no doubt it will be on hand for the second annual convention and with a full representation.

In line with its policy of keeping informed the exhibitors of the country as to organization activities the Moving Picture World this week prints the story of the gathering at Wrightsville Beach. We are sure those who attended the gathering were well paid for their journey. They participated in interesting and timely discussions, they took action on vital questions and they listened to stirring talks by Willard C. Patterson, Samuel I. Berman and Edward A. Schiller.

National Association and Politics

LAST week under the heading of “Selznick Scores N. A. M. P. I.’s Bulletin Dealing with Governor Coolidge’s Candidacy” the Moving Picture World printed the comments of Lewis J. Selznick on a “supposed to be authentic” bulletin issued from the offices of the National Association of the Motion Picture Industry. We regret the story was printed in these columns. We believe its publication did an injustice to an attack of the association. We are convinced that when Mr. Selznick referred to a “bulletin” issued by the National association he was acting under a misapprehension. No bulletin has been issued.

Mr. Selznick is an advocate of employing the screen to further the interests of those candidates for office who in the course of the conscientious performance of their official duties have been impelled to take action in line with the contentions of motion picture men and against the wishes of self-selected representatives of a vociferous minority.

Mr. BRADY, in his annual report to the members of the National Association in convention recently in Cleveland, advised against concerted political action in favor of one party or the other. He advanced the very logical argument that the screen had an abundance of enemies now. He set forth that if in the course of a campaign the screen was employed to advance the interests of Party A in a state where Party B was dominant it was a foregone conclusion at the coming session of the legislature in that commonwealth the forces of Party B, enthroned in power, would give scant heed to the pleas of motion picture men, regardless of the fact that they might have in law and in morals by far the best of the argument.

Mr. SELZNICK’S concern in the article mentioned is in the candidacy of Governor Coolidge of Massachusetts, whose recent veto on constitutional grounds of a censorship measure was applauded by motion picture men all over the country and brought from the Cleveland convention a congratulatory telegram. Mr. Brady’s argument had to do not with individuals but with parties. It is not difficult to see that Mr. Selznick’s statement of position is based on a misunderstanding of what Mr. Brady said. Actually they may not be so far apart.

It is fair to state, however, the National Association as a body took no action on matters political. That particular phase of the president’s annual report, as a matter of fact, was not even discussed in the meeting. The question if it were left anywhere was to the individual judgment of the members. Therefore, in another trade paper than this one and the publication of which was responsible for arousing the wrath of Mr. Selznick, that “The National Association will do its utmost to keep politics out of the industry” was untrue.
Association of Pennsylvania
Showmen Organized in Altoona

EXHIBITORS from nine counties in central Pennsylvania have met at the Strand Theatre, Altoona, Sunday afternoon to organize a body of men known as the Keystone Exhibitors' Association.

Oversight by the organization, the result of the election are as follows: President, Jacob Silverman, of Altoona; vice-president, L. W. Barclay, of Johnstown; secretary, C. O. Baird, of Portage, and treasurer, A. Notopoulos, of Altoona. An executive board consisting of one man from each of the nine counties, will be selected at the next meeting, which is to be held in the Nemo Theatre, Johnstown, on Sunday, July 11.

The organization will be affiliated with the Motion Picture Theatre Owners of America Association, recently organized in Cleveland. The preliminary organization of the Keystone Exhibitors' Association was effected in Altoona on Sunday, May 30.

Already more than fifty exhibitors have become members of the body for their mutual protection, in the highest degree. The aim of the organization is to secure an equitable and uniform contract for all exhibitors, and for the abolition of depreciation. It is an attempt to prevent the imposition of representatives of motion picture producers peddling their pictures on a bidding system, in the district within which the practice is prevalent.

Midland Theatre, Hutchinson, Voted Prettiest Kansas House

THE Midland Theatre, Hutchinson, Kan., opened Sunday, June 20, with great success. On the special card, which was chartered to take up a representative check for $50,000, were J. N. McKeen, of Reart; S. J. Haldeman, of Metro; G. Gilday, of Famous Players; F. L. Newman, Milton H. Peet, of the Newman-Richter management; F. Forstein, conductor of the Newman orchestra, and Laurence Lehm, manager of the Newman Theatre.

At the dedication, the new theatre, entertained the guests with an after-theatre supper to the delight of all concerned. It is the unanimous report from all the exchanges of the city who attended that the opening is the most beautiful theatre in Kansas.

Crowds were packed clear to the street on the opening day. Those who gained entrance were doubly pleased while those who waited outdoors had to be content with admiring the theatre's outward beauty.

Ask $55,150 Damages for Loss of Films in River

CLAIMS for $55,150 have been brought against the city of Belfast, Me., by several moving picture companies which lost thousands of dollars worth of films when a barge carrying them was washed over a bridge that washed over a bridge in the river. The American Feature Film Company asks $30,000; Universal $18,000; Goldwyn $16,000; Sid Grauman's Theatre and his Picture Corporation of New England, $5,000; State Health Film Company, $350; William Selig Company, $400; Edgar Lewis Production Company, $400. The truckman asks for $1,000 for damage to his machine. According to the revised statutes of Maine, persons damaged by going through a bridge may claim damages not to exceed $2,000.

The bridge on which the accident occurred was to have been closed next day to make way for a new concrete structure. Notice was given by the company to "pass at your own risk," it is said. The heavy truck with its big load caused the chains to pull out of the wooden draw, letting the truck fall into the water and precipitating the truck into twenty-five feet of water. The two men on the driver's seat saved themselves by jumping.

The films were brought to Bangor and destroyed in a giant bonfire after the three moving picture managers in Bangor had signed a statement that the films were ruined.

Ohio Enforces Sunday Law

Four exhibitors of Findlay, Ohio, have been found guilty of violating the state Sunday closing law and fined $25 each. They were arrested in a crusade and at fine of $25 a day. Day or night, according to the fact that other cases from cities of Ohio are now being fought through the courts, they decided to pay the fines. The purpose of the move was to keep their theatres closed on Sundays.

There's Nothing Original in These Two Methods of Beating the Summer Bogey

THERE are only two ways of increasing summer business," said the publicity director of a New York picture theatre last week. "One way is to show good pictures and the other to advertise them properly.

It is to be supposed that the publicity man was referring only to Broadway picture shows. It is a question if most exhibitors will agree with him, because so many things enter into the picture of pictures at all times. That the Mark Strand Theatre, New York, thinks differently is shown by its recent installation of a moving picture show. It is for the purpose of bringing people in off the hot street. A description of this system will appear in the next issue of Moving Picture World.

The exterior attractiveness of the Rivoli Theatre, New York, has been enhanced by green stuff growing above the marquee, and S. L. Rothschild says that people are just naturally persuaded to enter because of its inviting exterior.

Harry M. Crandall of Washington, D. C., has planted a boxwood hedge on top of the ornamental marquee of his Maryland Theatre, which is attracting much attention. It will be seen throughout the year, but it is especially appropriate at this time of the year when the temperature is not too high.

What are you doing along this line? How are you meeting the hot weather menace? Tell Moving Picture World that your theatre is doing the best you can along to the other fellow. Are you only showing good pictures and advertising them properly? Or have you got to businesses and taken it upon time to devise new means of keeping your theatre filled when folks are spending all their money at the swimming beaches and in the mountains? Let's have your ideas!

Washington May Have Group of Houses for Colored Folk

A CHAIN of theatres for colored patronage may become a reality in Washington, D. C., in the near future. It is understood that Harry M. Crandall has become interested in the idea, and has secured several excellent sites on which theatres might be erected, in the heart of the various colored sections of the city.

The view of the theatre would doubtless be a pleasant one, when cement, gravel and other construction materials, however, ground has not yet been broken for the erection of any of these theatres. But it is probable that the work of building will be started as soon as materials, labor, etc., become available at more moderate prices.


S. H. Dudley has for many years been prominent in local theatrical circles, as proprietor of a coloured theatre and several moving picture houses and operator of a colored theatrical booking agency. Several of the other incorporators who are prominent among Washington colored people.

The company is incorporated with a maximum capital stock of $50,000 and a minimum of $5,000. The purpose of the concern, as named in the incorporation papers, is to conduct a general real estate and theatrical business.

Liquor Interests Turning to Picture Theatre Promotions

AWRENCHE, Mass., is to have a new moving picture theatre. The new modern structure, which will have a seating capacity of 1,500 persons, will be erected shortly by James A. and John J. Ducek, ex-liquor dealers. The site of the new theatre is the between the Broadway and Granada theatres.

The building, it is estimated, will cost $16,000. It will have all modern conveniences. Plans have been made for an opening early in the fall. Moving pictures only will be shown.

Sues Famous and Realart

The Arsenal Amusement Company, that formerly operated a motion picture theatre at Grand avenue and Arsenal street, St. Louis, has sued in the United States District Court charging that the Famous Players-Lasky Corporation and the Realart Picture Corporation are monopolies in violation of the Sherman Antitrust Act. The company has refused to furnish films unless motion picture properties to whom such films were leased would increase their admission fee to 10 cents.

Damages amounting to $75,000 and an additional $10,000 for attorneys' fees are asked by the plaintiffs, who allege in their complaint that the theatre company had refused to rent their house owing to a refusal on the part of the defendant companies to furnish films to the Arsenal Amusement Company because the latter company would not increase its admission fee to 17 cents.
Cohen Asks Famous Players to Dispose of Theatres to Independent Exhibitors

In an open letter to Adolph Zukor, president of the Famous Players-Lasky Corporation, Sydney S. Cohen, president of the Motion Picture Exhibitors of America, asks Mr. Zukor to publish a complete list of theatres controlled by his company and agree to dispose of these theatres to independent exhibitors doing business in the territories where they are located, without financial loss to himself or his company. 

Mr. Zukor, in a recent letter, said: "I do not feel called on to answer this letter, as I have not seen it through."

Mr. Cohen should have extended the ordinary courtesy of writing me before releasing his letter for publication. I have not received a copy of the letter.

The motion picture theatre owners represented at the convention at Cleveland, in person or otherwise, in their judgment, as much right to seek legislation in this industry as any other person or group of individuals to have complete possession of all publications in the country. The public will long countenance a plan to prevent this industry from using all the sources of production as well as the motion picture theatres under the control of one man or a group of men.

Curtained Producer's Credit?

Current rumors have it that financial groups desiring of strengthening their hold on our industry have selected at least one of the well known independent producers, whose efforts have been applied to producing subsidiary motion picture theatres, for their special consideration by imitating the credit of this concern, no doubt with the hope of driving him out of the producing field. This will gain them nothing, as the independent exhibitor throughout the country will rise to the support of the producer and support his producer who is being threatened by the same forces who have also been endeavoring to eliminate the independent exhibitor.

Aside from other important public considerations, they know that monopolistic control of this field would mean poorer pictures and higher prices of admission. We realize that if we take this fight to the public we will win, for no man has the power to stand up against the popular will. However, we have been engaged in a warfare with you the public for our judges, unless we are forced to do so in self-defense.

Mr. Cohen's Suggestion.

In conclusion we beg to remind you of your own stand publicly and emphatically announced some time ago when you and your organization took the position that it was wrong for the exhibitors and independents to protect you to have the theatre owners invade the producing field.

"We will not only adhere to the policy which you then so well defined, you may restor normal conditions in this industry, both to your own benefit and to the benefit of the men who own theatres. As a test of your good faith, are you willing to publish a complete list of the motion picture theatres under the control of your company, your associates or yourself in the United States? Will you agree to dispose of these motion picture theatre holdings to the independent exhibitors who are doing business preferably in the zone in which these theatres are located, providing that no financial loss will accrue to either your company, your associates or yourself?"

This organization is prepared to meet you on a fair basis so that no loss will accrue to you and so that the motion picture exhibiting body will be independent and the market open to your product as well as that of other producers, which will in turn lower prices of admission.

We are inclosing an authentic copy of the resolution unanimously passed at the convention of the M.P. T. O. A. at Cleveland, Ohio, of the 9th June, 1920.

Awaiting your response, I beg to remain

Sincerely yours,

SYDNEY S. COHEN, President.
North Carolina Exhibitors Hold Eighth Annual Session at Wrightsville Beach

North Carolina Exhibitors Affiliated with National Body and Pay In Money

At Eighth Annual Convention State League Exceeds by 50 Per Cent. Sum Asked by Theatre Owners—Wells and Varner Re-Elected—Will Investigate Franchise Propositions—Denounce Producer-Exhibitor

By GEORGE BLAISDELL

The delegating committee, representing the state delegation of the Motion Picture Theatre Owners of America, the formal affiliation with that body and the prompt raising in cash of the $600 established as the state's quota of the hundred-thousand-dollar fund being created by the national organization. Not only was the state delegation able to exceed its quota, “but when the returns were in it was found that the sum exceeded the call by $300. This will be credited to the state treasury, together with all subsequent contributions on the part of North Carolina exhibitors unable to be present.

The delegates decided to investigate independently all franchise propositions now before exhibitors, to ask for a verified duplication of all contracts presented to them, and to make sure all conventions are conducted in all official forms and protected against abuses of producer-exhibitor organizations.

There were stirring addresses by William C. Patterson, of Atlanta, who told of the events at Chicago and Cleveland; by Samuel Berman, representing the national organization, and by Edward A. Schiller, Southern representative of Marcus Loew.

There was a goodly attendance of exchange men from Atlanta and Washington.

President and Secretary Re-elected.

The convention re-elected Percy Wells as president and William H. Varner as secretary-treasurer. The other officers chosen were: R. D. Craver, first vice-president; H. T. Drake, second vice-president; Roland G. Hill, third vice-president, and A. F. Sams, attorney.

The executive committee was selected in accordance with the plan of the national body, one from each Congress district, as follows: First district, Sam T. White, Greenville; second, H. F. Stallings, Kingsport; third, H. R. Mason, Goldsboro; fourth, O. R. Brown, Raleigh; fifth, A. B. Huff, Highpoint; sixth, H. T. Drake, Fayetteville; seventh, W. E. Atkinson, Rockingham; eighth, W. E. Stewart, Concord; ninth, James A. Estridge, Gastonia; tenth, Steve A. lambeth, Canton.

The contributions to the fund for the benefit of the national treasury was as follows: H. B. Varner, $25; H. Q. Sink, Baden, $25; H. R. Mason and H. S. Stallings, Goldsboro and Kingsport, $25; H. T. Drake, Fayetteville, $25; W. E. Stone, Boardman, $10; A. F. Sams, Winston-Salem, $10; C. Cole, Burlington, $10; R. D. Craver, Charlotte, $10; W. G. Atkinson, Rockingham, $15; Bachelor Brothers, Weldon, $15; W. L. Kornegay, Mount Olive, $15; G. N. Roby, the City, $10; W. E. Stewart, Concord, $15; J. L. Clayton, Leakesville, $10; Jethro Almond, Alhemare, $25; James A. Estridge, Gastonia, $25; R. D. Craver, Charlotte, $125.

Social Side Not Overlooked.

There was a pronounced social side to the convention, and this was due in large measure to the presence of the wives of some of those in attendance. Among the women prominent in entertaining were Mrs. Percy Wells, Mrs. O. R. Brown, Mrs. H. R. Mason, Mrs. R. D. Craver and Mrs. F. K. Ricksecker.

Lieutenant James A. Anderson proved that it was possible to work and play at the same time. In fact, the harder he played the more business he did, and the harder he played the more he added to the entertainment of the party. The man who said "Nobody loves a fat man" never met Jim Anderson.

Mr. Loew was wise enough to know that your solution was better than his. If you read the National organization had come into existence six months ago I don't know but Mr. Loew would have been spared doing what he did.

Wall Street Can't Afford
To Enter the Small Towns

From the door of E. A. Schlirer, Marcus Loew, re-elected from the South, to North Carolina exhibitors.

TEN MINUTES ago proved the beginning of the organization needed to combat the fellow who is trying to crush you, trying to take from you the thing that you created. Wall street will never be able to drive the exhibitor out of the market. You may not be able to enter the big producers but you can enter pictures in the small towns. They can't get along without you.

You are going to find out that our organization was compelled to do the very same thing that you gentlemen did.

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In fact, the harder he played the more business he did, and the harder he played the more he added to the entertainment of the party. The man who said "Nobody loves a fat man" never met Jim Anderson.

The first session was held in the assembly room of the hotel and was called to order by President Wells at 2:30 o'clock Friday afternoon. The president in opening declared his belief that it was the most important convention the North Carolina exhibitors had held.


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Lieutenant James A. Anderson proved that it was possible to work and play at the same time, he said, "You cannot achieve things individually. You have got to combine and when combined you have got to stick." Secretary-Treasurer Varner announced that the convention had raised $38 in the treasury. He read the telegrams from George F. Lenahan, R. G. Anderson and F. B. Warren.

Messrs. Stewart and Varner were named as a committee on censsorship.

Censorship Preparedness.

Secretary Varner, talking on censorship, said much printed matter bearing on the subject had been sent to newspapers throughout the state, and that many letters had been written to legislators. His belief was that the best way to combat censorship was to keep legislators informed and to make every effort to negative the efforts of the theatrical producers. He read the introducing stage was reached. He told of the nomination of Mr. Sams for the Senate and of the strong general hope that he would be elected.

"I do not propose to advertise the pictures of any concern that is going to attempt to drive or put me out of business," said Mr. Wells, "by one of the leading exhibitors of the South, and one of our friends, a man who was in the thick of the struggle to the end. We have read the old South, and of the most successful gatherings in the history of the industry—Mr. T. Patterson.

Mr. Patterson was greeted with applause.

"You are all familiar with the reasons for calling the meeting in Chicago, April 26," he said, "Probably no section of the country has been hit as hard by the producer-distributor-exhibitor menace as have the Southern states. Probably no exhibitors were in a more precarious condition as a result of that than Mr. Samuels and myself. We didn't have any organization or group of exhibitors to fall to, therefore, after discussing the matter, we decided on what has since been called a most radical thing to do, We determined to appeal to the independent exhibitors and ask them to come to Chicago and exchange ideas as to what was the best manner to proceed to the benefit of the independent exhibitor.

Chicago Proved to Be No Joke.

"In Chicago we found several hundred exhibitors in relatively the same position we were. Before the sessions opened the convention had been termed a joke. Probably no section of the country where so many monkey-wrenches were thrown in the works, but there was a large number of capable exhibitors who realized something had to be done. They appointed a committee to call on and ascertain the
views of the producers and distributors of the United States.

"The latter, with two exceptions, as you have learned from the trade papers, were favorable to the movement, but they also said you would never get exhibitors to go together. Nevertheless, the exhibitors formed their greatest organization, and this in spite of all the confusion and handicapping incidents with which they had to contend."

Mr. Patterson praised Sydney Cohen, describing him as a man who had done things, who had perfected organizations and who knew how to go about that sort of work. "In the selection of Sydney Cohen for president," said the speaker, "the independent exhibitors have secured a man who, in my estimation, cannot be touched in the country. I had never met Mr. Cohen prior to the gathering in Cleveland, although I knew he had performed wonders in Albany.

Gives Credit to New York.

"You have got to give credit to New York for having an organization that is functioning better than any other state league in the country."

Mr. Patterson said he hoped North Carolina would endorse the Cleveland convention and the organization that was formed in that city. He said Mr. Samuels had spent $5,000 on the Chicago convention and intimated there were no regrets.

"You have got to have the 80 per cent. boy," said Mr. Patterson after referring to generals and colonels, "the small town man. You have got to have his money or we will go out of existence." Mr. Patterson praised Secretary-Treasurer Varner, R. D. Craver and Roland G. Hill. The latter was North Carolina's only representative in the convention. "Mr. Hill was watched very closely by the leaders of the convention," said the speaker, "and his advice was sought. At the timely moment he was elected on the executive committee, the most important committee of the national organization."

I urge upon exhibitors to pay attention to your contracts, and particularly to the companies with which you do business. There is no reason on earth why we should pay for the ammunition with which they are blowing off their heads."

"The first question in my mind is why this menace and this false system," said Mr. Berman. "There is only one answer, and that is lack of organization in the past. If you men, the exhibitors of this country, had been banded together you would not now be facing the troubles that confront you today.

"I don't want to start knocking, but in the past too many men in attendance at conventions had in mind but one thought—a badge and a title. The three greatest evils the exhibitor is facing are the producer-exhibitor proposition, percentage and deposits. The question of preserving absolute control of our business is one affecting every theatre in the country. If things were allowed to drift without a battle on our part it is only a question of time when two or three companies would be owning all the theatres."

Speaking of the deposit bill passed in New York, Mr. Berman declared exhibitors had asked only that the money they gave to distributors should be protected. "Can anybody properly object to that?" he inquired. "I know one bird who said, 'This damned deposit bill caused me to go out and borrow three hundred thousand dollars.'"

Deposit Bill Iron-Clad.

"Another said, 'We have gone to the three most prominent attorneys in the state of New York and they tell us the thing is iron-clad, that we cannot do anything with it.'"

Mr. Berman urged that a similar deposit bill be passed in every state in the Union. Also he praised Mr. Patterson for his work in bringing into Cleveland the exhibitors unaffiliated with state organizations.

"The situation is not of tomorrow. It is today, the hour, the minute. I tell you you are too calm. I have been told that one of Z尤or's missions abroad was to buy up most of the books and stories on the other side of the water, as they can be bought cheaply now by reason of the exchange rate situation."

Charges Loan Calling on Independents.

"Do you know that Wall street today, with its powerful influence, is going to the banks lending money to independent exhibitors and forcing them to call in loans? I had an independent exhibitor tell me a few days before I left home that certain influences have been brought on his bank to call in his loans. Do you realize their motives and what they are trying to do? I tell you it is serious. The Cleveland convention will win only if it is backed up by every American exhibitor."

Mr. Berman gave a long barrage of cheer from President Cohen and said that North Carolina by aligning with the national body would reap the benefit of the strength of the entire country. He asked the support of every 200-seat house and we must have it," declared Mr. Berman. "If the 200-seat man should contribute one admission each day do you think that will not hurt him? If the big exhibitor contributes two admissions do you realize how much trouble that would mean?"

"The New York theatre owner is assessed 5 cents on each seat. We have got to raise a fund of $100,000 in the country at large and we want to do it quickly. Will North Carolina come in?"

Decides to Join National Body.

A motion was offered and passed without discussion that North Carolina indorse the national association and contribute its quota of $600 to the fund. Mr. Hill announced he would guarantee the entire amount. A bit of consideration decided the members that the better method would be to raise the amount right then and there. The result is told in the beginning of this section.

Following an address by W. Stephen Bush the resolutions committee reported. The first resolution covered complete abolition of the co-operative organization, with moral and financial support, and was carried amid applause.

The chairman of the convention was empowered to appoint a committee to investigate all co-operative or franchise plans now before the exhibitors, to forward to the convention all findings, who in turn was instructed to communicate these to the membership.

Ask Preference for Independents.

The convention pledged its support to the independent producer and distributor, and the members were asked, other things being equal, to give preference to the independents.

Members were urged to refuse to sign any contract which was not accompanied by a verified duplicate. The convention reaffirmed its allegiance to the cause of good pictures and its opposition to the creation of state and local boards of censorship.

The members passed a resolution deploring the growing encroachments of Wall street and registered their protest against the abuses of exhibitor-producer organizations.

In conformity with a suggestion made by Mr. Berman the convention decided to elect a state executive committee of ten men, one from each Congress district in accordance with the plan of the national organization.

Schiller Regrets Lack of Organization.

Mr. Schiller told of the beginning two years ago in Atlanta. As the Southern exhibitors were concerned, of the recent gathering in Chicago and the later action in Cleveland. He told how Mr. Sam, of North Carolina, had, at that time, talked to the Georgians. Also he related how Mr. Patterson and several other exhibitors had then seen the handwriting on the wall and urged the formation of a co-operative organization covering seven states. He expressed his regret that the body that grew out of the convention had not proved to be effective one and also that the smaller exhibitors of Georgia had not seen fit to follow the wonderful example of North Carolina.

Mr. Schiller to Mr. Patterson, telling of his having known the manager of the Criterion for nineteen years, from the time he was a little treasurer in a box office earning seven or eight dollars.

"Remember Now, Girls and Boys, Always Keep to the Right!"

Says Edith Taliaferro to her little scholars in a new Equity production, "Keep to the Right." Edith's got the traffic signals down to perfection, as is evidenced by her beckoning in this photograph.
a week. He told of conferring two and a half years ago with Mr. Patterson and others leading in the motion picture industry, in an effort to devise some scheme that would prevent the occurrence of the very things that have since happened. "We didn't have on the one hand the generals and the colonels and on the other the doughboys," he said. "And you can't get along one without the other.

"Little Fellow Not Asleep."

"I am personally interested like some of you in the very small theatres—in one little house where, in the event of a rainstorm or other untoward happening, we take in less than we pay for film. The greatest thing that has ever happened to the motion picture industry is what has happened in the past two months in Chicago and Cleveland.

"Two and a half years ago a certain prominent producer and a representative, one said: 'Ed, for goodness sake, when you, as the Bolshevnik, have finally broken the other fellow's wants, usually, and you are against what the other fellow wants when he wants it all. I take issue with the man who says the little fellow is asleep because of his hand that one theatre doesn't make any difference. The boys down here are not asleep, but they are too prone to believe what the other fellow says."

"Twenty years ago proved the beginning of the organization needed to combat the little fellow who is trying to crush you, trying to take from you the things that you created. Wall street will never be able to drive the exhibitor out of the many towns and hamlets where it can't afford to enter. The big producers must exhibit pictures in the small theatres. They can't get along without them."

"Why Loew Became a Producer."

"Don't put your money on the table and then forget about leaving the money that you leave from now until the next convention carry out the thought that prompted you to lay your money on the table and help this cause.

"You are going to find out that our organization was compelled to do very same thing that you gentlemen did today. We had to protect certain interests and the only way in which we could do that was to get something to place in those theatres when the other fellow got into a position where he could do us in."

"Mr. Loew was wise enough to know that your solution was better than his. If your organization had existed six months ago I don't know but Mr. Loew would have been spared doing what he did."

"We are going to call a convention in Georgia to try to get the Georgia exhibitors. I don't believe any organization of exhibitors is trying to do anything that will hurt anybody that deserves well. We need some protection for our exhibitors; that is one reason why we need an organization to understand that the man who buys film must be able to buy it on terms mutually profitable to the producer and to the person who sells it."

The convention adjourned after deciding to leave the selection of the next meeting place to the officers.

"Lay Plans to Organize Showmen of Pennsylvania at Meeting."

A MEETING of the exhibitors of Eastern Pennsylvania, Southern New Jersey and Delaware was held in Philadelphia Monday, June 21.

The meeting was called by the president of the Pennsylvania Exhibitors League, Albert J. Fisher. Among those present were Charles Goodwin, John Evans, John Cook, Albert J. Fisher, Frank Buhler, M. Brenner and C. F. Pemberton.

Plans were laid for the intensive organizing of the exhibitors of Pennsylvanian, and an organizer is being sent out. The quota for the $100,000 national fund is being raised.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, was present in conjunction with C. O'Reilly, member of the executive committee of the Motion Picture Theatre Owners of America, from New York City, and Joseph Stern, executive committee member from Newark. Also in attendance was B. E. Collins, president of the New Jersey Motion Picture Theatre Owners.

The division of the territory was agreed upon by all parties, and an active campaign inaugurated for organization purposes.

"Bud Geary in King Film."

Bud Geary, known by no other name, during his entire career in motion pictures, is back again in New York after many conquests in California productions of various companies.

Mr. Geary, who has many times been mistaken for Wallace Reid, has been selected by Burton King for the important role of the district attorney's brother in the new production, "The Loop Hole."
The Cooperage of Films.

There was once a film that:
Cost a barrel of money to produce;
secured a cash of contracts;
got a pierce of publicity;
and a bunch of gold eagles—and it didn’t have the punch!

"Let’s Be Fashionable.
"Ladies Must Live.
"Don’t Announce Your Marriage."

The Way In is the Way Out.
"I am tired of ambition," said the famous journalist, maga-
zine editor and editor.
"I am tired with inspiration," said he on second thought. "I’ll
give the old idea up.
"I am tired with enthusiasm," he declared once he was the duly
installed skipper of a microphone.

Fildom can now have 1,000
Islands of its own, where we may
all spend vacations.

We have a good start in
"Isle of Destiny," "Iceland," "Ilan-
and," "Trumpet Island," "Isle of
Regeneration."

Randy Lewis has discovered
(through publicity given in this
space-wasting) that the late-
ly arrived son of Hercules Hokum
and Lotta Bunk (who has been
christen Fuller Hokum, in
honor of his granddad) was
blessed with a step-sister upon
his launching on a sea of
microphone.

Little sister’s name is Lina
Bunk, of Bull, Ala.

When the movie mother and her
angel child
Go to Hollywood, as to the
studios for work
It takes a man of intuition
And a new kind of "pitch"
To separate the matron from the maid.

With blancheeries and flufferies
They will find a few records
Resemble another one like two
peas
With shapes and furs surrounded
(Sweltering man looks on dumb-
founded)
In July they’d make a belly
bustone sweat.

But here’s a sign to go by with-
out fail,
A strong man gave the "up and down"
correct.
Mother wears her dresses shorter
Then she will permit her daugh-
ter,
And the prospect’s rather pleasing
to the eye.

It’s too hot to worry over more
than one rhyme to a verse.

"Suds" is at the New York
Strand this week.
Suds should clean up.

Perhaps it is because the
heated term has arrived dis-
Messes seem to be making this
the firing season.

First National is getting
an early start in the "straw vote"
game.

Here’s the poll of Rambles Round Filmtown:
Debs, 0; Harding, 0; Charley Kay, 1.

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The entire cast of "$12," fea-
turing Wedgwood Nowell, now
being made at the Christie studio.
Hollywood, Ca., includes Wal-
lace Beery, Ralph Lewis, Kath-
yne Adams, Collen Kenny, J. P.
Lockey, William V. Mong, Mark
Fenton, Frederick Vroom, Milton
Ross, Vera Steadman and Laura
Williams.

Ora Carew, Melbourne Mac-
dowell and Lawson Burt will
play the principal roles in "The Crossway," the second big Com-
mont production to be directed
by Lloyd B. Carleton.

Joe Moore and Eileen Sedge-
wick are the featured players in
the Universal picture "The World
Inside," now being filmed by Di-
rector William Crafts.
Sol Lesser Hastens End of Production; First National Acquires Undersea Film

WITH an announcement that Associated First National Pictures, Inc., has acquired an all-star vehicle, "What Women Love," for fall release, is issued a statement that Sol Lesser, producer of the Underwater novelty attraction, has responded to an official request from exhibitors and executives of the organization, will hasten the disposal of his production interests. The status of the cooperative exhibitor alliance as an association of independent theatre owners without production interests of any character represented in its personnel through investments or stock ownership.

The production, described as a "comedy-drama with novelty added" that ends "on a satisfying note," opens in the Los Angeles territory.

The transfer of the franchise automatically placed Mr. Lesser in the ranks of independent exhibitors, but with active and uncomplacent manifestations of his gratification, Mr. Lesser made a combination of producer and exhibitor interests that was in direct contrast to the avowed policy and practice of First National members, which established an absolute division between the two industrial branches, without any affiliating conditions or relations of exchange. His exhibition rights were the works of leading independent stars, producers and directors.

Picture Pleases First National.

Mr. Lesser met this objection by announcing that he would withdraw entirely from his production interests as soon as he could perfect an arrangement he had in mind. Negotiations which Mr. Lesser had started with exhibitors of Associated First National Pictures at the time he began production work on "What Women Love," terminated before the Los Angeles franchise transfer was contemplated by Mr. Tally, in an option giving the exhibitor organization the privilege of first decision upon screen examination.

This option continued in force as a voluntary arrangement suggested by Mr. Lesser as the result of his original intention, when he decided to produce "What Women Love" to create a novelty attraction that would meet the First National standard, and it was exercised with the arrival in New York, late last week, of the first positive print of the picture. Screen inspection led to the decision of the executive committee to conclude negotiations for its release by Associated First National Pictures.

With the production almost completed, the opportunity came for Mr. Lesser to join Gore Brothers in purchasing the franchise from Mr. Tally. One of the conditions established by First National officials, it is said, was that Mr. Lesser would dispose of his studio holdings before taking active part in the operation of the West Coast franchise. This was promptly agreed to, but several contracts for star services which Mr. Lesser has signed months before, necessitated considerable rearrangement and delay.

"What Women Love" will be released in the fall, the statement continues, it will be given a date reserved, when the tentative schedule for the coming season was prepared, for a special feature attraction. The amount of a genuine novelty material in it alone is sufficient to justify its classification as a special. The story action reveals startling discoveries of possibilities for tense dramatic situations enacted underwater. It is a production with infinite opportunities for unique exploitation.

Merwin Holds Meeting with Vignola

Samuel Merwin, author of "The Passionate Pilgrim," the second of the Robert G. Vignola Productions, was an interested visitor at International Studio last week where he saw his brain child transferred to the motion picture screen under the direction of Robert G. Vignola. This is the first time that these men have ever met.

After Mr. Merwin was shown the studio and had had explained to him the mechanics of a modern motion picture making plant, he went into a conference with Mr. Vignola on "The Passionate Pilgrim." The conference lasted several hours and when it was over both director and author expressed themselves as having benefited highly thereby and hold high hopes for a successful production.

Marcus Loew and U.B.O. Take Franchises for Product of First National Theatres

AMONG the interesting news of the week is the announcement by Lewis J. Selznick that Marcus Loew has acquired National Picture Theatres franchises for eighteen of his theatres in New York City, Brooklyn and other cities throughout the country.

Among other notable interests who have secured franchises in National Picture Theatres are the United Booking Offices, the Boston Theatre of Boston; their house in Providence, R. I. The announcement from Mr. Selznick's office also indicates that many franchises are being closed each week and that the organization and its product are gaining in favor rapidly.

Three pictures have been placed in the exchanges for distribution. They are "Just a Wife," "Blind Youth" and "The Invisible Divorce," all specials with all-star casts. "The Place of Darkened Windows," which is declared to place Henry Kolker firmly before the exhibitor as a leading director, is finished and is expected to be released as number four on the schedule. Immediately following the completion of the picture, production work was begun on "Who Am I?" with Henry Kolker directing.

Before this latter picture is released, however, it is expected that "Marooned Hearts," which will mark the entry of Conway Tearle as a national star, will be presented. In this Zena Keefe is leading woman. The Ralph Ince Special, "Out of the Snows," has also been announced as a National Picture release. Miss Keefe also has the featured feminine role in this. These productions make a total of seven pictures already completed or in actual work. Six of them are specials with all-star casts and one is a star production with Conway Tearle.

Following the completion of "Who Am I?" on the West Coast, future productions for National Picture Theatres will be made at the eastern Selznick studios in accordance with the plans of Selznick Enterprises to center all work in the East.

Ascher Resigns from Famous

Harry Ascher, of the Famous Players-Lasky Boston office, resigned his position two weeks ago, taking effect Saturday, June 19. Mr. Ascher will turn the time being devote his attention to his Boston supply house.

"Help! Help!" Shouts the Germ Fiend. "You Forgot to Thoroughly Sterilize That Spoon."

Wally Reid in "Sick Abed," a new Paramount release. No, you're wrong! It's not a fly trap he has on—just a device to strain the air of the horrible germs he has seen through the microscope.
NAZIMOVA reaches the peak of her brilliant career in her newest METRO triumph

The story, entirely different from anything she has yet done on the screen was prepared for her by Charles Bryant.

Metro announces "BILLIONS" for release in October
Made-in-India Film Sells for Big Price Despite Great Production Difficulties

Feature Produced by Two Americans Succeeded Though Technically Very Faulty
Was First to Have Female Players—Our Serials Delight the Natives—Hindus Object to Characterizations of Themselves as Villains

A most interesting recital of producing conditions has been contained in the following letter written Sam Spedon, of the Moving Picture World, by Mrs. Dorothy Kingdon Banerjea of Bombay.

Raven, a former Vitagraph actor and later connected with the technical end of the business in New York, also is a Vitagraph player at one time and, like her husband, is well known in American film circles. She has to say is of great interest in view of the fact that the industry in this country is seeking new forms of competition and looks toward India as not only a market for American-made pictures but a new home for them.

Your letter is the first one I have ever received from India and I am therefore quite interested in the information contained therein. I shall forward a copy to Mr. Spedon, the editor of your paper, as it contains valuable information.

Yours truly,

Editor.


YOU will see by this letter that I am far away from home, in a country that America and American pictures are so little and "literally" often wrong. I get the Moving Picture World here, although very late, but it is because of the World and making my nerve and pen in hand and writing.

My husband, Captain van Raven, and I came to India a year ago last February to come out in the movie business. We are one of many which purchased all equipment in the United States. Captain van Raven attended to purchasing it, the best and latest obtainable; and having the photographic end. I was to be featured and promised a supporting company of Indian women and men of good moral standing.

To make a long story short, many promises were made and many things told that were untruths. I must tell you that the picture we made was the first one made in India with females playing female parts; males have always played female parts on the stage and in whatever pictures have been made in India until now. The other companies now producing here are slowly coming into line and getting women to take part in the pictures. My husband begged the company to give him time to make repairs and turn out a good print, but the picture had been sold and we were obliged to let it go as turned out.

Notwithstanding the bad print and bad direction (by a native director, who said he had learned how in America), and only one native in an otherwise entirely foreign company, there was no trimming, the production sold for four times as much and made more money than any other picture made in India.

Every Indian—my husband thought was to have a native wife—but it was impossible for us to continue our contract on account of misrepresented positions with every other company in India. In these last films, we had tried to make enough of Indian dramatic productions and determined to take pictures of an educational, scenic and industrial nature. At the same time we could see India in a motor car.

Now Taking Scenics.

So we have started. We have a Scenics-Booth two-seater and a Ford with a special body for tent, food, luggage, etc. We are held up here at Nasik, but through the help of our Hindu or Mohammedan, who has made the best picture here in India, entitled "Urinda and Jalandar," a religious subject, we are able to make some experiments to prevent shrinkage and stretching of film during the hot season and the monsoon. Captain van Raven is having an experience in motion pictures and chemistry and he thinks he has found a solution of this problem.

The American pictures are the most popular in India—and in Bombay one sees the best. All serials that have thrill, fights, a hero and a heroine with action, go well in India. For instance, I have seen Pathe, Vitagraph, Wharton and Universal received with about the same enthusiasm. Of course, the Indians see the ridiculousness of a lion being knocked over with a shot from a revolver. The Indians, even those who read English, cannot understand American slang. It seems strange to a real Yankee when he sees it here in India on the screen.

Hindus Resent Characterizations.

As to the representations of a Hindu one sees in the American pictures, the white population as well as the Hindu himself or to them. When I first came to India, a year ago, and saw Indian men and women and India itself, I could not help but recall a picture in which one of our English novels is represented. We thought of the vast amount of money expended in making it, for technical directors and others. I could realize how badly it had been produced by those who claimed they knew how.

Even the typing of a turban, the way of wearing the doti and the way the saris are worn, high caste or low, and even those men who have adopted the English dress, will either war a cargo sack or else wear a dhoti, their caste is distinguishable. Even the shoes and sandals in different provinces are different. I saw a picture several weeks ago, in a company which knew nothing of the dancers, in which the "pumba" was pulled wrong, and the servant appeared to be pulling it in the room with the officer, who was wearing no muffa walla would do or be allowed to do.

Thugs in the Minority.

No servant ever sits if a white sakhri or any other sakhri is near. No Hindu will enter your presence with sandals or shoes on unless he has the blesser in his eyes; even here in our camp in the jungle our bearers and servants always leave their sandals and slippers outside of the limits of the camp. In this region the thugs and maligns are in India, as in very other country, but they are in the minority, very few belonging to the Indian community, but none of the old-time orthodox Mohammedans. The Persis, another race in India, are often called "the Jew of the East." Though they are shrewd and saving, they give much to the poor. They have adopted many of the customs of the Hindus.

I read an article in the Moving Picture World written by Mr. Bamberger, in which he said "I saw an Indian picture in which the leading lady (an Indian dancing girl) was left without any writing, and he was much disgusted. He needn't have been, and I am certainly surprised at him, an Indian, not recognizing an amulet (a protection against fever and ill health) on the Indian actress' arm.

Cinema Business Really Active.

There is really much activity in India in the cinema industry, but things are just about where they were in America fifteen or twenty years ago. They have had a very great influence and have been able to stand the tropics, like Pathé and Bell & Powell; it seems impossible to get them. My husband ordered a Bell & Howell in October and has not received it yet, so we are obliged to use another kind which he dislikes very much. We encounter another difficulty in the monsoon and not enough in the dry season.

All pictures made here up to the present have been religious, or Indian mythology, mostly taken from their life of "Shree Krishna," one of their gods. Of course, the Indian people like to see their own pictures and subjects, the ones they understand, on the screen. They love to see their pictures and have their favorites the same as we do; for instance, Helen Holmes, Ruth Roland, Pearl White, Eddie Follo and Elmo Lincoln, a few of their favorites.

Lovely Theatres in Bombay.

They have very lovely cinema houses in Bombay, with terrace gardens and immense compounds filled with beautiful flowers, and the interiors are extremely pretty, finely lighted and ventilated.

Now, Mr. Spedon, this letter may not interest you or the Moving Picture World, but as we will be passing through a good big part of India, you are interested, I will be glad from time to time to send you bits of interest about things in general. The Indian people like the American people much and would like to know more of us and our ways. In India we get no news of America in the newspapers except strikes, murders and epidemics.

Selling Agents for Hilker Picture

Bamberger & Levy, motion picture sales agents in the Putnam Building, New York, have taken over the distributing of the Lejatin A. Hiller Productions whereby they take over exclusive selling agency throughout the entire world for the first production of this new producing company entitled "The Sleep of Cymba Roget." This picture is a strong five-reel drama produced under the direction and supervision of Lejatin A. Hiller.
J.ULES SARZIN, who has been with the Famous Players-Lasky sales force for the past year (previous to that he was with George Kleine and was also a New York exhibitor for a time) is now associated with the Robertson-Cole New York sales department.

Murray Beier, formerly with Selznick and national and sales manager for Magnet Film Company, has transferred to the sales department with Sam Zierler and the Commonwealth.

Ben Roman, formerly in the New Jersey territory for Robertson-Cole, has been appointed special representative for Commonwealth in New Jersey.

Harry Reekenbach has connected with the Universal to exploit “Shipwrecked Among Cannibals,” which opens at the Astor Theatre, New York, July 4.

Bill Bournazzel, of Famous Players-Lasky, succeeds Jack Fuld, whose resignation takes effect July 3. Mr. Fuld went to Famous Players from the Trade Review. Mr. Bournazzel has been with the company for the past three years.

Charles Goetz and Rudolph Flothow, formerly with Famous Players-Lasky, are now members of the Robertson-Cole sales department.

Ed. Moffat, advertising manager of Universal, was awarded $100 for renaming “Ambition.” He suggested “Once to Every Woman.”

Morris Hellman, manager of the short subject department of the Chicago Universal exchange, is spending his vacation in New York City.

Jack Reilly, publicity director of Robertson-Cole, has resigned his position to take effect at the termination of his contract, July 5.

J. Gettelson, formerly of the Universal Chicago sales force, has been appointed manager of the Minneapolis Universal exchange succeeding J. D. Rodnick.

Albert Teltie, the patentee of a film cleaning and preserving machine, giving longer life to a film, is negotiating to put it on the market in England, France and Canada, for which countries he holds patents.

William C. (Bill) Murphey, of the Selznick publicity department, has tendered his resignation to take effect July 2.

Arthur Brilant never missed a minute. He went direct from Cosmopolitan publicity to a position under Vivian Moses on the Fox advertising and publicity staff.

Morris Saffer, manager of the National Distributing Corporation of New Haven, was in New York June 15. He reports signing up the Poli circuit.

Sheldon Lewis and Virginia Pearson appeared in vaudeville at B. F. Keith’s Alhambra, New York, June 5. They are presenting a travesty called “Silent Vagabonds.” Their act is a headline.

Donald W. Fairervis, until recently a salesman for Vitagraph in Connecticut, left June 28 for Los Angeles, where he intends to follow a screen actor’s life for Master Films, Inc. Carlton King will be his director. Robert Horsley will take up Fairervis’ territory in Connecticut, an old stamping ground for Bob.

The Selznick publicity department, 729 Seventeenth avenue, has moved to 120 West Forty-sixth street, occupying the balcony of the exchange on the ground floor. These offices were recently vacated by the casting department of the Selznick Enterprises, which are now located at 117 West Forty-sixth street.

Jerry Herzog has been selected to cover the Albany territory for Hallmark and has bid Connecticut adieu.

H. B. Schlessinger has disposed of “Mother I Need You,” starring Enid Markay and Edwin Coxen, to the Commodore Film Company, of Baltimore, for Maryland, Virginia and District of Columbia.

Sam Suckno, of Albany, was in New York June 25 for a day’s outing on the Great White Way and getting the latest angle on the film market.

E. (Manny) Mandelbaum, the dean of film men in the Buckeye State and head of the First National, is visiting in the Hotel Astor, New York, for a series of conferences with J. D. Williams of the First National.

Mr. and Mrs. Fred Niblo (Emid Bennett) have arrived in New York from the Coast and are stopping at the Hotel Claridge. It is understood they are here considering future productions under their own name.

L. H. Francis, sales manager of the Teco Manufacturing and Theatre Equipment Company, Minneapolis, is in New York, week of June 25, purchasing equipment material for the fall trade.

Underwood & Underwood are cutting and editing a special feature, for early release at the Miles plant in the Leavitt Building.

Topical Film Company is assembling its library of films at the Joe Miles studio. The Topical Film Company has an ever-ready library from which any topic can be selected. For instance: a shipwreck scene is required. There are “Jerry on the Job” with the shipwreck.

Jerome Safron, formerly salesman in the Robertson-Cole Detroit office, is now manager of the Robertson-Cole New York exchange.

Vincent Coleman, Josephine Victor’s leading man, is starring in “Martinique,” a new Edgar MacGregor production. Vincent will resume his motion picture work as soon as his new play opens.

Elmer McComb is located permanently in the Miles studios and is now editing a Hemmer production, featuring Lottie Pickford. and is expected to release a picture of his own, exploiting and issuing it under his own original methods.

“Doc” Willat is projecting “The Kentucky Colonel” at the Miles projection room, preparatory to editing and filling it before returning to the Coast.

William H. Hollender, an old time exhibitor of Brooklyn, is about to start as the Brooklyn representative of the Select Pictures.

Adolph Schwartz and Joseph Saperstein will shortly announce the news of their acquisition of several new theatres in Connecticut. They already control three.

C. H. Rosenfeld, sales manager, and M. E. Van Bergen, the top sales man of the Columbia Film Corporation, made a trip to Buffalo June 28 to dispose of the following features: “Common Level,” starring Ethel Street and Claire Whitney; “A Woman’s Business,” starring Olive Tell and twelve (two-reel Muriel Otis comedies) for New York. They contemplate opening a Buffalo office in anticipation of fall trade.

Lee Francis Lybarger, president of the International Chautauqua Association, gave a showing of his ten-reel feature, “Democracy,” at the Simplex projection rooms Saturday evening June 25 to a company of film men.

Billy Hart, the veteran film salesman, disposed of the six-reel feature produced by the General Film Corporation, which was released last week (“The Days of St. Patrick”) to a syndicate of film men connected with the Benevolent Protective Order of Elks.

Frank Lawrence, Universal’s film editor years with the Vitagraph, is a high flyer and speed artist with the aeroplane. He is the owner of a high powered plane known as the Universal star, made an ascent with him the other day and immediately gave him a commission to purchase her one of the same kind. Then Allen Holubar, the star’s director, went up to see that it was all right.

Keeping in personal touch with the old Vitaphotographers is second nature for the writer of this page—there are more than a few of us left—but I don’t want to lose them. Rollin Sturgeon is directing Carmel Meyers at Universal City; James Morrison is playing with Anita Stewart in the new Louis Mayer-First National production, “Rowing the Wind”; Rosemary Theby has been signed by Louis Gaszler to play opposite Otis Skinner in “Klamet”; E. H. Williams, with Mrs. Williams, has been motoring through the Yosemite and Rex Ingram is directing at Universal City. The Vitagraph roster of some years back. Last, but not least, is Mary Charleos (Mrs. Henry Walsh), who is playing for Universal.

P. D. Dana, sales manager of the Arrow Film Corporation, has returned from Philadelphia, Pittsburgh and Washington and he will leave on June 29 for a trip to Cleveland, Chicago, Milwaukee, Minneapolis, Des Moines, Kansas City and St. Louis.

Conway Tearle.

Who will star in forthcoming productions for the National Picture Theatres.

(Continued on page 249)
Passive Sales Policy Will Mean Decline of Popularity of American Films Abroad

By ARTHUR ZIEHM.
Manager Foreign Sales, Goldwyn Corporation

which we have gained. As a premise it must be conceded that the day of easy sales is over. It is true the attitude adopted when there was no rivalry worth mentioning must give place to real salesmanship.

**Must Take the Initiative.**

Instead of waiting for foreign buyers to come to us we will have to send properly qualified agents to them. These men should be thoroughly versed in the business methods and social conditions of the countries in which they are to operate. They must use tact and discrimination in dealing with customers who no longer are obliged to take anything that is given them by American producers. They must make friends for the concern they represent and dispose of products in a manner that is not out of proportion to the prices asked for films manufactured in Europe.

Goldwyn is prepared to market its fourth year products to every possible outlet for conditions in mind. Our representatives in foreign lands are men chosen for their particular knowledge of the countries to which they are sent. They are making a regrettably small beginning work in the future of establishing friendly relations and creating confidence in the integrity of American producers and faith in the future to film lovers in the countries they have to offer. In dealing with the Europe of today, it is well to have the vision to see a changed Europe one year from now.

As to the merit of our photoplays in comparison with those being put out by the European studios, Goldwyn has nothing to fear. We can make a hit of 'The Big X', 'The Penalty' and 'The Branding Iron', to mention only three of the big installments that are due to be offered to the American consuming public. We have every reason to expect an appeal abroad as they do in this country. Pictures of the rugged type being turned out by Rex Beach are very popular with Continental audiences. They are accepted as an authentic depiction of life in America.

Emotional acting of Pauline Frederick is right in accord with the European traditions of dramatic expression, and comedy of the style supplied by Tom Moore and Will Rogers is certain of acceptance.

Considering all angles of the question, I can see nothing to fear for American producers, providing they maintain a high quality of production and follow a judicious sales policy.

**Garrett Closes Big Foreign Contract with Hodkinson.**

SIDNEY GARRETT, president of the new company of foreign distributors, Sidney Garrett, Inc., signals his entrance into the field for a big business banner by placing a big contract with W. W. Hodkinson Corporation covering The Dial Film Company's production of 'King Spruce' and eight J. Warren Knowles productions. Mr. Garrett will cover Australia, New Zealand and Tasmania with 'King Spruce' and Kerrigan productions, and also controls foreign rights on 'King Spruce' for Belgium, Holland, Denmark, Norway and Sweden.

"The Kerrigan features made for Hodkinson by Robert Brunton Studios," says Mr. Garrett, "are the best productions I have ever seen Kerrigan in. They stand the test of time." Why? Kerrigan is a star of growing popularity, I have secured 'No. 99,' 'The Green Flame,' 'Live Sparks,' $30,000, 'The Lord Loves the Irish,' 'The Joyful Liar' and 'A White Man's Chance.'

"The Dial Film Company's production of 'King Spruce' provides a great melodrama and the Musical Union's uni-
versal appeal from Norway to Australia. There are scenes in the lumber region that will undoubtably open the eyes of the lumber men of Northern Europe."

"Big Mack" Quits Presidency of Union to Sell Projectors.

J. A. McDonald has just resigned the presidency of the Detroit Operators' Union to sell power's projectors. "Big Mack," as he is generally known in Detroit, complained of the difficulty of securing the friendship and confidence of the exhibitors while proving very successful as producer of the Mack Phonographe, a film projectionist and for six years was chief operator for the J. H. Kunsky Company.

In taking up the work of selling projectors and equipment, Mr. McDonald says: "I am a firm believer in Power equipment, as it has stood the test." The equipment business is now new to Mr. McDonald as he was with the Enterprise Equipment Company at one time. This experience, and the knowledge he has gained by working for a long time as an operator, should be of great assistance to him in solving projection problems encountered by exhibitors and operators.

Canuso Now Studio Manager.

Michael J. Canuso, formerly a clerk in the offices of Hallmark Pictures Corporation, has been made studio manager of Hallmark Studio, formerly known as the Rengert Studio, in New York. He has managed the studio routine for the production of the three Burton King specials soon to be released by Hallmark. The three are "The Forty Thieves," "The Common Sin" and "The Discarded Woman."

Kentucky Mourns Death of G. A. Bleich in Owensboro (By Wire to Moving Picture World).

KENTUCKY is mourning the death of George A. Bleich, of Owensboro, which followed an illness of several months. About three months ago Mr. Bleich returned to his home from Chicago, where he had been in the Mercy Hospital. He was 45 years old and the most prominent exhibitor in Western Kentucky, as well as one of the largest in the state.

Mr. Bleich began as an exhibitor at Jonesboro, Ark., going to Hopkinsville, Ky., and to Owensboro in 1912. He successfully carried the amusement business in that part of the country and during the time of his death he was operating the Empress Amusement Company, which controls three houses in the city and was erecting the New Superba Theatre. He was formerly vice-president of the Old Kentucky Exhibitors' League and had many friends in Louisville.
Paul Brunet Sails for France; Forecasts
Important Announcement to the Industry

Paul Brunet, vice-president and general manager of Pathé Exchange, Inc., sailed for Paris on June 24. Some of the most important figures in the history of the organization render his presence necessary in Paris, where will be held a meeting of Pathé Cinema, the organization of whose board he is administrator, being the only vice president of the American organization who has been accorded this recognition. Mr. Brunet, if all plans develop as expected, will return to New York about September 1.

Mr. Brunet was accompanied by Mrs. Brunet, and, though their visit to France will be comparatively brief, they expect to spend some time in relaxation.

Returning to France on the same steamer was Leon Madieu, chairman of the board of directors of the Pathé Cinema, Paris, who spent a month at the home office of Pathé Exchange, Inc. in conference with Mr. Brunet regarding the international propositions that have developed during the last year. It is probable that the meeting of the board of directors of Pathé Cinema, Paris, will result in an announcement of world-wide importance to the motion picture industry.

Mr. Brunet expressed himself more than pleased with the business conditions of Pathé Exchange, Inc. "Our selling organization," he said, the biggest in the business, has been brought to a high state of efficiency and the statements and analyses submitted by Elmer Pearson, director of exchanges, make a showing of which I have every reason to feel proud. As Pathé's selling system has been broadened and strengthened by intensive effort, so is it merging into an era of bigger and still better productions. The announcement soon to be made of impressive special features and new organizations releasing through Pathé, while at once indicative of largeness and business capacity, may be taken merely as the beginning of larger things now in the shaping."

Griffith Leaves Vitagraph to
Direct for Cayuga Pictures

With the engagement of Edward Griffith as director, and a director's staff, to direct their initial production, James N. Naulty and Gardner Hunting, formerly of the eastern studios of the Famous Players-Lasky Corporation, made public the formation of Cayuga Pictures, Inc. In speaking of his resignation to the Vitagraph Company, Mr. Griffith said: "In all my experience in the picture business, I do not recall an engagement in which I have enjoyed more co-operation, or which afforded me more pleasure than the one I am about to leave. Were it not for the large reduction held out to me by Mr. Naulty and Mr. Hunting, and the fact that I have given my word to direct their first picture, I should hesitate to leave my friends at Vitagraph."

Mr. Griffith is taking William McCoy, formerly chief cameraman at Vitagraph, with him to the Cayuga concern. They have left for Ithaca to begin work upon the exteriors of the first production.

One of Michigan's Prettiest Theatres is
Butterfield's New Regent in Flin*

One of the prettiest of the new Michigan theatres to be erected during the last year is the New Regent Theatre at Flint. It is located on Saginaw street and Louisa avenue. Its cost was $300,000. It has a seating capacity of 1,800, of which 1,600 seats are on the main floor and 200 on the mezzanine. The owners are the Flint-Regent Theatre Company, of which W. S. Butterfield is president and general manager. Mr. Butterfield is at the head of the Butterfield Circuit of theatres in Michigan, the largest circuit in the Wolverine state, operating in the seven largest cities outside of Detroit and Grand Rapids. The chain comprises both vaudeville and picture theatres. The architect and builder of the New Regent was John Eherson of Chicago, who has erected and designed practically all of the Butterfield theatres.

The theatre itself is 85 by 175 feet in size. It is finished in Andalusian Spanish style of architecture. The colorings are rich, in keeping with Spanish tastes. The foyer represents the sunny walks of a typical Spanish patio. The lighting fixtures are exceedingly artistic and conform with the general Spanish decorative scheme throughout. The floor covering is of tile and cement.

The projection room in the rear of the mezzanine floor is 14 by 20 feet and is equipped with two Powers machines, spot lights, Hertner Transverter and other equipment to make it the last word. The projection distance is 160 feet and practically on a direct line with the screen, which is 18 by 22½. The screen is a Minusa. In the box-office, National Ticket Registering machines are used.

Other features of the new Regent are inter-communicating telephones throughout the house; a boiler system is used for heating and cooling; an elaborate electric sign is in front of the theatre; Spanish effects include spot lamps and flood lights in the orchestra pit; music is furnished by an orchestra of sixteen pieces, including a harp and other instrumental solos. In the basement will be found lounging and smoking rooms.

Ed Beaty, chief booking manager of the Butterfield Circuit, has adopted a policy of two changes weekly for the Regent, although on some he has tried a week.

Oehrt Made Universal Controller

Carl Laemmle, president of Universal, has announced the appointment of H. L. Oehrt as controller of the Universal organization. Mr. Oehrt formerly was associated with the accounting department of the Famous Players-Lasky Corporation.

He will take over the work of G. M. Davidson, who recently resigned from the Universal accounting department.

Hadley Re-editing Triangle Releases

Hopp Hadley, who was made recently manager of productions for Frank G. Hall, is now engaged in remaking and remixing a series of fifty-two Triangle productions and twenty-six Mack Sennett produced two-reel comedies, recently acquired by Hallmark Pictures Corporation for distribution.
First Screen Presidential Straw Vote To Be Launched Soon by First National

Holdes of Circuit Franchises Will Provide Patrons with Ballots After Democrats Choose Their Candidates—Expect to Reach More Than 4,000,000 Voters

Will Show Power of Screen and Feminine Interest in Politics

F OR the first time in motion picture history the screen is to play a prophetic part in national politics and demonstrate the value of cultivated and intimate daily contact with public life, through a presidential straw vote to be launched by between 5,000 and 6,000 exhibitors of Associated First National and C. L. Chester Films in the immediate following the conclusion of the Democratic national convention in San Francisco.

The results, which have already been worked out in detail, call for probably the most far-reaching canvass of public opinion ever undertaken in the history of the United States. It is strong proof that through the medium of the motion picture theatre between 3,000,000 and 4,000,000 voters will be reached. Newspapers in a local way and magazines nationally have conducted straw votes in the past, but never have they recorded the political leanings of more than a fraction of a thousand voters.

With the united front that several thousand theatres will present in systematically testing the public pulse, the motion picture industry is expected to prove the most accurate political gauge yet employed, and the results will be looked for with the deepest interest at Washington.

Will Show Power of Screens.

For a long time leading members of the different political parties have debated the actual power of the screen in censorship agitation and legislative proceedings affecting motion pictures. The question of screen influence on the public has been discussed without any tangible conclusion for the reason that no effort ever has been made either by states or nationally to actually test it as they have through which to reach the millions of motion picture theatre patrons in this country.

The contemplated straw vote will in a large measure reveal the real great power of the screen—a power the extent of which has never before been put to so severe a determining test.

The exhibitor officials of Associated First National will offer to Senator Warren G. Harding and Governor Calvin Coolidge as Republican nominees and to the Democratic nominees to the same offices, a special service of tabulated reports by cities and states as rapidly as the straw ballots are counted and classified.

Expect Totals in September.

It is expected that all returns from the straw vote will be in and completely classified by the middle of September and that the result will give a clear forecast on the outcome of the election in November.

Every exhibitor of Associated First National Pictures will cooperate in the taking of this straw vote, and will supply the more than 5,000 theatres which they own. The exhibitors will have printed ballots supplied them by their Associated First National exchanges for distribution among their patrons, and as fast as the ballots are turned in at the theatre, they will be tabulated and mailed to the home office in New York. At the home office the ballots will be recorded and classified and the total vote in each exhibitor's state will be sent to him as soon as complete returns have been received.

In the same way the national result of the straw vote will be made known by the home office to all First National exhibitors as soon as it is available. As a result, each exhibitor will be enabled to benefit by the local publicity which his part in the canvass will consequently bring about. The publicity for the exhibitor will be cumulative. The local newspapers will print the news about the results of the local canvass. They will then publish the results of the statewide exhibitor canvass when these become known. And finally they will have the big news of the national results of the straw vote.

Source of Paper Articles.

In addition, the straw vote will provide abundant material for newspaper feature stories. Last but not least, it is expected to give the most accurate forecast of a great national election that has ever been made, and to demonstrate that the screen is in closer touch with the public than any other institution.

Associated First National exchanges have already received pledges of support in this undertaking from more than 3,000 exhibitors, who appreciate the publicity their theatres will gain through it and who have recognized the significance of a demonstration to the country at large to the presidential candidates and their respective constituents, to federal, state and municipal political bodies, to newspapers, magazines and the reform interests of the country, of the tremendous power and scope of motion picture theatres when they function as a unit on any given proposition.

Previous straw votes of newspapers and magazines have had their responses confined to a few hundred thousand readers and consequently were restricted, whereas in this instance it is estimated by officials of Associated First National Pictures that an average of 1,000 ballots will be returned from every theatre.

Classified According to Sex.

The bulk returns received at the home office will be classified according to cities and states and not by the generally recognized film territory, or by the so-called presidential electoral districts.

The home office will divide the feminine from the masculine votes, and the listing will show the feminine votes which come from states that have suffrage, and the feminine votes gathered in the other states. This method of classification will provide a means of determining, after the official election returns are in next November, just what effect pre-election feminine opinion has on the masculine vote. It will also reveal to what extent future presidential elections may be swayed by the feminine vote in case women are given the ballot nationally.

The final returns of the straw vote will be so classified as to show the political leanings of not only those who are legal voters, but those whose opinions may have influence with bona fide voters. Children and unnaturalized aliens who are barred from voting. Only persons of voting age will be permitted to fill out the ballot.

Await Democratic Nomination.

Already a large number of exhibitors have made arrangements for turning their theatres into "voting precincts" and ballot boxes will be placed in every theatre as soon as the Democratic convention is over.

The necessary ballots have already been printed and are being distributed by the Associated First National exchanges. Each ballot calls for a straw vote on either the Republican or Democratic nominees for president and vice-president. The socialists are not mentioned and no candidate for any office are included in the test.

The theatre patrons is to be handed the straw ballot form as soon as he enters the theatre. He merely checks his party preference, fills in his name and address and hands it to any employee of the theatre on leaving. It is understood and so stated on the ballot that under no circumstances will the voter's name be used. He is advised to watch his newspaper for local, state and national returns on the straw ballot.

La Rose Back with Riesenfeld

Joseph La Rose, one of the best known and best liked young film men in America, has been appointed assistant to C. L. Chester, president of the C. L. Chester Films, Inc., and has returned to his old post as production manager at Riesenfeld Harmon Inc., at the Astor, Rivoli and Rialto theatres. La Rose will include in his position complete charge of all stage work, where his lighting effects won for him considerable popularity.
Associated Producers Lease Offices in New York; Name Exchange Managers

THE Associated Producers, Inc., announces the permanent location of its New York offices is in the Godfrey Building, 729 Seventh Avenue. A lease has been signed with George Backer, the owner, for the entire fifth floor of the building for a term of years, occupancy of these quarters being deferred a few months until present tenants' leases expire. In the meantime Associated Producers' present offices on the tenth floor of the same building and its executive and departmental managers already are installed there.

Announcement of the appointment of Frank L. Hudson as Atlanta manager. He resigned as the manager of Pathé's Atlanta office to take the managed executive position of the new alliance of Thomas H. Ince, Mack Sennett, Marshall Neilan, Allan Dwan, Maurice Tourneur, George Loane Tucker and J. Parker Read, Jr.

Ralph C. Bradford has been appointed Minneapolis manager. He was with the initial strong Triple organization and became the first Triple manager in that city. He has been with the Stephen Lynch interests in the South and resigned last week as Chicago manager for Famous Players-Lasky to resume association with the new organization with F. B. Warren, with whom he was allied in Goldwyn.

The entire sales and executive personnel of Associated Producers is now completed and all managers are at their posts in the twenty-two exchange cities of the United States. Organization of the personnel of Associated Producers, Ltd., of Canada is now being completed.

Advertising Accessories in F. P.-L.'s Special Department

ELVILE A. SHAUER, formerly assistant to F. V. Chamberlain, general service manager, assumes the duties of manager of the newly created department of advertising accessories with Famous Players-Lasky. This innovation is regarded as assuring the exhibitor at all times an adequate supply of advertising posters and material from his nearest exchange. Under the plan the home office will keep a check on all orders for advertising accessories from each exchange. Cirtainty of supply is assured the exhibitor in the establishment of a minimum stock that each exchange must have on hand.

In harmony with the increased efficiency installed in every department of Famous Players-Lasky Corporation, the new procedure will eliminate the by establishing a maximum on advertising accessories on any production that any one exchange can requisition on a single order. This maximum, however, will be adequate to care for the largest needs at any given period. F. V. Chamberlain, who has charge of the general service to the exchanges, is responsible for the new plans. He has been assisted in their development by Mr. Shauer.

The head of the new department is the son of E. E. Shauer, assistant treasurer and manager of the foreign department of Famous Players-Lasky Corporation. After his graduation from college Shauer entered the producing department at the eastern studio of Famous Players.

Sarah Lyons, formerly assistant exchange service manager, has been promoted to the position of exchange service manager, filling the vacancy caused by the resignation of Joseph di Lorenzo. Miss Lyons' new duties give her entire supervision of service to exchanges governing the shipment of positive prints, advertising accessories, and forms and supplies to the exchanges. John T. Murran, associated with the exchange service department for a number of years, becomes assistant exchange service manager.

Earle Williams Completes "The Purple Cipher" Serial

WAT is believed by Vitagraph to be Earle Williams' best feature since "The Fortune Hunter," was completed last week under the direction of Chester Bennett at Hollywood, Cal. It is called "The Purple Cipher" and is a melodrama of oriental intrigue and American nerve and resourcefulness.

The story is by Will F. Jenkins and appeared recently in a popular magazine. It was arranged for the screen by J. Grubb Alexander. The star plays a resourceful American who frustrates the designs upon himself, his sweetheart and his friends of a blackmailing Chinese gang. The story is laid on the Pacific Coast. Submarine scenes were taken off Los Angeles Harbor and San Diego.

Vola Vale plays opposite Williams. Henry A. Barrows, Ernest Shields and Alan Forrest have strong roles. There are several Chinese actors in the cast, prominent among them being Frank Selti and Goro Kino, both well known in the Los Angeles Film colony.

Carleton Injures His Foot

William P. Carleton, the handsome leading man who has been seen recently in so many Famous Players-Lasky productions, including "The Copperhead," "The Amateur Wife" and "The Society Exile," suffered an injury to his foot a few days ago, when he leaped through a window to the ground twelve feet below, in a scene in the Associated Exhibitors production of "The Riddle: Woman," starring Geraldine Farrar.

Mr. Carleton, as the heavy, was escaping from the wrath of an irate father, who had caught him on an innocent but somewhat compromising visit to the heroine's bedroom. And, as Mr. Carleton says, the distance, which had not seemed disturbingly high when he had looked at it from down to up, suddenly loomed terrifyingly deep when he looked from up to down. But the camera was grading, and the scene was important, and Mr. Carleton went ahead. Result—a few broken bones in a foot.

He hopes that he will not be incapacitated for more than a week, however, as he is scheduled for many more scenes in the Farrar feature.

Mr. Carleton is at present under contract with the Famous Players-Lasky Corporation, but was released through the courtesy of that firm to play in the Farrar production.

Will Run Pictures Exclusively

The Trenton Theatre at Lynchburg, Va., has announced that after a trial of three weeks of exclusive picture programs as contrasted to its previous policy of vaudeville and pictures, that it will continue to show screen productions exclusively. The announcement states that the increased number who have attended the theatre during the three weeks that vaudeville has not been shown has proved conclusively that motion picture productions are the greater attraction.

The Trenton inaugurated its exclusive picture policy the week beginning May 24 with D. W. Griffith's "The Idol Dancer" as the attraction the first three days of the week and Norma Talmadge in "The Woman Gives." completed the week. Marshall Neilan's "The River's End" and Constance Talmadge in "In Search of a Sinner" filled in the second week, and two other first national attractions were used the third week.

Inter-Ocean Buys Rights

Joseph I. Schnitzer, president of Equity Pictures Corporation, has sold to Carl Schlesinger of the Inter-Ocean Film Company, all the foreign rights to the distribution of Equity's six-reel production, "Whispering Derelict," starring George Meeker and Rosemary Theby, leaving Equity in control of the American and Canadian rights.

Don't You Think That This Is an Artistic Group? Yes? That's Why We Printed It.

Reading from northeast to southwest—pardon—left to right, from top to bottom: A. Metzetti, R. C. Currier, B. Metzetti, V. Metzetti, Alva Taylor, Hazel Powell, Alma Lind, L. H. Joe Bonner, Max Asher, Harry Belmour and William Bletcher. They are all featured comedians in "Comedyart" pictures, made by Special Pictures Corporation.
Make Real Service, Your Religion and You Will Find It Pays Big Dividends

Your Employees Should Be Courteous as Well as Efficient, Your Theatre Clean, Attractive and Well Ventilated, Your Advertising Truthful, Your Entertainment Presented to the Best of Your Ability

By S. L. ROTHEPPEL
Manager Capital Theatre
New York City

"Service" is the title of the second article on the management of a theatre in the series being written exclusively for Moving Picture World by S. L. Rothapfel, present manager of the Capital Theatre in New York City, and a showman of the first water. His first article, "Putting Your House in Order—A Jarred Efficiency," appeared in the last number. This series of articles will be published one each week. Read them carefully, for they are written by a practical showman and of practical value to you. —Editor.

Theatre owners to be really successful should make service a religion.

The better the service, the more profitable the theatre. And it does not make any difference how small or how large the institution, there must be that kind of service which will put the patrons in a happy frame of mind and keep them in it and send them away feeling that they have gotten their money's worth and anxious to come again.

Service includes the conduct of your employees, the administration of your theatre, the advertising of your institution and the kind of entertainment you give. Competent help and running a clean theatre does not always relieve the management of all responsibility. The service that the patron he must extend throughout his entire work, and we will take it up as follows:

Conduct of Employees.

Courtesy is the cheapest thing in the world and yet it appears to be the most difficult to procure. There are many different temperaments in an organization that, perhaps by their environment or their mode of living, are habitual gronches or easily upset. The way to overcome this is: First, take your own job and dividends in hand (this applies to the very small theatre as well as the large) and give its personnel a heart-to-heart talk that sinks in.

Students of temperaments feel every one of your employees and especially those who come in contact most frequently with your patrons. They may have a sudden outburst of anger or of friendship. Order your house in such a manner that it is courteous and polite as they can be? Can they smile when things go wrong and can they assume the attitude that the patron is always right?

Good Will Pays Dividends.

It is not good taste to make yourself an example, but I want to tell you something I have done to create a spirit of good will and co-operation we call dividends in our theatres. First, I took a great interest in my employees, no matter how small their capacity. I made it my business to see what they were doing and let them know it.

I got them together every so often, gave them a little lunch and made them feel that they were one of our family. I got them enthusiastic and made them believe, with the result that we had a smoothly running happiness. They were as well liked as the best organizations ever worked, and I hope that their affections toward us were as deep and sincere (and I have reasons to believe that they were) as were mine toward them.

I coached my ticket sellers to say "Thank you" and smile, and the same with the door man, a practical man who directed the patrons to the various parts of the theatre, as well as the ushers. "Thank you" was the pass word. The stage hands employed it to the musicians and the musicians employed it to the stage hands. The managing director employed it to the ushers and the ushers employed it to the managing director—until it got to be a habit, just as we wanted the patron to have the habit of coming to our theatre.

I saw that ushers and doormen were well groomed and physically clean and gave them every opportunity, such as shower baths and clothing facilities. If I saw them looking badly, or if they looked Pep, they were called on the carpet and asked the cause. I did not desire to control the actions of my employees while out of the theatre, but I did have the right and did expect them to come to the theatre fresh and ready to give me the best that was in them.

Personal Application.

I had remarkably little trouble and never lost an employee from an executive position and was compelled to discharge but very few—probably three people—in the course of my regime in the Strand, Rialto and Rivoli.

The floor manager, or whatever appelation may be given to the man who is in charge of the help, can speed up the service by a personal application. He should see that his employees are on the job, walk with a pride and confidence with their patrons on and off with their wraps, to bring them to their seats, and to keep an eye on the auditorium and its occupants and that he is not taking any notice as to how the patrons are reported to him any breach of conduct or misbehavior on the part of the audience. He will see that they refer all arguments to him, and under no circumstances will they attempt to argue or adjust any differences or disputes.

Pep and Peace.

He will see that his help is well drilled in first aid and in handling big crowds; that they know their positions and their duties in fire drill. He will make this a feature. He will be that public know it and the public will have more confidence in his theatre. He will see that his auditorium and his lobby and the front of his building and clean and immaculate. He will see that his bright work is polished, that his theatre is well ventilated, clean and wholesome. He will see that everything is in ship-shaped condition so that the most exacting patron will find it hard to do anything but praise.

The managing director will see that his family is at peace and harmony. He will enthuse the entire house with new depart- ments and see that he himself exemplifies that pep and spirit that he wishes to impart to those under him. He will put new plans on the theatre, and he will see that the publicity is in strict conformity with his policy. He will avoid saying "yes you can" in the advertising copy for the newspapers, and by endeavoring to do the right thing at all times make public of his community. He will cultivate the influential people of his community and arouse an interest in them for his institution because it is sincere in its endeavor and above all things keep his entertainment on his screen just as immaculate as he does his physical theatre.

He will not tolerate under any circumstances the temporary gain, to the everlasting decadence of his institution, but will break off all and worship his theatre. In other words, he will be the theatre and what it stands for. He will inspire his conductor, or if he doesn't have, his musicians, to their best. He will keep them snappy and full of pep and he will impart with humaneness and gentleness and yet with all firmness, the interpretation of his respective entity and its meaning.

Quick to Aid.

He will patronize local industry whenever possible and he will endeavor to exert his influence and the influence of his theatre toward the welfare of the community as a whole. He will be broad and generous even to a fault. He will be quick to aid those in distress, and will not, because he has done so, shun it from the theatre because he is too generous which otherwise would feel kindly disposed toward him, will sneer and the result of his efforts will have been in vain.

He will endeavor to establish cordial relations between the various film exchanges and his institution. He will not only be the recipient of every favor but will be eager to praise and slow to censure. He will not depend entirely upon the film to draw the crowds into his house, but will clothe his pictures with materials he puts into his entertainment to the best of his ability so he will get the maximum amount of efficiency and good out of that which he has at his command.

Interchange of Ideas.

He will be conversant with the daily news and conditions of his country and community. He will read and keep well informed on general topics and especially those connected with his business. He will make visits to other theatres operated under similar conditions to his own and establish cordial relations with them. He will interchange ideas and courtesies.

He will if possible become acquainted with the men who control the destinies of the theatre industry and make up his business, and he will try to impress them favorably by his earnestness and sincerity, and they in turn will be glad to do something for him because he is earnest and sincere and because it is for their welfare as well as his own that such a man succeed, because if such a man can succeed, they then can have the same hope to do.

He will give a thought to the industry as a whole and will do his utmost to further it, because he knows his industry, because he has done something somewhere, sometime, so that when his labor is finished and he closes his book of life, he will be able to say, looking one squarely in the eye, "I have done my best."
Goldwyn to Release for Betty Compson; "Prisoners of Love," Her First Feature

A NNOUNCEMENT has just been made by the Goldwyn Pictures Corporation that it is to distribute Betty Compson Productions. The company has secured the exclusive rights to the story of a young actress who promises to be a leading feminine star. "Prisoners of Love," the first photograph of the Compson organization, has already been completed. The release date has not yet been published.

Miss Compson, who has just obtained the rank of corporal in the U.S. Army, is engaged in making her pictures at the Brunton studios in Los Angeles, where she has established the offices and studio of Betty Compson Productions. She is remaking her own stories, assembling her own supporting casts and personally transacting all the financial and other business of her company.

Many producers sought to place Miss Compson under contract as a star following her portrayal of her role in "The Miracle Man," and when it was learned that she had decided to make her own pictures, offers were likewise made to her by most of the big organizations.

Four Features a Year.

Miss Compson will make about four features each year, and the first six or eight productions will be entirely different from one another, both from the standpoint of the theme of the story and her own stellar characterization.

Her production staff includes many of the George Leanne Tucker sides who assisted him in the making of "The Miracle Man." Alfred A. Grasso, general manager, was for eleven years with Henry W. Savage in New York, and later worked in publicity, booking and stock play departments. He was engaged by Edgar Selwyn and Margaret Mayo for the Goldwyn scenario department.

Ernest Palmer, as chief cinematographer, and Chester Roberts and Jack Little, technical directors, are others who have joined the organization. Miss Compson herself is the director in "Prisoners of Love," and has been signed to direct her second picture, which has been finished.

The star engaged for "Prisoners of Love" is a notable one. It includes Roy Stewart, Emory Johnson, Walter Miller, Ralph Lewis, Clara Horton, E. McDowell, Kate Toncray and Betty Schade.

Harry Levy incorporates to Contact Film and Ad Agency

FOLLOWING the severance of relations between the Universal Film Manufacturing Company and Harry Levy, manager of the company's industrial department, and the withdrawal of Mr. Levy and his entire organization of his working force to temporary headquarters in the Hotel Astor, New York, papers incorporating the Harry Levy Service Corporation were filed on June 28 in the secretary of state's office in Albany.

The papers reveal the incorporators and directors of the new organization as Harry Levy, 522 Riverside Drive, and Isaac A. Harris, 304 West 100th street, New York City, and Herman A. Mintz, 142 Berkeley street, Boston, each subscribing $1,000 of the capital stock.

In outlining its purposes, the company declares its intention of conducting a general film and advertising agency, producing either for itself or others all sorts of industrial, educational and advertising films, slides, photographs and lithographs, together with the privilege of erecting and operating studios and theatres.

The amount of capital stock is $7,100 shares, of which 1,100 are of a par value of $100, classified as preferred stock, while 6,000 shares will be listed as common stock without par value. The company will carry on business on a capital of $40,000, the principal business office to be located in New York City.

Employees Share in Profits.

Mr. Levy's new company is probably the first motion picture producing company to be organized on a co-operative, profit-sharing basis. Each employee in the company becomes a partner in the business. The privilege is extended to employees of buying capital stock, and percentage of profits is to be paid to every employee in the company.

It is Mr. Levy's belief that this form of organization will make for a big step forward in the progress of motion picture production, eliminating all waste and making for the greatest care and best efforts obtainable in the screen industry.

Royal Air Force Veterans on Famous Players' Staff at Studios in Islington

MUCH of the credit for the smoothness of operation which characterizes the administrative machine of the new London studios of the Famous Players-Lasky British Productions, Ltd., belongs to the staff of assistants with which General Manager Milton E. Hoffman has surrounded himself. Without exception, they are men of proved executive capacity and in the instances they have led picturesque careers.

Two of these officials, Major Charles H. Bell, assistant studio manager, and Charles E. Jessop, location manager, are veterans of the world war, but were members of the Royal Air Force. On leaving college, Major Bell pursued the study of electrical engineering and later went to France, where he served as observer in the reconnoitering ships of the Royal Air Force. On his return to England he was employed in various capacities and later became manager of the motion picture department of the Royal Field Artillery and was in action on the Somme, at Armentieres, Arras and in the Peronne sector. In 1917 he was transferred to the Royal Air Force as an artillery observer and saw seven months' further service. He was wounded over Mount Kemmel, but later rejoined, in glowing condition, and in a subsequent engagement with Boche triplanes he had a narrow escape from death.

The art director is Leslie Dawson, an art expert whose frequent visits have been seen at the Royal Academy. Mr. Dawson finds himself in a most congenial atmosphere, for he has had many years of experience in theatrical designing.

Change Maclean Film Title

Douglas Maclean's sixth Ince-Paramount-Arklette picture, announced previously under the working title of "Lucid Intervals," has been changed to "The Rookie's Return." The picture is described as a "cousin, in action, speed and original situations, to the unforgettable "Twenty-three and One-half Hours' Leave," depicting the up and downs of an American rookie upon his return from gallant service overseas.

Reports of Missing Persons

Western Inter-Ocean Office Just Opened in Hollywood

F ORMAL opening of Inter-Ocean Film Corporation's Los Angeles service office at 6014 Hollywood Boulevard, Hollywood, the first of three offices which the company proposes to establish on the West Coast, and which will serve as branch depots to accelerate shipments of American films and motion picture accessory products into the far eastern film markets.

An entire building has been rented at the above address. It is further understood that the building has been entirely overhauled to suit the company's manifold requirements. Eugene H. Kaufman, manager of Inter-Ocean's accessory department, who left for California two months ago as accredited representative, selected the building and was instrumental in arranging the lease.

After remaining at the Hollywood office for a few weeks, Mr. Kaufman will proceed to San Francisco, where plans are under way for the opening of another branch office. After his work in San Francisco, Mr. Kaufman's itinerary will take him into Portland, Oregon, where an additional branch office will be opened.

Musicias Get More Money

The threat of a strike of New York theatre musicians disappeared June 30 when Local 310 of the American Federation of Musicians voted to accept a compromise offer made by the theatrical managers. Musicians in dramatic productions hereafter will receive $45 weekly, those of the musical shows $57 and those of the vaudeville, burlesque and motion picture houses $56 to $70. The figures represent average increases of about 40 per cent, in the vaudeville and picture houses and 50 per cent, in other troubles.
William Farnum Seen to Advantage in Scenic Production of "If I Were King"

By EPES W. SARGENT.

William Farnum in a finely staged version of "If I Were King" as the initial offering of his fall campaign, William Fox has scored strongly, for the star has not been seen to greater advantage and the play has had a long and honorable career in stock following the initial production by E. H. Sothern in these days when he was still spoken of as a young romantic actor.

Justin Huntley McCarthy, who wrote the play for the stage, could hardly fail with its transfer to the screen with its wide scope for scenic display and the screen version has been carefully prepared to carry over to the new medium the romance coloring and poetry of the original.

Star Has Fine Role.

In the role of Villon Mr. Farnum has every opening to display his versatility and he was equally happy in the dignified moments of the latter scenes as in his impersonation of the care-free roisterer, king of the unruly spirits who haunted the Firccone tavern. Even in his moments of power there came the flashes of the real Villon, the poet beloved of the people, who saved France to an unworthy king to gain a woman's love. He was always human.

It is the type of character a player loves; a "fat" part offering boundless opportunities, and in no single characterization of the past has Mr. Farnum given better account of himself.

Support Is Good.

His own excellent work was supplemented by an admirable performance of the King, done by Fritz Lieber, though occasionally his facial pantomime descended to clowning. Louis, weak and vacillating though he was, should at all times show his royal blood, tainted though it might have been. Walter Law gave good account of himself as Thibault and Henry Carvill as Tristan was always in the picture; an admirable foil to his kingly patron. Betty Ross Clark was a charming picture, though she was not successful in winning sympathy and Renita Johnson did well in a small role.

From the scenic angle the picture is far superior. Some scenes in the tavern, though too dimly lighted, were charmingly characteristic; by far the best in the play, and the chief fault in direction lay in the handling of the crowds. In the return from the field the regular alternation of scenes showing the soldiers riding through the gate and up to the palace suggest the repeated use of the same small army. It would be better to reduce the number of these scenes since they are not required. The effect of vastness is fully gained through the distant shots and this device is not required.

The Story.

Francois Villon, poet of the people and leader of a crowd of roisterers almost as reckless as himself, frequents the Firccone tavern. He plans to steal the plate in the chapel of the royal palace while the priests are at Notre Dame. As he is about to start Thibault, Grand Constable of France, accosts him with a request that he carry a letter to the Duke of Burgundy, who is about to besiege the town. Villon takes Thibault's money and tosses it to his followers with which to drink damnation to the Duke, and laughing at his joke makes his way to the palace.

While his followers ransack the treasure chest of the chapel, Villon encounters Katherine, the ward of Louis XI, who would make of his mistress Villon's mood changes. The plate is replaced and he steals only a sheet of paper on which to write a poem to this new divinity.

He is caught as he tosses the poem into her lap and is placed under arrest by Thibault, who, not knowing the man, has mistaken the Firccone tavern. These hints are overheard both by Katherine and by Tristan, confidant of the King. Katherine procures Villon's release that he may prove his charges and the King and Tristan also visit the tavern in disguise, where Villon recites to the monarch his poem from which the play takes its title.

Louis, with grim humor decides to make Villon Grand Constable in place of Thibault, who has been wounded by the poet and who has made his escape to the Burgundian forces, but tells Villon that he shall hold office but a week and his last official act shall be to decree his own death, should he fall to win the heart of Katherine.

Villon, following his own design, defeats the Duke and gamely starts to the scaffold when Katherine offers her life for his, proclaiming the love which sets the adventurer free.

American Lists Six Features


The summer schedule, following the recent showings of "The House of Toys," will include "Peggy Rebels," starring Mary Miles Minter, and the reasonable productions, "A Live-Wire Hick," and "The Week-End."
Pictures of Laemmle-Alger Expedition to Be Released by Universal Next Week

REMARKABLE moving pictures of cannibals, their life, their customs and gruesome practices are included in six thrilling reels taken in New Guinea by Edward Laemmle and his nephew, William Alger. Two cameras were sent to the Orient by the Universal Film Manufacturing Company in co-operation with the Southern California Academy of Sciences to photograph the scene.

The pictures are called "Shipwrecked Among Cannibals" and is the picturization of the actual experiences of the two white men, and several of the land and the head-hunters. It will be released next week as a Universal-Jewel production.

Several times Laemmle and Alger were on the brink of the cannibal chief's broiling pot. Night after night, for four months, they alternated on guard with riot guns. A plentiful supply of tobacco and trinkets, issued daily, helped to preserve the friendship of the savages until a Dutch searching party located the adventurers.

Decorate Their Bodies.

With no written signs, little language and with the blood lust, the Kias Kias have no art except the hideous decoration of their bodies, and no craft except the manufacture of weapons.

Mr. Alger, the nephew of Carl Laemmle, president of Universal. Mr. Alger is an expert camera man. The pair started out to film scenes and customs in the Orient; they have been in Java, China, Siam and other parts of the Dutch West Indies.

The principal scenes were obtained by an accident that all but cost the life of the two explorers. After cruising around Java and its vicinity they obtained permission from its ancient kings to visit certain islands inhabited by semi-civilized tribes. They put to sea in a small vessel, chartered from the colonial government.

Shipwrecked Among Savages.

Several days out they were caught in a storm and driven upon reefs off the coast of New Guinea. They got their equipment ashore and watched their boat sink. They had been wrecked 300 miles from civilization on a wild part of the New Guinea coast.

Included in the six-reel feature are several artistic scenes taken in Java and its vicinity. Another of the highlights in their travels is a tiger hunt in Siam, showing the tiger as he is brought down.

Laemmle and Alger brought back many trophies. Two of their souvenirs are "heads" which formerly adorned the doorpost of Chief Umbo and more post were recently sold by the son of Chief Umbo's two most hated rivals.

Griffith's "Way Down East" Expect to Open at 44th Street

D.W. GRIFFITH has secured the Forty-fourth Street Theatre, just west of the Broadway, for his second annual New York season, which probably will open on or about August 9 with the Griffith screen version of "Way Down East," work on which started in Hollywood last January and only recently completed so far as the actual "shooting" is concerned.

Albert L. Grey, general manager of the Griffith picture department recently returned from London, announced the leasing of the theatre and the preliminary plans for the second Griffith season on Broadway.

"Mr. Griffith plans to open with 'Way Down East' on August 9," said Mr. Grey, "but the big production he has made from the Lottie Blair Parker story may necessitate a postponement from this date, in which event he will revive a former success, probably 'The Birth of a Nation' or 'Broken Blossoms.' This, however, has not been definitely decided.

The complete cast for "Way Down East" will include Lillian Gish, Richard Barthelmess, Lowell Sherman, Burr McIntosh, Mary Philbin, Kate Bruce, Vivia Ogden, Edgar Nelson, George Neville, Porter Strong, Florence Short, Myrtle Stedman, and more than a thousand supernumeraries.

The screen version of "Way Down East" was written by Anthony Paul Kelly from the original story by Miss Parker and Joseph R. Grimes. It was a William A. Brady stage success for twenty-two years, and those who have seen the scenes as "shot" by Griffith believe it will prove to be his biggest thing he has done since "Intolerance."

Griffith repertory seasons also will be opened in Philadelphia, Boston and Chicago immediately following the New York opening.

Henry Kolker to Direct for Selznick in Eastern Studio

HENRY KOLKER, the well known actor who recently entered pictures with the avowed purpose of becoming a director has resigned his position under the management of Louis B. Selznick, in charge of production, in order to announce the fact that Mr. Kolker has engaged to come from the West Coast to the eastern studios on July 1 to take up production work for Selznick Enterprises. He will make his debut in the East as a director, the same capacity he held with National Picture Theatres on the West Coast. Under the latter trade mark Mr. Kolker directed "The Palace of Darkened Windows," written around a story of East Indian life, and thereby proved himself an able director.

Mr. Kolker is now in the midst of his final National Picture Theatres production at Hollywood. This picture is "Who Am I?" and it is expected to prove unusual in many respects. The story concerns a young girl who inherits a gambling house.

Lichtman Makes Promotions

At Lichtman, general manager of distribution, Famous-Players-Lasky Corpora-

Henry Kolker to Direct for Selznick in Eastern Studio

The Skouras Brothers, owners of a circuit of their own theatres operating the First National franchise, have purchased the North Twelfth Street Theatre in Kan-

Morgan T. Nugent, son of Daniel C. Nugent, St. Louis department store owner, has been appointed manager-director of the theatre and distribution offices there.

Griffith's $50,000,000 Theatre Combine Granted

THE Maryland Tax Commission at Baltimore granted a charter on June 30 to D. W. Griffith, Inc., for a $50,000,000 corporation. This is one of the biggest motion picture combines recently made. The organization will produce, acquire, buy, sell and operate picture theatres, music halls, property for studios and all the necessary buildings which go with the production of a regular business of theatrical productions, concerts, vaudeville and grand opera, according to the charter. New Yorkers control all of the capital.

The incorporators named in the papers, which were filed by Piper, Carey & Hall and which named J. Bannister Hall Jr., the resident, are Edward S. Hawley, Ferdinand H. Butchborn and George F. Jebbet, all of 37 Wall street, New York City. The tentative board of directors is composed of J. C. Epping, Albert L. Grey, T. W. Jones, R. E. Long, J. A. Manning and John Powers, all of New York City.

Their total capital is a par value of $50,000 shares of common stock.

A novel provision of the charter is that Griffith's title and $50,000,000 life be insured for $50,000 as long as the corporation is in existence.

Morey Resigns from Vitagraph

Harry Morey, for many years one of our foremost screen stars, has severed his association with Vitagraph. After having been with that company for twelve years, to become a star of his own producing company, plans of which are well under way. His ideas for production will be the materialization of years of study and observation, as well as experience, and the details in the making of a production worthy and in the formation of his own organization resulting of the experience and knowledge he has accumulated.

Mr. Morey specializes on personality stories, three of which are under consideration, the first having practically been settled. The title will be announced in the near future.

Buys Twelfth Street Theatre

The Skouras Brothers, owners of a circuit of their own theatres operating the First National franchise, have purchased the North Twelfth Street Theatre in Kan-

Morgan T. Nugent, son of Daniel C. Nugent, St. Louis department store owner, has been appointed manager-director of the theatre and distribution offices there.
Robertson-Cole Plans to Confine Output to Release of “Super-Special” Features

A S. F. KIRKPATRICK, vice-president and general manager of the Robertson-Cole Distributing Corporation, states that the new policy embraces a minimum of thirty-six big specials for the coming season. Each picture is to bear the brand “super-special.”

Stars contracted to make Robertson-Cole pictures will appear in only four pictures a year, so that they can devote all necessary time to making productions. Twelve productions listed for early release carry with them the names of Otis Skinner, Pauline Frederick, L. J. Gasnier, Mae Marsh, John G. Adolphi, William Christy Cabanne, Lew Cody, Sessue Hayakawa, Dustin Farnum, Al B. St. Jan, Weddwood Nell; a special Haworth production, and a new Martin Johnson exploration picture.

Robertson-Cole plans to announce a feminine star who will start production as soon as her present contracts expire. This star is said to be at the peak of her profession and at the height of her career.

Plan Fine Release in “Kismet.”

One of the items of the outlook will be the “Kismet” production which is now under way. Otis Skinner made a great record in this play of Edward Knoblauch.

The screen version is being directed by L. J. Gasnier. With Mr. Skinner playing his original role, the success of the picture is foreseen.

Pauline Frederick is strongly established as a dramatic actress in the world of motion pictures and the mere announcement that she will be seen in Robertson-Cole productions is assurance to exhibitors and the public that here is a desire to give them the best productions. Miss Frederick will also have advantages under the Robertson-Cole banner that she has not always enjoyed. Every arrangement is being made to give her fitting surroundings.

Ready with “So Long Letty.”

The name of Mae Marsh is coupled with that of John G. Adolphi as the director of her first picture. Exhibitors can gauge following of Miss Marsh and with Adolphi as her director, her picture will undoubtedly add to her box-office values.

Mr. Adolphi is fitted to direct Miss Marsh owing to his penchant for the human side of stories and also for getting the comedy value out of them. These claims are demonstrated in Mr. Adolphi’s direction of Georges Carpentier in “The Wonder Man.”

Those who saw Oliver Morosco’s “So Long Letty” (and that number ran close to a million during the first three years of its tours of the continent) will remember that the attraction was a musical comedy with a plot. Al E. Christenstell direct “So Long Letty” for the screen, thus combining successful direction with the successful vehicles for camera reproduction.

A production directed by William Christy Cabanne will be also included in the first twelve pictures released. His first picture will be a screen version of a story he has been working on for twelve months. It is his own story and when he outlined it for Robertson-Cole executive they were so impressed with its possibilities that they ordered its production.

“Big Happiness” for Farnum.

Powerful and clean is “Big Happiness,” the first “super special” selected for Dustin Farnum. It is declared to be a two-fisted story and Farnum is just that kind of an actor. Mr. Farnum believes that “Big Happiness” will carry one of his best roles.

The Haworth production will be “The Beach of Dreams.” This is a version of a sensational novel written by H. De Vere Stackpoole, and suited for motion picturization. With society and a desert island as the backdrop, the production offers an opportunity for directorial skill and for lavish scenic expression. The cast is equally important, including as it does, Edith Storey, Capt. Templar Powell, Joseph Swickard, Cesare Gravine and George Fisher.

The voice of Lew Cody in “The Beloved Cheater” and “The Butterfly Man” has raised this actor to stardom. “The Mischief Man” is to be released as a “super-special.” This feature will show Cody in a somewhat different role to the other productions. Betty Blythe, Barney Sherry, Cleo Ridgely and some feminine models of accredited beauty support the star.

As a dramatic actor Sessue Hayakawa promises to again prove his claims to stardom in his latest production, “The First Born. This will be the first Hayakawa picture to go into a new contract calling for four pictures a year.

Featuring “Arsene Lupin.”

A limited number of the Maurice Le Blanc Arsene Lupin stories are to be picturized and the first one, “813,” is nearing completion. Weddwood Nell will be featured in these productions and he will be supported in “813” by Kathryn Adair, Frederick Vroom, H. Milton Ross and William Mong.

Last in mentioning the twelve productions is the latest exploration picture taken by Mr. and Mrs. Martin Johnson. This will be “Wild Men of Malekula.” Malekula is the island on which the Johnsons were captured two years ago by the cannibal Chief Nagapate. They have since dared Nagapate again and their adventures among these wild people will be subject of the new release.

These are not “travel pictures” in the ordinary sense of the term. Every foot of film represents real adventure and the Johnsons have risked their lives again and again to bring this great attraction to the public.

It is declared that the foregoing selection has been made with an eye to exploitation possibilities. The pictures lend themselves to publicity-creating material. There is only one class of production—“super-special”—and each production will be sold to the exhibitor under separate agreement.

The care that is being taken in the selection of pictures is also being given to the selection of Robertson-Cole representatives in the field. This firm has gathered the best of selling organizations. Every Robertson-Cole employee must give the best that is in him. Mr. and Mrs. M. L. Robertson have confidence in the salesmen selected and his policy is to give each man what he needs to hold his association with the firm—and his best, it is declared, must be that of an expert.

Marks Steady Advance.

Robertson-Cole has been steadily pushing ahead by giving to the exhibitors and the public the better pictures that are wanted. Georges Carpentier in “The Wonder Man” is cited as an example. It exemplifies Robertson-Cole ideas—production combined with business economy.

Everything indicates that “The Wonder Man” will retire a tremendous quota. “The Fortune Teller” with Marjorie Rambeau and “The Butterfly Man” with Lew Cody are two other recent releases that are likely to prosper throughout the summer and fall.

The success attained by Robertson-Cole is noteworthy. It is remembered that the firm has been in the business only eighteen months. Robertson-Cole has grown to a sturdy independence and has acquired its own system of exchanges. The independent producer seems eager to release his product under the Robertson-Cole banner. The honesty of purpose of Robertson-Cole is to be found in every one of the firm’s business transactions.
Bert Lytell's
Newest Metro Special
"The Price of Redemption"
exceeds anything this brilliant young star has ever done on the stage or screen.
The production is one of the most elaborate Metro has ever made. It will be released in the fall.
THIS week has been Temblor week.

The word "temblor" is one of our quaint old Spanish terms that still adorn the vocabulary of the Coast of which we are very fond at certain times. Of course we'd rather not be compelled to use a word of that character at all in connection with our fair city, but there are some things that just cannot be kept out of the papers, so when we have an earthquake we refer to it as a temblor; it means the same thing and doesn't terrify the tourists as much as "earthquake" would.

We have had about a dozen temblors this week. Most of them were not very severe and did not do much damage, except the one that came along Monday evening and scared everybody out of a year's growth and wrecked a lot of buildings and tore up Jack down in the Inglewood neighborhood.

Back to Nature Movements.

We were seated at the table in the bosom of our family discussing a lamb chop when the big shock of Monday night came. I mention the lamb chop merely as a matter of accuracy, and not with the idea of grabbing off publicity on my wealth and social position.

Everybody seems to be seized with a desire to take the air when a temblor starts to carry on; some people jump right up from the table and beat it for the outside. This is foolish, for by the time you've fallen downstairs and made the open it is all over. Of course you don't have to go right back in the house; there's no reason why you shouldn't take a lot of air while you are at it. Some folks like the air so well they sleep in the parks on the nights we have temblors.

A Really Futile Feeling.

The members of my family are extremely nervous about temblors. They wanted to join the exodus from our apartment house, so I reluctantly relinquished my chop and joined them. Just as I expected the temblor didn't last but a few seconds—why, by the time the family had caught up with me it was all over.

Earthquakes are funny things. You might think that people who are used to riding around in trolley cars and flivvers wouldn't mind a little jolting, but the kind of jolt you get when old mother Nature starts shimming is different to any other kind of jolt you can think of. You've really got to go through a temblor to fully appreciate it. I don't know of anything that makes you feel more futile.

The temblor didn't do any damage to the studios or disturb Filmland to any great extent. I found things going on as though nothing had happened when I started stepping around the colony.

Little Exercise for the Neck.

I picked out a bad day for my visit to Metro, however. Very few stars were available for rubbing purposes. Mitch Lewis was between pictures; John Ince was getting ready to start on "Some One in the House," with an all star cast, and the Alice Lake company was being whipped into shape for Miss Lake's next picture, "Body and Soul," but neither of these outings will be shooting until next week.

Naniza was locked up in the cutting room editing "Billions," her latest contribution to the Metro program. Buster Keaton had just finished his first two-reeler and was resting one whole afternoon before starting another, and Rex Ingram, who is directing "Hearts Are Trumps," was down at San Juan Capistrano with his entire outfit, grabbing location stuff.

I did get to see May Allison, Wallace MacDonald, Ruth Stonehouse and John Elliott making scenes for "Are All Men Alike?"—an Arthur Stringer story, with Phil Rosen doing the directing.

Miss Allison says that "Are All Men Alike?" is a fine film vehicle, and on top of that the story if full of vehicles of various sorts, incuding a flivver which she is expected to drive at the rate of eighty-five miles an hour, and an airplane.

All Sorts of Vehicles.

I also got to look in on Dallas Fitzgerald, who was directing Viola Dana in her new play, which is called "Blackmail." Viola was playing the part of a lady crook in the piece, and Wyndham Standing, Edward Cecil, Florence Turner and Alfred Allen were supporting her.

After Metro I dropped in at the National plant, where the Willat productions are operating, and I stuck around for quite a spell watching Irvin Willat direct scenes for a story from a book called "Dabney Todd," written by a chap called Westcoat, a brother of the Westcoat who wrote that fine old rural classic, "David Harum."

Another David Harum Story.

"Dabney Todd" is another David Harum kind of story. The scene is laid in New England and the characters are true to the soil in every respect—and the story is absolutely running over with human interest of the down-to-the-ground, salt-of-the-earth variety.

The part of Dabney Todd is played by James Barrows. Aggie Herring is his wife; Edward Hearn is Chet, their son. Chet works for Joe Pelot, a booze-fighting blacksmith played by William Robert Daly. Joe has a beautiful daughter named Nan. This part is taken by Beatrice Joy, who doesn't thank printers for making her name Beatrice every time she gets it in the papers.

There are two good wicked heavies, one of them a city slicker played by Frank Broadwood and the other an ex-pugilist depicted by Edward Nolan. Chet and Nan are leads, and if you are good at imagining, you can work the story out for yourself. It shouldn't be difficult with a cast like that.

Tears Compete with Smiles.

Can't you just see how young Chet Todd is going to fall in love with Nan, the black-
Smith’s daughter, and how Chet’s father, being Old Sam’s father, being an old soak that hardly draws a sober breath from one day’s end to another, is going to complicate matters?

"Dobney Todd" looks to me like it’s going to turn out to be one of these one minute a laugh, and the next minute a tear, kind of pictures.

Bob Daly, who plays Joe Pelot, told me that he has never had a better part than that of the old blacksmith, and that his only regret connected with the work was the fact that the eighteen different colors in the set of whiskers he has raised for the part will not show in the film.

Hirsute Scenic Effects.

I intended asking Irvin Willat if he couldn’t have some of the film with Bob’s whiskers “some pinks” in the village, and the tints would register, but I thought better of it. Bob is not playing the hero’s part. Old Joe is some character just as he is, and Bob is going to come pretty near sticking away with the show, no matter whether the sunset effect of his facial foliage gets over to the audience or not.

I also stopped off at the Fox lot one day, but it was so late in the afternoon that I didn’t get to see much before the whistle blew for quitting time.

A Few Conversations.

I watched Edward Le Saint making a scene for Zangwill’s regular stage play, "Merely Mary Ann," with Shirley Mason and Casson Ferguson in the leading parts, and had a pleasant little chat with Mr. Le Saint and Stella Razeto, who is Mrs. Le Saint; said a few words to Jimmie Hogan, who is directing Locklear, the air-devil in his sky-scraping films; listened to a thrilling tale by Scotty Dunlap about how he took a company of forty-five from a ten thousand foot mountain location, where the temperature was zero, to below sea level on the Mojave desert, where the thermometer hit the hundred-and-twenty mark in the shade—all in three hours, while he was out with Bill Russell, making "The Challenge of the Law" last week.

Then I stopped over on the comedy lot and watched Slim Summerville putting twenty beautiful girls headed by Joey Lee through the paces of a dance for a Sunshine comedy.

Scottish Sport Pants.

Slim was playing a part as well as directing the action of the piece, and he was attired in a set, pair, assortment, or whatever it is, of kiltsies. I never realized before just how becoming kilties were, but perhaps that is because I never saw them on paper so well adapted by nature to them as Mr. Sommerville. It isn’t everybody that can wear kilts and get away with them, you know, but Slim seems to have been cut out for them, and if the person who cut out those he was wearing had made them a wee bit longer at the bottom, the toust ensemble would have been still more pleasing to the eye.

Special Pictures Third Birthday Finds Company Releasing Four Films a Week

The Special Pictures Corporation celebrated its third birthday on June 28. Just three years ago four men saw a need for exceptional short reel features and got together to work out an idea of organization. They were Louis Thompson, formerly special representative of Mary Pickford; H. J. Roberts, Earl D. Shanks and Ward Lasalle.

As the organization stands today, Thompson is president, Roberts, sales manager; Shanks, business manager, and Ward Lasalle, director general of production. The corporation was backed by the Aronson and Hellman interests, long associated with financial projects on the West Coast. From a standing start the Special Pictures has attained a great momentum, now releasing four subjects a week and planning for additional releases later.

With one release a week, designated as "Comedyart," which consists of a 1,400-foot comedy, a 400-foot scenic reel and a 200-foot novelty, Special Pictures on July 1 will have four distinct short reel offerings each week.

Through negotiations recently completed the Sunset-Burrud scenarios will be made and released through Special Pictures. An expedition is being sent to Alaska over the inside route to film picturesque bits of scenery. The public will view this as a scenic serial. Wallace Irwin and Stewart Edward White, writers, will accompany the expedition.

An Animated Mud Cartoon, presented in a new manner, will be the third release. The reel will be utterly unlike anything previously done along this line, it is said. The original scenarios will be prepared before the sculptor and cameraman start work. The characters will enact their roles like humans. The feature is to be specially made for Special Pictures by Jack Dawn and his organization.

Within two weeks, the fourth release will be in its entirety a picture. As a matter has been divulged, according to President Thompson. Special Pictures has taken practically complete possession of the Balboa Studios at Irving Beach and all companies busy under the direction of Ward Lasalle. A comedy a week is their quota toward the "Comedyart" release.

A cameraman has been sent to Norway and Sweden for scenic.

An efficient exchange organization has been built up all over the country by Sales Manager Roberts, while a general exploitation bureau has been organized in Los Angeles.

Seitz to Sail for Spain or July 3; to Make Pathé Feature

Within a week of his departure with a company of screen artists and technical experts to produce a feature in Spain, George B. Seitz changed his sailing date from the sixth to the third of July. Mr. Seitz had booked passage on the Canopic of the Caman Line, sailing from New York Saturday, July 3 for Gibralter, across the bay from Algeciras, which will furnish locations for the big feature. For two weeks prior to his departure Mr. Seitz was busy with all details for the trip. His scenario was gone over and several interior scenes of minor importance were filmed in the New York studio.

The players who are to appear with him in "Rogues and Romance," which he will produce at Algeciras, include George Vickers, who will co-star, Marguerite Courtot, cast in the leading role, Harry Semels and Frank Redman. Harry Wood will be in charge of the camera work, with Wilbur Sullivan, long associated with Mr. Seitz, will be the assistant director.

The feature is to be the first essayed by Mr. Seitz either as director or star since his entry into the field of motion picture production. His former work has been confined to shorts.

Stanton Decrees Screen Waste

Richard Stanton, the director of many Fox special features, is a stickler for production efficiency. As a director of box office successes shows an unusually low production expense for the screen excellence of his pictures.

Mr. Stanton declares: "In this day of conservation of our national resources, both of money and of goods, why must we of the film world run riot. In the production of special features the general impulse seems to be to overdo all competitors in lavish expenditure. That policy would be all right if the money spent showed upon the screen in a better way. As a matter of fact fifty per cent. of the money spent on the so-called "million dollar production" is lost to view when the picture is shown on the screen."
Copy the Kiddie’s Circus Parade for “Rebecca of Sunnybrook Farm” Revival

EVIVING an old idea and putting it over big brought a big cleanup for a reissued film in Denver lately. The stunt was used for “Rebecca of Sunnybrook Farm” when it was first released, but A. G. Birch, exploitation man for Paramount at Denver, and he gave it a second run with equally good results when it played the Rialto.

He enlisted the interest of the newsboys, and the magic word “circus” won their hearts. They were told to fake a costume, and the home-made tights and regalia were better than the house could have provided, for there was a greater variety to the costume. Of course, each boy was told in a general way what he was expected to do, but the rest was left to his own—or his mother’s—ingenuity.

Plenty of Signs.

There were plenty of home-made signs provided by the house. They needed a lot, for the parade strung out over half a mile, and most of the kids wanted to carry something—and did.

The ringmaster led the parade.

Where this is done it is best to offer a series of small prizes rather than one large one, giving prizes for the best boys and girls and for the best groups.

Another good scheme is to offer prizes for the best den of wild animals, the den to be home made. This has worked very successfully for other plays and can be made to work for this. In a contest of this sort the children should be invited to attend the performance while the exhibits remain parked in front of the house.

It’s the Circus.

The circus is the big idea, and anything which serves to sell that serves to sell the circus idea will get the story over. In a small town it might even pay to purchase a few sheets of stock circus paper, strip it with hand painted printing announcing the circus with a two pins admission, and let this run for a week before stripping it for the film.

Let it appear to be some kid performance and get the town interested in the idea before springing the regular advertising.

Everyone loves a circus. Let the kids circus bring in the coin for you.

Try the Water Cure

Try running water as a cure for bad business in summer. Get an electric fountain or hitch a hose to some rockwork in your lobby and you’ll get the man who thinks it is too hot to go to the show. If you have concrete fire alleys open the doors and keep the concrete moist. It will help surprisingly. A wet cloth over the air intakes will also help, and if you can put a fountain on the stage people will think it is cool, even though it may not be. Help them to fool themselves.

Automobile Airplane Used to Exploit Air Pictures

THIS is a closeup of an automobile rigged as an airplane which has been used in exploitation pictures in Omaha and which is shown in use for the advertisement of Locklear in “The Great Air Robbery.” Primarily it is a perambulator for the auto company, and is supposed to suggest that this make of car is as light and speedy as a plane. The cut gives a rear view of the machine, from which it should be possible to construct a framework for your own use if you have a clever house carpenter on your staff, or you may pass the scheme along to the local auto agency and get first use of the car for one of the numerous air pictures. Keep it in your files in case you do not wish to use it immediately. You cannot tell when you may want to fix it up.

If This Airplane Ever Loops the Loop, Good Night! (Bear view of the airplane-rigged-auto used in Omaha to advertise Locklear and other aerial productions. Try it on your own car, but don’t try it on the plane.)
Get Busy with Your Lobby; It's Worth Money

From Syndicate to Talcum for "Up in Mary's Attic"

EVERYTHING from syndicate service to talcum powder is going to be exploitation for "Up in Mary's Attic." It is announced that a newspaper syndicate will send out a series on swimming and diving by Eva Novak. The articles will be lavishly illustrated by means of photographs of the writer and the girls in the film. A sporting goods house will feature the gymnasium scenes in the windows of its various stores and a talcum powder concern will play up the baby in its advertising supplied dealers. A bathing suit company will play up the bathers, and hook-ups for the lingerie have already been shown in this department. It looks as though "Mary" would be a second "Mickey" for exploitation.

This "Virgin of Stamboul"

Lobby Stunt Looks Great

ALTHOUGH this house front for "The Virgin of Stamboul" at the Rialto, Waterbury, Conn., looks like a million dollars, it cost only a small part of that sum. It just goes to show what can be done with some stiff board, paint and brains.

It is all profile stuff—except the lamps—and is within the means of the average 500 house if it is worked right. The regular box office is masked in, an arch is thrown across to the opposite wall, the regular chandelier is masked with yellow fabric and a borrowed lantern hangs above. It looks like a lot more than it costs, so don't figure that you can't afford to do it. Figure out how you can do it, and you'll be surprised to find that it will come within your means and brings in dollars where it cost pennies.

Don't forget that managers who spend money on "lobby stunts" find it profitable.

Still Another New Idea for "D - - - o - t - - Farm"

EVERY time we swear off from using any more "Down on the Farm" stuff another good idea comes along and we have to bust the resolution. This time George Kyros, of the Virginian Theatre, Charleston, W. Va., kic's in with a fence front and Louise Fazenda climbing over and the goose chased John Henry in the foreground. This is the scene where you can call the fire chief by his first name, but be certain that the fire department will not kick at the fence before you copy the idea. If you can, you have a winner.

The fence with the cutouts is about all the cut shows, but in back is a vine-clad box office, the ticket window being a window with real sliding panes and shutters, and the entire back of the rather deep lobby is masked with plants to carry out the idea of a house being taken from the road.

Put Out a "Duster" Band.

In addition Mr. Kyros put his band into dusters and sent them through the streets in a hay wagon before and after the matinée. It is no wonder that he made business loud for the entire week. But don't you build a fence until the fire and police officials have approved, but if they do, you can make money with it.

Leased a Store in Order to Get Lobby for Stunts

SOME managers who have large lobbies regard them merely as standing room space for waiting crowds, and they do not always have the crowds. Other managers make the lobby make the crowds. W. E. Sturgis, of the Hippodrome, Joplin, Mo., made a lobby just to make the crowds. That's what he thinks of the idea.

The Hippodrome was on a side street, so he leased a main street store, 50 feet wide by 150 feet deep, and made it into a lobby. The side wall of the store and the side wall of the house is this used almost weekly as an atmosphere maker.

For "Old Kentucky," to offer a concrete example, he not only used the fencing employed by so many others, but he used eight loads of gravel for a pathway between the fences and put a band on the "lawn."

As a result he created an atmosphere. People passed between the 300 feet of fencing, and by the time they got to the theatre they were looking for the touts and the book makers. They were all set for a racing play, and a racing play looked good to them, in consequence.

It is the same way with other productions. Mr. Sturgis makes the lobby representative of the production. He creates an atmosphere even before the patrons enter. He does not wait and trust to a prologue. His lobby is his prologue and ballyhoo in one
Made Dancer Cut a Trade Mark for "Idol Dancer" Newspaper Campaign

Making the cut of Miss Seymour a sort of trade mark, permitted Paul for Liberty, Portland, to get over "The Idol Dancer," to a rousing week. Mr. Noble noted that the dancing pose was available in many advertising forms as ads for the show represented the title, so he used the same cut in seven out of nine large newspaper displays, in the teasers, in front of the box and on slides not only in the Liberty, but in the other four Jensen and Von Herberg houses in Portland.

No one could see the dancing pose without thinking of "The Idol Dancer." No one could avoid seeing the dancing pose in one or more of its various forms. Many other interesting stunts were performed, but this was the chief means of getting the picture over big.

The Lobby.

For the lobby the cutouts were made and pasted. Hand-painted landscapes on either side of the entrance. These landscapes were tropical scenes, and the effect was heightened by the use of growing flowers in boxes just below the paintings. These boxes are used each week for house decoration, but where the idea is copied any window box may be used. At a pinch green crepe paper, preferably lettered in white with the house name and play title, may be used to mask the boxes.

The paintings were cut in profile to let the palm leaves project into the lobby space above the heads of the passers-by, and the two were connected by a painting hung from the ceiling showing the ocean.

Ocean Had Waves.

In the cut it merely looks like a dark band, but the waves were well depicted. In the background a steamer, a boat, shown, chiefly to give the effect of depth to the painting through the smallness of the sky, light tinted, shaded quickly into the boat, back of the horizon deep blue of southern skies. The legends were done in white, that top line being picked out with a black outline.

Amber glow was kept on the scene, which suggested the perspective back of the trees. Bags of orange and deep yellow silk were placed in a globe to get the effect, for lamp dip appears not to be in common use in the west.

A Dishpan Moon.

Inside the house a prologue was planned; the usual dancer stuff. The "moon" was a tin dishpan, covered with two thicknesses of gold colored silk and lighted within by incandescents.

The moon was easy, but the ripple on the waters was a puzzler to Mr. Noble. Somehow he could not get the ray to diffuse properly. Part of the time the ripple wanted to be an aura around a globe and part of the remainder the angle was from the lower betten toward the moon—a V-shape instead of an inverted V.

Mr. Noble was about to fire the ripple for misconduct when he tried masking the projection lens instead of the condenser, and then he got just what he wanted.

Hook Ups Used.

Hooking up with the music stores in displays for "My Rainbow Girl" gave some good window showings, but for the production a man sang "Aloha Oe" as a prelude to the dance.

One bet was overlooked in not hooking up fruit stores with the statement that the coconut nuts fell for the dancer. This was used in the teaser cuts, with the companion statement that "You'll fall for her just like the coconuts did!"

Keyed Advertising Works in Motion Picture Houses

PROBABLY you know what keyed advertising is, and if you are, you might key your own newspaper work. The trouble is that it seems impossible. You cannot put in an advertisement for Charlie Chaplin in one newspaper one week, take a similar space for a smaller feature in another sheet the next and say positively that the first medium is better. Advertising Chaplin in the second sheet might give good results.

Most keying is done by advertising one article, but having the replies come to various department or box numbers. Each paper is given a number and the replies credited accordingly. In selling motion pictures, this will work to fair test.

Jensen and Von Herberg, with their vast Northwestern interests, have found a way to key results very simply and with less percentage of error than might be imagined. They got up a series of special concerts and advertised these only in the different papers, one at a time. The results proved which paper was most widely read by amusement seekers.

In general they have found that the afternoon papers are better mediums than the morning sheets, since the public naturally turns to the afternoon paper when in search of entertainment. The only exception is in Portland, where it was found that the morning paper drew twice as well as the afternoon sheets merely because that morning issue was so firmly established in public favor. Apart from this the afternoon sheet is apt to be the best.

Mechanical Fortunes Helped Sell "Virgin of Stamboul"

Using the automatic fortune teller who whispers down a rubber tube by means of a phonograph helped to sell "The Virgin of Stamboul" for one manager. He found the fortune teller in a penny arcade and rented it for a week. The regular record was replaced by one telling what Sari saw in the Harem, made on a commercial dictating machine. This was set up in the lobby with a huge "Free" across the top and smaller letters telling the readers to get a blank from the cashier. It worked nicely and made a lot of talk.

Dance Contests and Book

Hook-Up Worked Together

MONTIE RICE, exploitation man for Paramount in Los Angeles, and Arthur S. Wenzel, manager of the Victory, worked the film capital to a frazzle for the reissued "Rebecca of Sunnybrook Farm." Three thousand school teachers were specially circulated every library, branch and book store was hooked up, and a Mary Pickford Dancing Contest was run for five nights in the largest dancing "academy" west of Chicago, the finals on the fifth night carrying ticket prizes. Special matinees were given for the benefit of the teachers, to whom the announcement cards were sent, that they might see and feel safe in recommending the play to their pupils.
If You Lack Scenery, Try the Kadow Backing

Francis M. Kadow Tells Some Ideas He Has Tried Out in His Own House

Francis M. Kadow, of the Mikadow Theatre, Manitowoc, Wis., dropped in on New York the other day to see what it was that made the wheels go round in the big city. The Mikadow has been running for a long time as picture theatre, but this is his first visit, and he was interested in seeing what was being done. Unfortunately he dropped in before he had seen many of the big houses and was unable to record his impressions.

The Mikadow is not a large house and the stage room is limited. The seating capacity does not warrant large expenses for scenery and costume and the stage would not permit the handling of big effects, for he has practically no head room and uses the old style wings.

Right Up to Date.

These wings are covered with black cloth and the scene is sketchy. He does not follow Gordon Craig and that school with drapes and lights. He merely uses the black for a background and on the cloth are pinned cutouts. A lighthouse on one side and a ship on the other gives him a seascape. A pair of large vases gives a garden, or a couple of pictures with a table, chair and light will turn it into a parlor. This crudely expresses the idea, but the cut outs give life to the stage and are decidedly more effective than the bare idea would suggest. The description merely serves as the basis from which the manager can work out his ideas.

Light Effects.

He uses baby spots and Mazda lamps for stage illumination, mostly, for the mazda is strong enough for his small stage and he does not want too strong a light. For one thing his stage acts are mostly amateur; the students of a local dramatic coach, and they would betray their nervousness in a full lighted stage. For another thing, Mr. Kadow frankly admits that too much light would show up his settings too strongly.

Likes Dressed Stage.

In the half light the sets look all right. The searching glare of a big spot would serve no other purpose than revealing cru- dities. On the other hand he likes to experiment with lighting effects. He believes that they help an act, and he gets some very good effects, though he frankly admits that he spent a lot of time with an aurora borealis only to find that the lighting was too weak for the projector. It worked fine in rehearsal, but when the picture was on the screen the aurora was not in evidence.

His stage productions are small, for he cannot afford massive scenes, but he believes that something a little different gets over, and he is a firm believer in the dressed stage. He never shows a bare stage and he does not regard a single gilt chair as a dressing, though he is strong for a piano lamp in lieu of a spot light for a singing turn.

Most of his advertising is done in his lobby and in windows. Some of his window stunts were treated at length in a department a year or so ago. He believes in posters and painted signs and something in the lobby and he does not get very large results from the newspapers, because his patrons do not read much. Manitowoc is largely German in its population, and they do not respond readily to jazz. They weigh the attractions and decide what they want to see. They cannot be forced in.

And He Wants Posters.

And chiefly Mr. Kadow wants posters that will help sell the picture. He wants something besides a man and a woman on the front end of a 24-sheet. He wants what might be described as a refined circus style; strong but dignified colorings, effective poses and something of the story in the tableau.

Chieflly he wants a little more picture and a little less star name. He figures that a name large enough to be clearly visible should sell as much of the star as is possible. The rest of the space, he contends, should be given to selling poses, not just names. And the whole idea was worked in, to most of which probably most exhibitors will probably say "Amen."

Trusted to Local Police to Forbid Advertising Stunt

rusting to the police to prohibit the stunt, E. E. Duncan, of the Colonial, Lincoln, Neb., advertised that the coming of "The Great Air Robbery," the Locklear picture, would be marked by the advent of an aviator who would distribute advertising matter by airlighting at the local four corners; in this case Fourteenth and O streets.

The aviator had no intention of making the trip, and Mr. Duncan had no intention of letting him, for he has no more reliance for a few million dollars worth of damage suits for the city any more than he had of the event largely and made certain that the matter was called to the attention of all of the city officials.

As a result the police intervened and a few thousand people were informed that the aviator would be prevented from airlighting. Just to give a dramatic touch, Mr. Duncan got out where he could be seen and waved a warning flag at the approaching aviator, who came as close as he dared, apparently saw the signal, and went up in the air again.

Then the crowd went to the theatre. But some of these days the police will just get out and say what will happen then? As long as it is certain to work it is a good stunt.

Lobby Display Combined Evergreens and Cutouts

Working evergreens and poster cutouts in combination gave the Tudor Theatre, Atlanta, Ga., this very effective display for "Riders of the Dawn." The centre suggests the heart interest, while the masked riders make their appeal from the mystery side. Dressing up with branches gave a semblance of realism to the cutouts which is impossible where the paper alone is used. This works so well that it might even pay to lay in some artificial plants and work the scheme in winter.

The stuff can be picked up cheaply at a joblot house or by watching for an auction of artificial plants. The former source is the more reliable and is always open. Your local storekeepers can tell you where the nearest joblot house is. It is a concern dealing with a number of London nurserymen and is picked up at auctions so that it can be offered stores at an attractive price.

Implementing the display campaign was started with a warning to Bolsheviks, profiteers and I. W. W. members that "Riders of the Dawn" were coming after them. This announcement was made by means of handbills and in small ads in the daily papers on other than the theatrical page. Later the advertising was hooked up with the play, but it ran a year without explanation to let the populace get all stirred up about it.
To Profitably Play Repeats, Use Winners

Got Three Large Window Stunts
At a Total Cost of $1.25 for Three

Possibly there has been a prize hung up by Paramount for the most economical publicity, for several of their late stunts have been very inexpensive in proportion to results. John D. Howard, the San Francisco exploitation representative, is the latest to enter for the "Save and Serve" medal. He got three windows at a total cost of $1.25.

The outstanding feature of Mr. Howard's stunts is found in this line from his report: "The very low sum spent was due to the fact that the merchants themselves were good enough to pay nearly all of the expense, realizing the advantage from such a tie-up."

Tell It at Home.

Tell that to the man you are trying to sell on windows. Tell him that the San Francisco agency of the Gillette razors and two large drug stores were glad to arrange window dressings at their own expense to hook in on a popular star. They knew that the play would make people look in the window, and looking in, would see the merchant's own goods. They knew that more people would look in than would be attracted by any possible display of razors or drugs. They were eager to obtain a window attractor.

Holds Golden Rule on How to Decide What to Repeat

EDWARD JOHNS, of the Wonderland, Pittsburgh, has qualified as a booking expert. Mr. Johns makes a lot of money with second and even third runs of popular pictures. He booked Constance Talmadge in "A Virtuous Vamp," for example, played her back in three weeks, and is again booking the same attraction. It is the same with other shows. If they are good for him they can come back.

The trouble is, he explains, that most managers begin by booking back a show which failed the first time. They feel that it should get over, though it didn't. They permit themselves to be persuaded into a repeat and get kicked twice in the same place and lay off returns.

The way to do it, Mr. Johns points out, is to book back only those shows which did a big business the first time. These are established in favor. The patrons can see some reason why the play should come back. He can get the business with less advertising and a smaller rental.

But if he booked a wonder show and for some reason people did not come, he will not try to force a second run. For he repeats he wants something his own particular patrons know is good and he'll book back a money maker, even though he may not care for the production himself. He is not running a show to see what he likes, but is selling to others and offers what he feels they want.

There is a lot of sound sense to this theory. If it's good and also profitable, play it back, but don't play back what you feel your patrons should like when they have already shown you they do not want it.

Barring Out the Women Made Them Eager to Come

EVERY year when the Kentucky Retail Clothing Association holds their meeting Fred M. Levy, who holds the First National franchise and also runs a large clothing store in Louisville, puts up a picture show.

This year the meeting was held at Dawson Springs, and the four houses nearby, owned by E. W. Dozier and F. M. Holeman, and located in Morga, Morganfield, Dawson Springs and Earlington, decided to put on Constance Talmadge in "The Love Expert." Two of the houses already had it booked, and so they made it a foursome.

As the houses are comparatively small, the delegates were urged to split their visits among the four theatres. Some of them called up to know if the ladies were invited.

This gave Mr. Levy the cue and he urged the delegates to make it a stag affair, "as the women know all about love, anyway." It was a careless sort of tip; not sufficiently pronounced to bar them, yet with a strong suggestion that it was for men only.

Woman's Curiosity Prevailed.

And you could not have kept the women out of the theatres with a regiment of militia. They were bound to see what their husbands were to witness. Better yet word spread among the local women and they followed suit.

The net result was that four houses in closely connected towns all got the same feature the same days to four record breaking capacities, and all because it was hinted that the women might as well stay away.

If you have a catchy title don't bar the women out. Just suggest that it won't interest them, and see if it doesn't.

The Vibrator Window.

Tell that to the hard-boiled egg who complains that he can't go to the trouble of redressing his window just to oblige you.

How It Was Done.

The attraction was Wallace Reid in "Sick Abed," playing the California Theatre. The razor window showed a doll tucked into a cot, while a Red Cross nurse was evidently preparing to give him a shave. In addition to the bed, loosely connected, there was a chair. These were supplied by a toy store in return for the credit card shown at the head of the bed. The Gillette people lettered the cards, two of which were made to fit the regular display frames. This display cost nothing but a little hustle.

The cost was for a window card for a display in Shumate's drug store, in which sick-room supplies were advertised, appropriately enough.

No card was required for the Owl Drug Company, because they planned a screen frame booking the stoils with an electric vibrator. While they had this screen made, they also had the card for the star and title prepared, so this window, too, was free of cost.

These windows were all prominent positions and were vastly more effective than straight lithographic displays.

The hook-up with Shumate also produced a supply of prescription pads such as are furnished physicians, and on these the advice was written in proper prescription form to see the play. These were hand-worked and were mailed out to the lists of physicians and dentists. It was just a side catch-up, but it was a stunt in itself.

We Know Bebe Daniels Was Some Doll, But How About Reid?

He seems to fall in the same category in this picture of a window display from San Francisco for "Sick Abed." You can always borrow dolls and furniture. Try it some time.
Cliff Carroll Proffers a New Transparency

Challenging Belief Helps Interest in “River’s End”

ANKING on the well-known tendency of the multitude to try and prove a man a liar got E. O. Weinberg of the Buffalo Strand, a good week on “The River’s End” lately.

He started his campaign with the statement that “Next week will break all of the Strand’s attendance records. After you have seen the classic, ‘The River’s End,’ you will know the reason why.”

This was set in a shaded panel in a single two-inch space. Along the same lines was a Tuesday reading, “The hardest thing to find in town next week will be an empty seat in the Strand.”

There was no argument for the play, no appeal on story or author or production. It just made a flat statement and waited to be contradicted. The text was changed daily, but the ads ran along the same lines for the week.

By that time cocksureness had won a number of goats and a lot of people put up the price of admission to the house just to be able to see for themselves that there was an error in the statement. Most of them went out to tell that “The River’s End” was a better than usual attraction, and actually helped Weinberg put it over.

A stunt like this cannot be worked more than once in six months, if that often, but it has a kick like a mule when it is first sprung. The two-inch space, used daily for a week before the showing, worked better than would larger spaces merely booming the play.

Star Selection Is Growing in Popularity as Ad Stunt

LECTION of a leading woman through competition, while not new, has been coming to the fore lately. The most recent use of the idea comes from Albany, where a newspaper made a front page story of the fact that Romaine Fielding’s new leading woman would be chosen from among the applicants who sent in their photographs to the manager of the Clinton Square Theatre, where “Woman’s Man” was due to open that day. It made a nice business for Fred Elliott, who manages the house. C. J. Davis, of the Empire State Film Company, planted the story.

Ouija Board Gained Notice for Poli’s Window Display

ITH everyone talking about ouija boards, a window display for Poli’s Theatre, Springfield, Mass., got over “The Silver Horde,” though it will work just as well for any play. A real ouija board is backed by cardboard siters, and balloons in comic strip style tell what the questions are. This display was backed up by books written by Beach, not alone “The Silver Horde,” but other of his best liked works.

If you cannot draw it is always possible to dig out a couple of posters from the bill room to use as cutouts.

Taking Toll at the Titting Gate Took Too Long.

The idea of the Strand, Charleston, W. Va., was all right for the Bill Hart picture, but it drew so well that there was no time to lift the gate for each patron. They had to speed up.

Revived Old Memories with the Prehistoric Toll Gate

A THOUGH there is still at least one toll road in Virginia, West Virginia claims to be free of the lineal descendant of the old toll roads, and Manager Tim Kearse, of the Strand, Charlestown, W. Va., figured that the novelty of an actual toll gate would help draw people to see Bill Hart in the play of the same title.

He moved his box office over to one side, rigged it up as a toll house, with weatherbeaten boards, and then put down his gate. The big idea was to hoist the gate each time a passenger went through, but this was too darned slow for the crowds that came. They tried it a couple of times and then hoisted it to stay, but it worked just as well that way, so they let it ride. This is a simple stunt. If you can get the play, try it. You will find that it will work.

Two-Way Transparency Is Cliff Carroll’s Latest Idea

OOKING for something new, Cliff Carroll, of the Carroll Theatre, Rome, N. Y., hit upon a device for advertising Anita Stewart in “In Old Kentucky” which has been adopted as a permanent scheme. He made a reflector box large enough to contain a three-sheet size glass. Against this glass is pasted tissue paper of any desired shade, on which has been pasted the cutout design from a threesheet, together with the cutout letters.

Lights Give Silhouette.

By day it seems to be a cutout backed by colored paper, but when the lights go on behind the tissue he gets a silhouette effect which is excellent, provided the paper gives him proper material. The striking action in “In Old Kentucky” which first suggested the idea is not always available, but being inventive, he always manages to find something.

This idea could be elaborated by the use of a double reflector, one in front of and the other behind the glass. With an alternating switch, the picture could be lighted from in front, to show the printing, or behind to get the silhouette effect, which should prove even more effective.

You Tell ’em, Ouija—You’ve Got Wheels.

How a Poli manager in Springfield, Mass., used the prevalent craze to help put over a big week for “The Silver Horde.” The Ouija Board is the real thing, but you couldn’t expect a man and a girl to stay in the window all the week, so they are cutouts instead of cutups.
How to Make a Twenty-four Sheet Loom Up

Hand These Grauman Spaces to Your Artist to Analyze

HERE are two Grauman spaces which it will pay you to hand over to your own artist for study. Make him put the glass on them and let him see how much better the combination of type and sketch works out. Then, if he cannot get results, fire him and put someone else on. Not many general artists know how to do advertising art work, but if they cannot learn from these excellent examples, they are hopeless. The smaller space is seven and a half inches across five columns. It is the fourth week of the run and the picture has been sold. The only service the advertisement can perform is to keep alive the interest already created, so the main line tells that 123,864 persons have already seen the production. Below the high lights of the picture are briefly recounted, not so much to sell as to refresh the memory and remind you of the stunts you have heard others talking about. The sketch in the frame is apparently a carbon drawing, or something done in imitation of that effect. There is some lettering between the name of Ince and the title, but it has sunk into the black because the artist trusted too much to his drawing. It is seldom that the Grauman artists make such an error. The full text reads "Thomas H. Ince's "Thunderbolt, "Below the Surface."" The second example is for the more important house and drops twelve inches. This is selling a new story and uses more selling talk. The heavy panels throw into higher relief that line sketch in the upper portion of the display and heighten the effect. That same sketch, without the paneling, would not catch the eye as quickly. As it stands, in the original it strikes the eye the moment the glance rests upon the space. The picture is interesting; it suggests a good situation, at the left is the text which tells about it. Most persons will read the text. It might be well to note, too, that the figure of the woman, in light outline, is more prominent than that of the man, because Miss Hawley is the star, and the darker man's figure helps to throw her into relief on the side not paneled in. It may be that we discover more in the planning of the display than the artist consciously put in, but unconsciously, at least, the artist did these things because he knew they were the proper things to do. It may be merely the instinctive sense of value which comes from experience, but in any event the result here shows that this is a half-tone effect, yet it is all done for a line cut and is made at a smaller cost for engraving while it yields a better effect on copy. Look these over and make your artist study them.

P. T. A.

Says Hand Lettering in Ad Helped to Beat His Record

ENDING in his campaign for "Why Change Your Wife?" at the Strand, Memphis, G. E. Brown says that they were the first hand-drawn ads to be used by any theatre in Memphis and that they helped to fracture some records. This makes a pretty display, but it would have been even prettier had a neat italic been substituted for the hand lettering below the title. The big splash was a cross page nine, with two columns of text on the right planned to run against the column rules, it is strange that the artist did not place this at the left. Just note the slight edge would not have mattered. Placed as it is, the left hand edge is awkward, even though it does back up against type. A transposition would have improved the appearance of the design materially, but, as Mr. Brown says, this was the artist's first time out. Perhaps he will know better next time. The general design is above the average; simple and effective, throwing the text into relief without intrusion. When Mr. Brown gets his artist to combine the sketch with type inserts, it will turn out some very pretty stuff. Getting out good drawn displays is something more than a picture and some text. The design must help the text without obscuring it. It must call attention to the display and then fade away while the lettering is being read. Sometimes a design too pretty or too prominent will occupy the attention to the exclusion of the text. Drawn work can never replace type argument, and Mr. Brown is fortunate in having at command the services of an artist to at least seem to appreciate this fact.

P. T. A.

Don't Hit the Pipe

Last week, at a neighborhood house, we took the family around the corner to see a picture. And we had to stand with the tickets in our hand while the manager-ticket taker relit his pipe and pulled volumes of obvious smoke out of his mouth. Three women. And we'll bet he wonders sometimes why his house does not do a better business. A cigar would be bad enough, but an old pipe is the limit. Even if you have only a small theatre, try to run it like a regular house.
At Last! A Boston Paper Shows a Good Display

Ring the Joy Bells Loudly
Here's a Good Boston Ad

LONG years we have contended that some day someone would put a respectable looking amusement advertisement in a Boston paper. And someone has! Just think of it! Not long ago we told that the Tremont Temple was going to try to beat the long distance record of "Daddy Long Legs" with "The River's End." They started right. The first Sunday display was a four tens, and it is good to look at. The title is lettered in, but the border is all in Canon type and the border does not pinch the letters until they

Marshall Neilan
The River's End
James Oliver Curwood

A Mighty Achievement
For the Motion Picture!

The First Decent Amusement Advertisement Ever Printed in a Boston Newspaper.

have their faces all mashed in. About four points of lead between the lines below the "Because" would have been an improvement, but this display is so much ahead of the Boston average that we hope this second of the First National attractions beats the first. It shows that it can be done, even in Boston. Perhaps, after all these years, a reform is coming, for a later issue of the Boston Post gives an even prettier display for the Majestic; a two sevens, with a neat frame and all type announcement as pretty as the stuff the Loew theatres in Cleveland turn out for their half pages. We are glad to see this Boston reform and we hope the movement spreads.

-P. T. A.-

Takes Fourteen Hundred Lines to Advertise Mme. Nazimova

STARTING off a campaign with 1,400 lines is going some for Colorado Springs before the tourist season opens, but it is what the American paid for on its big splash for Nazimova in "Stronger Than Dog." and it was only one of a number of large displays. The paper is only seven columns wide and this display took the entire width and slightly more than fourteen inches deep, or more than half of the page. But the unusual feature is not the size of the space, but the disposition of the layout. The selling text is only 2½ inches wide by two deep. The management figured that the star would sell herself on the title, and to get her

over they needed merely to announce her in large display. Since argument was not needed, they turned to cuts. The cuts are of too fine a screen to show well on the page, but they get some effect with the routed cuts, and that is all they need. It looks more like an art layout than an advertisement, and only about one advertiser in a thousand could have so much

space at his disposal and use so few words. And yet, words will not sell. If you cannot get them in with the mention of the star, you cannot argue them in, and so the cuts, poor as they are, work better, in this instance, than would an excess of type. This does not always hold good, of course, even with Nazimova, but where the star is so superior to the story, it is better to sell the star.

-P. T. A.-

This Advertisement Is Full
But Orderly in Arrangement

ORDINARILY this six-fifteens would be carrying too much type for the space, but by paneling and using contrasting sizes in type the effect is good. The compositor has held his end up, and between manager and typesetter the result is excellent. It is from the Zelda Theatre, Duluth. The matter of text is always a matter of individual displays, though

the rule should always hold good that the less talk the better the display. There are some good points in the criticisms. The management wanted to emphasize the daring of the production without appearing to do so, and this explains that top bank. The repetition of the title is the best point. All of the other type is made subordinate to star and title. In spite of the multiplicity of words the black type stands out almost as strongly as though against white space. This is something, to be remembered. A ten-line letter for title with eight-line letters for argument will not sell where the use of a two-line letter for argument will give the larger face a chance to be distinctive and a twenty-four sheet? It is all a matter of proportion—of relative sizes rather than the actual size; yet some ad-builders never seem to grasp this point.

-P. T. A.-

Took a Page for a Special
And Split Two Ways to Bid

PUTTING in "The Virgin of Stamboul" for a holiday attraction, the Casino Theatre, Halifax, took an entire page for the display, but split its bid for business by giving the advertisement five col-

A combination display and reading advertising page from Halifax, N. S.

ums and taking the rest for press work, mostly about the big show. While it has been made up from exchange cuts, the text is largely original and the layout planned to fit the space. It makes a very attractive argument. The play is given further distinction by the announcement that every page contains as many cut lines during this engagement with the exception of a special morning matinee when the children can come in for 10 cents. This is given on the opening day, May 24, now known as Victoria Day, in memory of the late Queen. Years ago the youngsters were treated

The 24th of May
Is the Queen's Birthday.
If you don't give us holiday
Distinctive Paper.
Perhaps they still do.
Announcement Extraordinary

Our policy of bigger & better pictures, inaugurated so successfully in 1919-1920, will be continued & expanded for 1920-1921. Approximately 50 big productions will be produced. In wealth of story, direction, acting and mounting as well as in variety & general excellence, they will be the greatest ever offered the exhibitor and public.

The genius and energy of our producing forces in our eastern and western studios, is sparing neither time nor money to make these tremendous features the last word in box-office value & screen art.

In addition to six big specials, to be made by each of our world renowned stars, there will be a series of super productions with all star casts.

The good will & success we have earned by our past relations with the exhibitor, will be continued and cemented. Our pictures will be rented upon a flat rental basis or if it is preferred, upon the percentage plan.

We have no axes to grind! Our policy is a policy of "live & let live" with pictures at a price the exhibitor can afford to pay!!

METRO
The foremost dramatists, novelists and short story writers of the world will contribute the stories for these superb features. Every name is a guarantee of unmatched excellence and permits the utmost in advertising and publicity.
JULY 5 PARLOR, BEDROOM & BATH
   by C.W. BELL and MARK SWAN
   ALL STAR CAST

JULY 19 THE MISFIT WIFE
   by JULIE HERNE
   ALICE LAKE

AUG. 2 HELD IN TRUST
   by GEORGE KIEBE TURNER
   MAY ALLISON

AUG. 16 THE CHORUS GIRL’S ROMANCE
   by E. SCOTT FITZGERALD
   VIOLA DANA

AUG. 23 THE MUTINY OF THE ELSINORE
   by JACK LONDON
   ALL STAR CAST

SEPT. 1 THE HOPE
   by CECIL RALEIGH and HENRY HAMILTON
   ALL STAR CAST

SEPT. 6 LOVE, HONOR and OBEY
   by CHARLES NEVILLE BUCK
   ALL STAR CAST

SEPT. 13 THE PRICE OF REDEMPTION
   by I.A.R. WYLIE
   BERT LYTELL

SEPT. 20 THE SAPHEAD
   by WINCHELL SMITH and VICTOR MAPES
   CRANE & KEATON

SEPT. 27 CLOTHES
   by CHANNING POLLOCK and AVERY HOPWOOD
   ALL STAR CAST

OCT. 1 THE FOUR HORSEMEN OF THE APOCALYPSE
   by VICTENDE BLASCO IBANÉZ
   ALL STAR CAST

OCT. 11 BILLIONS
   from a FRENCH PLAY adapted by CHARLES BRYANT
   NAZIMOVA

OCT. 18 TO BE ANNOUNCED LATER
   SUPER SPECIAL

OCT. 25 COINCIDENCE
   by HOWARD E. MORTON
   ROBERT HARRON
<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Author(s)</th>
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<tr>
<td>Nov. 1</td>
<td>The Marriages of Mayfair</td>
<td>Cecil Raleigh</td>
<td>All Star Cast</td>
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<tr>
<td>Nov. 8</td>
<td>Fine Feathers</td>
<td>Eugene Walter</td>
<td>All Star Cast</td>
</tr>
<tr>
<td>Nov. 15</td>
<td>Polly With A Past</td>
<td>George Middleton and Guy Bolton</td>
<td>Ina Claire</td>
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<td>Nov. 22</td>
<td>The Star Rover</td>
<td>Jack London</td>
<td>All Star Cast</td>
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<tr>
<td>Nov. 29</td>
<td>Are All Men Alike?</td>
<td>Arthur Stringer</td>
<td>May Allison</td>
</tr>
<tr>
<td>Dec. 6</td>
<td>Blackmail</td>
<td>Lucia Chamberlain</td>
<td>Viola Dana</td>
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<tr>
<td>Dec. 13</td>
<td>The Gorgeous Girl</td>
<td>Nalero Bartley</td>
<td>Alice Lake</td>
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<td>Dec. 20</td>
<td>The Misleading Lady</td>
<td>Charles Goddard and Paul Dickey</td>
<td>Bert Lytell</td>
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<tr>
<td>Dec. 27</td>
<td>Big Game</td>
<td>Willard Robertson &amp; Kilbourne Gordon</td>
<td>All Star Cast</td>
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<tr>
<td>Jan. 3</td>
<td>Hearts Are Trumps</td>
<td>Cecil Raleigh</td>
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<td>The God of His Fathers</td>
<td>Jack London</td>
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<td>Jan. 17</td>
<td>The Marriage of William Asche</td>
<td>Mrs. Humphrey Ward</td>
<td>May Allison</td>
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<td>The Hole in the Wall</td>
<td>Fred Jackson</td>
<td>All Star Cast</td>
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<tr>
<td>Jan. 31</td>
<td>Madame Peacock</td>
<td>Rita Weiman</td>
<td>Nazimova</td>
</tr>
</tbody>
</table>
Metro announces

Vicente Blasco Ibañez’s

World Famous Novel

The Four Horsemen of the Apocalypse

is now in production and when completed will excel anything ever done on the screen before. In size, beauty, power and direction it will advance the art of motion pictures five years. Everyone of the millions who have read this stirring, colorful novel will want to see it on the screen—where it gains doubly in its gripping, moving story......
METRO ANNOUNCES

JACK LONDON'S

world celebrated novels have been acquired for elaborate screen production in line with our policy of giving you the very finest & most dramatic literature the literary market has to offer. These superb features will be presented by C.E. SHURTLEFF. The first three will be:

The MUTINY of the ELsinore
The STAR ROVER
THE GOD OF HIS FATHERS
With ALL STAR CASTS
COMING

UNSURPASSED & UNEQUALLED

NAZIMOVA PRODUCTIONS: The first two of which will be

“BILLIONS”

An adaptation by CHARLES BRYANT from the celebrated French play of JEAN JOSE FRAPPA and HENRY DUPUY MAZUEIL

and MADAME PEACOCK

by RITA WEIMAN

METRO
To insure the exhibitor a definite supply of big special productions made under the supervision of the best screen and stage brains in the world, we will offer a series of pictures personally written and directed by these undisputed masters, whose achievements need no introduction.
We have planned another wonderful year for this truly great star, whose roles live and vibrate and preserve the finest traditions of the stage and screen... His forthcoming productions will amply justify the confidence that has been reposed in him by the exhibitors & the public. They are widely different in theme giving him unusual opportunities for his unrivalled versatility. The first four will be

**The PRICE of REDEMPTION**
by I.A.R.WYLIE

**A MESSAGE from MARS**
by RICHARD GANTHONY

**The MISLEADING LADY**
by CHARLES GODDARD and PAUL Dickey

**The PRISONER of ZENDA**
by ANTHONY HOPE
MELRO ANNOUNCES

ROBERT HARRON

PRODUCTIONS

The popular star of these forthcoming specials is at the zenith of his powers as a box-office attraction. His portrayals are always clean-cut and he works with an earnestness that makes his roles immortal... His new screen features will be of the same high quality that made him such a favorite in D.W. Griffith's great productions. The first one is

COINCIDENCE

by HOWARD E. MORTON
Directed by CHET WITHEY
METRO ANNOUNCES

DAVID BELASCO'S

POLLY WITH A PAST

Starring

INA CLAIRE

In this screen version of the famous Belasco stage success which ran for over two seasons at Mr. Belasco's own theatre, The Belasco, on Broadway, Miss Claire will entrench herself in the hearts of audiences everywhere. It will be produced in keeping in every way with Mr. Belasco's marvelous staging of George Middleton's and Guy Bolton's greatest play and Miss Claire will be surrounded with a notable cast.
METRO ANNOUNCES

VIOLA DANA

In a series of big features, excelling anything this popular star has ever done. Each will be strong in dramatic and comedy values & rich in opportunities for this winsome favorite. Her girlish beauty, tom-boy sense of humor, combined with her splendid histrionic talent, will be displayed to the full in these stories. Each will fit her captivating personality with the nicety and exactness of Milady's glove. . . . . . . The first two will be . . .

THE CHORUS GIRL'S ROMANCE
by F. SCOTT FITZGERALD (Saturday Evening Post story)

BLACKMAIL
by LUCIA CHAMBERLAIN (Saturday evening Post story)
METRO ANNOUNCES

MAY ALLISON

Already an assured box-office and artistic attraction this beautiful and gifted star will increase her hold on your patrons with the character of her forthcoming productions... Audiences appreciate artistic ability and fair young womanhood perfectly blended, and for her will be supplied stories in which these rare qualities will be shown to even greater effect than in her well remembered successes "Fair and Warmer", "The Cheater," etc. The first two will be

HELD IN TRUST
by GEORGE KIBBE TURNER

ARE ALL MEN ALIKE?
by ARTHUR STRINGER
METRO ANNOUNCES

ALICE LAKE

This gifted young artist, whose beauty, dramatic ability, charm and personality lifted her to fame within the short space of a year, will be provided with the very finest stories obtainable. Her successes of the past like "Shore Acres" and "Should A Woman Tell?" are the basis of a pledge for the future. Each will be colorful and strong in theme and an inspiration to audiences to forget themselves in the theatre... Her first two will be . . .

THE MISFIT WIFE
by JULIE HERNE

THE GORGEOUS GIRL
by NALBRO BARTLEY
This world celebrated and talented artist, the embodiment of beauty and grace, will prove a veritable sensation. She comes to the screen direct from her fiery dancing triumphs in England, France and on Broadway. Her rare talents and genius will make her an instant favorite.

Her first vehicle will be a screen version of

CAREY WILSON’S

PASSION FRUIT
Chicago Musicians and Theatre Managers Disagree on Question of Wage Increase

A</p><p>N informal meeting of representatives of the Chicago Federation of Musicians and theatre managers was held Wednesday, June 3, at which the proposed increase of 75 per cent. in the wages of musicians was discussed, but no action was taken by the theatre managers present.

Thursday afternoon, June 4, another meeting was held, at which the managers of "Liu," "Musicians," and "Legs," as well as burlesque and dramatic houses, were represented by a committee of ten managers, the musicians also being represented by a committee, of which Joseph Winkler, president of the Federation, was chairman. Harry Ridings, manager of Cohan's Grand Opera House, was chairman of the theatre managers committee, and Sam Katz, of the Riviera Theatre, was secretary.

In their demand for an increase of 75 per cent. in their wages the musicians contend that the cost of living has increased to such a figure that the raise is necessary in order to insure them a comfortable living. After investigating this claim carefully and drawing up a report, the committee of theatre managers communicated to those present at Thursday's meeting that the cost of living during the past year had increased only 21 per cent. The committee of managers made an offer of a 21 per cent. increase of the present wage scale to the Federation on Thursday evening. This offer was made by the managers for the consideration of the Federation, a report to be made at the joint meeting fixed for Friday afternoon, June 25.

Affects 4,000 Musicians

The Chicago Federation of Musicians was granted an increase in wages by the theatre managers in July, 1919, which ranged from 25 to 40 per cent. over the former scale, and according to the terms of that agreement the new scale was to remain in effect for two years, provided the cost of living did not advance during that period in an unexpected degree. The present scale demanded by the Federation affects about 4,000 musicians in Chicago.

At the Friday meeting, which lasted one hour and a half, the Federation committee refused to accept the 21 per cent. increase offered by the committee of theatre managers at the Thursday meeting. They were, however, willing to reduce their original demand of a 21 per cent. increase to 10 per cent. The committee of the theatre managers then withdrew their former offer of a 21 per cent. increase and the meeting adjourned until Tuesday afternoon, June 29, when another conference will be held.

The Chicago Federation of Musicians, through its president, Joseph Winkler, has intimated that if a 50 per cent. increase at least is not granted the musicians will refuse to work after July 4.

New Theatre for Manitowoc

The George Brothers Company, of Manitowoc, Wis., is now building a modern fireproof theatre in that city, with a seating capacity of 1,000 persons. The building and theatre will cost $250,000. The theatre will be ready for opening about December 1 and will be devoted to first-class road shows, vaudeville and moving pictures.

Large Modern Building and Theatre for Chicago "Loop"

THE old McVicker's building and theatre, a famous landmark of Chicago on the south side of Madison, near State Street, will be demolished in about a year to give place to a great modern office structure and theatre. The firm of Jones, Linick & Schafer has engaged the present building for several years, and also the valuable leasehold, which at the present time has eighty-one years to run. The firm has been successful in running vaudeville successfully in McVicker's since the building, the theatre and the leasehold were acquired.

The new theatre will seat 3,000 persons. The firm has not decided as yet whether it will be devoted to moving pictures or vaudeville, but the present tendency is in favor of pictures. The new building and theatre are estimated to cost about $2,000,000.

Hallmark's New Chicago Office

On June 29 the Chicago office of Hallmark will be moved from the Malls Building to 63 East Adams, street, on the fourth floor. D. M. Vandawalker, Jr., Hallmark's Chicago manager, made arrangements about a month ago for the removal of the film headquarters, at Evanston, to 349 South Dearborn street, which has dispensed with the use of day and night truck service in the receiving and shipment of films.

The new exchange office on East Adams street will be much more convenient for exhibitors than the Malls Building, as it is just around the corner from the Film Exchange Building, at 207 Wabash avenue, which is now the chief booking center in Chicago. The new Hallmark quarters are being handsomely decorated.

Robert Lucas Succeeds Levey

Max Levey, who has been Chicago manager of the Robertson-Cole organization for the past nine months, resigned that position on June 10, to take effect on June 26. Robert Lucas, manager of the Detroit office of United Artists for the last six months, succeeded Mr. Levey in the Chicago office on Monday, June 21.

R. C. Curtis, of New York, has succeeded Mr. Lucas in United Artists' Detroit office. Mr. Lucas says that business in Detroit is booming. He believes it is the best show town in America for the moving picture business and that Detroit exhibitors are the finest lot he has ever met.

Rothacker Practical Films Praised at Big Convention

S, J. STOUTHON and Sumner Calvert represented the Rothacker Film Manufacturing Company at the recent convention of the Associated Advertising Clubs of the World held in Indianapolis. Mr. Stoughton, formerly an executive in the advertising department of the H. J. Heinz Company, met many old friends.

"Full $200 advertising men from all parts of the world were there," says Mr. Stoughton. "Probably the most discussed subject of the convention was the matter before the convention was the value of motion picture advertising. "Some of the best known men in the advertising field present strongly indorsed motion pictures as an advertising and propaganda medium. The representative of advertising clubs of the British Empire eulogized American-made films, saying that English production is away behind American feature films and practical pictures. He urged the advertising fraternity to adopt motion pictures wherever possible. "Throughout the convention I was impressed by the attitude of advertising managers toward the Rothacker company. As a class they are not only thoroughly familiar with the quality of Rothacker work, but also appreciate the interest in the matter. Mr. R. Rothacker personally. The Rothacker organization was the pioneer in the field of practical pictures, and I found that the progress of the company is being watched with a great deal of interest by advertising men."

Carl Laemmle Chooses Six Girls in Beauty Contest

FOLLOWING the selection of Miss Gertrude Olmsted as the winner of the Herald-Examiner-Elks beauty contest and the immediate offer of a five years' contract by President Carl Laemmle of Universal at $100,000, there remained the task of selecting from the fourteen girls who ranked next to Miss Olmsted in beauty the six who best stood the test before the camera and who best represented the distinctive types required by Mr. Laemmle.

After the names of these six winners were announced Mr. Laemmle requested that it be given out that the girls chosen were not named in the order of their preference for beauty, as each girl was chosen because of her distinctive type and because, in his opinion, each will be able to qualify for the special part to which she will be assigned.

It has been planned to take each of these six girls to Universal City as soon as an opening offers for each individual type, not to take all of them at the outset.

Reelcraft "Week-End" Soon

The American Film Company, Inc., has just shipped to the Pathe offices, New York, the first print of the "Week-End," a six-reel special starring Margarita Fisher and directed by George L. Cox.

Bonus for Salesmen

Carl Harthill, Chicago manager of Reelcraft Pictures Corporation and supervising manager of Wisconsin territory, has notified his sales force that the man who has the greatest number of contracts on July 1 will receive a bonus of $100 and a vacation of three weeks in August, with salary.
Metro's
All Star Screen Version
of A. H. Wood's famous
Broadway Stage Farce

"Parlor, Bedroom and Bath"
colors even the original play in hilarious
situations.
It's the piquant story of a young wife
who wanted a wild man for a husband—
and not more than she bargained for.
It ought to keep the crowds coming even
in hot weather.
Jans Pictures, Inc., Announces Completion of
"Wings of Pride," Third Olive Tell Feature

Charles T. Dazey, Mr. Dazey is well known as the author of "The Old Kentucky," successful both as a stage and screen production, and is considered to be an authority on the folklore of Old Kentucky, and Mr. Edwards freely admits that Mr. Dazey's work in editing and writing the captions for "The Fighting Kentuckians" has added greatly to its box office fate.

Releasing arrangements for this production are in the hands of Mr. Olive Tell, president, of the Film Market, Inc.

Hallroom Boys Popular
Jack and Harry Cohn, producers of the two-reel Hallroom Pictures, have been making a big hit in State market and are expected to remain popular.

Brandt to Form Film Clearing House
Unaffiliated with Any Other Company

Joe Brandt, who recently announced his resignation as director general of the National Film Corporation, has returned to New York and announces that he will establish a film clearing house which will not be affiliated with any organization now in existence.

"The purpose of the new organization with new ideas and unique methods of film distribution," says Mr. Brandt, "will be the outlet for the productions of a selected list of independents. In all probability, this will mean several serials and series of short subjects during the coming year."

"The Son of Tarzan," which have been supervising for National, is going to be an unusual success.

"In the next few weeks I am going to be busy cleaning up the work for National, and until that is finished I will not be free to talk further regarding my plans. In the meantime I want to discount all rumors regarding my future."

To Release Two-Reel Careys

A series of fifteen two-reel western pictures starring Tom Carey will be released weekly by the Aynon Film Corporation. These have been in the hands of production for a long time, and are expected to be a hit.

A complete line of paper and advertising helps have been prepared, together with a press sheet containing various suggestions as to how the films can be effectively exploited by exhibitors.

Pioneer Issues Fine Press Book on
Huff Film "What Women Want"

The press book on "What Women Want," which Louise Huff appears as the star, is now ready, and Pioneer claims this publication eclipses all similar efforts by that firm. The book is attractively printed in three colors and is laid out in departments. The subject matter is the work of the majority of the principal offices of the Exchange System, who viewed the picture in New York during the recent exchange conference and furnished written suggestions to the management of the exploitation campaign.

These suggestions were condensed and rewritten, with the result, it is claimed, that from cover to cover the publication is a handbook of practical instructions to exhibitors. These pictures will be released one a minute.

Seven Reelcrafts Completed.
Reelcraft Pictures Corporation announces the completion of the seven reel series for its exclusive short subject program.

Alice Howell has completed at the Chicago studio "Lunatics and Politics."

At the Hollywood studio Billy Franey has advertised copies of "Picking Lizzie," "Getting His Goat" and "The Assassins," and Billy West "Italian Love," in which Ethelyn Gibson is co-star.

The Matty Roubert producing unit has completed "Circus Days" and "She's a Vamp."

Majority of Territory
Sold on "Tillie" Film
Tower Film Corporation announces that "Tillie's Perpetual Fiance," which is being released with an entirely new line of exploitation matter, is meeting with great success and that the entire territory has been disposed of.

In addition, distribution of Ohio and Kentucky, Michigan, Illinois, Minnesota, North and South Dakota, Texas, Oklahoma, Arkansas, Maryland, Delaware, District of Columbia and Virginia.

Among the prominent houses that have shown this picture for weeks and longer are New Moon, Omaha; Liberty, Davenport; Iowa; Boston; at Boston; Standard, Nashville; Criterion, Atlanta; Alleghany, Victoria and Grand Opera House, Philadelphia.

Attractive Press Book for Fannie Ward Film
For the Fannie Ward Film Sales Company, "She Played and Paid," starring Fannie Ward and distributed by the Aynon Corporation, an attractive press book has been prepared, with high class illustrations and large formats. There is a large assortment of cuts of the pictures, publicity stories, catchlines, and numerous exploitation stunts in the press books, which should prove a valuable aid to exhibitors in handling this picture.

Dana Visits Philadelphia
P. B. Dana, Arrow's sales manager, spent last week in Philadelphia, Pittsburgh and Washington, calling on the various independent exchanges, Mr. Dana outlined several of Arrow's future productions and made a general survey of conditions in the three cities.

While in Philadelphia he closed a contract with the Royal Pictures, Inc., for the distribution of "Woman's Man," the Arrow release, and several of the upcoming Warner Brothers' productions. He also arranged for distribution of "Woman's Man" after the expiration of "Love's Prison," an Arrow release, starring Orry Carew, which is now distributing in the territory mentioned.

WINGS OF PRIDE," the third of the Jans Pictures, Inc., series starring Olive Tell, and which is soon to be ready for public presentation, is an adaptation of a novel by Louise Kennedy Mable. It was produced under the direction of B. A. Rothe, of the Jans organization.

The story of "Wings of Pride" concerns a society girl, who learns that her father is a common drunkard. Her pride takes flight and she leaves the realms of society to go to the Wild West, where she becomes a factor in a political fight.

It is said that the leading role in "Wings of Pride" provides Miss Tell with an unusually fine dramatic role. There are a number of big scenes in the picture, including a race between an auto and a railroad train and a fight that is carried on in all the lower floors of a large house, with a great number of people actively engaged.

"Wings of Pride" and the second Jans-Olive Tell feature, "A Woman's Business," will be placed on the state rights market together.

Territory Selling Fast
on "Up in Mary's Attic"

Territory on "Up in Mary's Attic" is rapidly being disposed of.

Rights were sold at one showing of the picture and offers have been made for practically all the states remaining unsold.

The following territory has been distributed:


Kleine Reissues Arouse
Considerable Interest

Much interest has been aroused by the recent Kleine revivals, starring Shirley Mason, Viola Dana, Alma Hanlon, Irene Fenwick and Anna Nilson, states the Photo Products Export Company, releasing these pictures, and there is still a brisk demand for territory. These pictures were made at the old Edison laboratories, New York, by the late John H. Collins.

Dazey Edits "Kentuckians"

When it came to editing the initial production of Sterling Feature Pictures, Inc., "The Fighting Kentuckians," Director J. Harrison Edwards secured

"The Edwards press" announces the completion of seven reel series for its exclusive short subject program.
Joan Film Sales Company, New State Right Organization Presents Fannie Ward Feature

A NEW entry into the state right organizations field is the Joan Film Sales Company, with offices in the Aeolian Building, 33 Court St., New York. A statement issued by the company announces that the organization is planning new lines and that every production will be new and "different" and its present policy will be for first-class producers with a real star, expert direction and liberal expend on each release.

The keynote will be quality and none of the productions will be released through large distributing organizations, but will be reserved for state right buyers.

The first production is a five-reel romance, "She Played and Paid," starring Fannie Ward and dealing with gay Parisian life, with the color and dash of Fournier Film Corporation, and spent a year in the making of this and another picture in Paris and is still in France.

Aywon Reports Jekyll
Burlesque Film Ready

The comic travesty on "Dr. Jekyll and Mr. Hyde" by Nathaniel Hirsch, president of the Aywon Film Corporation, announced some time ago is ready for release, has been completed and territorial rights are being sold through Reelcraft.

"When Quackel Did Hide" is the title. It is in four reels and is described as a succession of laughs, burlesquing the drama closely, following the scene for scene, the leading role is enacted by Charlie Joy, who also appears in the series of two-reel Joy comedies now being released by Aywon. It also contains thrills and many new stunts in photoraphy as well. Both Mr. Hirsch and the producers, the Gold Coast Film Corporation, and are sure that "When Quackel Did Hide" will prove a big comedy success.

Mr. Hirsch has already received many bids for territory, Charles Granlich directing the picture.

Cohn’s Next “Snaps”

Jack Cohn announces No. 3 of "Screen Snapshots," in this issue are views of Fatty Arbuckle in a comedy skit with Charles Murray and "The Missing Inheritance," in which Elsie Hammerstein being filmed in the Selznick studio, Viola Dana transplanting herself into Japan on the Metro lot, Muriel Ostriche in a bedroom scene, and shots of Jesse Love, James Ladbett and others.

The unique one-sheet on this release containing the list of stars is said to be proving a big draw for the picture and has brought in many new patrons to the photoplay houses.

R. T. Murphy of Buffalo
Visits Pioneer Office

R. T. Murphy, manager of the Pioneer Buffalo branch, has been in New York for conferences with company officials. Previous to his arrival he made a motor trip through the greater part of his territory and reports the outlook for the coming season exceedingly bright.

Before leaving Buffalo Mr. Murphy was very successful in putting over "Bubbles," in which Mary Anderson plays the leading part, at the Lyric Theatre. With the aid of a brass band and a steam calliope Buffalo was officially notified that "Bubbles" had arrived.

AC claims considerable building activity. Four theatres are being erected in Buf- falo and several are planned for Utica, Rochester, Syracuse and Oswego.

Big Deals on Arrow Film

What are said to be record contracts were signed last week between the Arrow Film Corporation, and Pierce Films, Inc., of New Orleans, and the First National Exchange of Louisville. Each contracted for fifteen features, including the "Taxi" series of twelve mystery pictures and "Desert Scorpion," "Wolves of the Street" and "The Chamber Mystery."

In announcing the closing of the two contracts Arrow points out as proof of the quality of the exchanges, absolutely independent of each other, should contract for the same group.

Reelcraft Announces Expansion; Will Handle Subjects of Other Producers

Not only Reelcraft productions but the productions of independent producers of short subjects are to be distributed by the Reelcraft Pictures Corporation, according to the announcement of President R. C. Crompter.

"With both the Reelcraft fleet at Chicago and New York scheduled for full production capacity, there is still a greater demand from our distributing exchanges than we are able to supply. To fulfill this demand Reelcraft has expanded its policy to permit the selling and distribution of independently produced one and two reel pictures that can pass our standard of quality."

I believe there are numerous capable short subject producers without the proper organization, and vice versa there are organizations without the experts."

The independent producer of today stands as the logical solution of the production end of the industry. Where these independent producers are defending, Reelcraft stands ready to help them up, not only with its organization for world-wide distribution, but to lay their productions outright."

"During the coming year Reelcraft expects to triple its number of releases. Three new series have already been given to the exhibitors, and one of these, the Billy Franey single-reel comedies, has proven a sensation in its immediate success throughout the country. A series of two-reel romances of youth, in which Matty Roubert is being featured."

Requests Fine Arts Film

Numerous exhibitors in sections of the territory where "Where's Mary’s Attic" has not yet been released have requested the privilege of pre-release showings on this picture, says Fine Arts Pic- tures, Inc. However, it has been decided, after consultation with buyers, that while they appreciate the publicity this would bring, they are desirous of the Georgia Hopkins to Produce and Star in Features Which Arrow Will Handle

Georgia Hopkins is to star in and produce five-reel attractions for distribution through Arrow Film Corporation. The initial release, which will be ready within the next three weeks, is titled "A Bachelor Apartment," a five-reeler comedy-drama. It is announced as a "sub-lease" presented by "Hizzoner the Janitor." Georgia is capable of handling the production.

Georgia Hopkins comes from Georgia and is a capable actress with an attractive personality. In her initial release Frederick Howard is the leading man, with Minnie Du Pre and a former vaudeville star, Ben Nedell, who had a prominent role in "His Majesty Bunker Bean"; Edward Favor, Eva Gordon, Edwin Boul- don and Ruby Davis.

Elmer McGovern Buys

Doraldina Production

Elmer J. McGovern has announced his entry into the state rights field. Encouraged by the many successes of the production which he edited and titled while employed by various pro- duction companies he has purchased the Pyro Photo Plays, Inc., a Doraldina special, entitled "Lights." He has also been associated with Edward Scheff, Harry Beresford, opposite Emily Branson as Bow, and with Fay Bainter in "East Is West." He has been in An- tonio Green and Wurlitzer production.

Others in the cast are Joseph Donohue, formerly opposite Lar- ray Brown comedies, George Reynolds, former Vitagraph player; George DuPre, brother of Minnie DuPre and a former vaudeville star; Ben Nedell, who had a prominent role in "His Majesty Bunker Bean"; Edward Favor, Eva Gordon, Edwin Boul- don and Ruby Davis.

Sales on Three Warners


"Attic" Song Going Big

A heavy advance sale is reported for the song "Up in Mary’s Attic" used in connection with the ex- hibition of the same title. This was composed by Ethel Brooker and arranged for the screen by Robert D. Conover, a well-known singer, with a beautiful voice, and is responsible for several song records. Arrangements are being made for phonograph records for the song.

Sells Ardash Comedies

The independent exchange managers in the East are highly pleased with the quality of the film they have shown in closing contracts for three large eastern territories recently says Ardash, Inc. The deals will be worth millions of dollars, and are responsible for several contracts for the Ardash series, for "Pool’s A" Mitchell Lewis production distributed by Arrow.
R EPORTS from various sections of the country where the comedy-drama, "Up in Mary's Attic," is being released indicate that it is proving a sweeping success, says Murray W. Garson, president of Fine Arts Pictures, Inc. Among the distributors who have increased their number of prints is the E. & H. Productions, Inc., of Atlanta, which ordinarily uses three prints, but is now working five on this film, with the prospect of increasing to seven.

Mr. Garson further announces that Willard C. Patterson, director of the Criterion Theatre, Atlanta, states: "Few pictures have been released that contain in the greatest exploitation possibilities of this comedy-drama and the fact that Fine Arts Pictures has made such commendable efforts to effect tie-ups throughout the country will naturally develop on the profit side of the ledger for exhibitors.

"It is seldom that a picture is released through independent exchanges with such an effective national advertising campaign. Co-operative exploitation is con- ceded to be one of the best mediums known to create talk—and if they talk about a picture they will come to see it.

"The complete line of accessories which over has been made available for the exhibitor's use also will prove of utmost value."

Photo Products Offers

Alma Hanlon Reissues

To the list of George Kleine revivals of Shirley Mason and Viola Dana now being marketed on the state right plan by Photo Products, Export Company, 220 West Forty-second street, New York, three Alma Hanlon subjects have been added. These are "The Devil's Frayer-Book," "The Final Curtain" and "Wild Oats." Two Irene Fenwick subjects, "Sentimental Lady" and "The Spendthrift," and an Ann Nilsson subject, "The Scarlet Road," are also included.

Many Bids Received for

Jans "Madonnas and Men"

Since the invitation presenta- tion of "Madonnas and Men" at the Forty-fourth Street Theatre offers have been coming in from all parts of the country, exhibitors are anxious to obtain the rights for their respective territories, announces Jans Pictures, Inc.

As yet the officials have not decided as to the method of re- lease for "Madonnas and Men." Any number of offers and propositions of various kinds have been received and are being considered.

'Climax Buys Muriel

Ostriche Comedies

The distribution rights to the Muriel Ostriche comedies in New York State and Northern New Jersey have been sold to the Climax Film Corporation, according to an announcement from Arrow. The Climax organization is headed by F. Goldfarb, vice-president and general manager, and C. H. Rosenfeld, secretary and sales manager. A new suite of offices has just been opened in the Godfrey Building, on Seventh avenue, New York City.

Rosenfeld has expressed his high regard for the Ostriche comedies, and it is understood that a number of the leading circuits in and around New York City have already booked the entire series."

W. C. Patterson Praises the Exploitation Possibilities of Fine Arts Feature Comedy

Meade of Price Organization Closes

Many Sales on Billie Rhodes Feature

Sales Manager C. A. Meade, of the C. B. Price Co., Inc., has returned from a sales trip through the Central West, during which he sold the following territory on "His Pajama Girl," featuring Billie Rhodes; Illinois and Indiana to Harry Weiss, of Superior Screen Service, Inc., Chicago; California, Arizona and Nevada to Chune Film Service; Kansas, Missouri, Texas, Oklahoma and Arkansas to N. & M. Film Exchange, Kansas City; Michigan to Hennessey & Meross, Detroit; North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee to Waseman & Stephens, Atlanta; and Louisiana and Mississippi to S. T. Stephens Distributing Corporation.

In addition to these sales, the Price company reports considerable foreign territory has been disposed of. Meade disposed of the remaining sales within the next two weeks leave on another sales trip to another part of the country. The Canadian rights he disposed of on a recent trip to the Canadian Ex- hibitors' Exchange of Toronto.

Mr. Weis, of the Superior Screen Service, and some of the other buyers already report splendid bookings on this production and have ordered additional prints.

New Radin Feature Completed

Radin Pictures last week announced the completion of "Man and Woman," a feature with Betty Mason in the stellar role. A full line of advertising accessories and theatre aids is available to exhibitors booking the production.

Many Exploitation Aids for Fine Arts Comedy

A twenty-four page campaign sheet has been prepared for the use of exhibitors in exploit- ing the "Up in Mary's Attic," the comedy drama distributed by Fine Arts Pictures, Inc. Advertising and program material, exploitation suggestions, publicity stories, reproductions and suggestions for the use of the various accessories are con- tained in the book, together with a varied assortment of posters, postcards, blowers, stickets, cut and maps for both advertising and promotion. In addition to the regular 11 by 14 colored lobby display photos a half dozen different styles of oil paintings for lobby purposes have been made.

The strategy is being made to pave the way for success for the Fine Arts exhibitors' clientele," Charles F. Schriner, secretary and treasurer of the company, announced, "and every possible exploitation angle has been cov- ered."

Century Buys Radin Feature

The Century Company of Chicago purchased the rights on "Through Eyes of Men" from the Radin Pictures for Illinois.

Charles Urban Announces Many Sales on Kineto Company's "Movie Chats"

Charles Urban, editor of "Mo- vie Chats," one of the newest releases of the Kineto Company, announces an increase in interest in his "Movie Chats" beyond his expecta- tions. Many inquiries have been received from exhibitors and or- ganizations asking how they could make arrangements to book "Movie Chats.

Mr. Urban credits this quick- ening of interest to his recent trade paper advertising, and states the general interest had progressed faster than he could develop his organization.

New York and Northern New Jersey will be handled by the Empire State Film Corporation, of which Arthur G. Whyte is president; Illinois and Indiana, by the Celebrated Players Film Corporation of Chicago; Ohio, Michigan and Kentucky, by the Educational Film Company of Ohio, in Cleveland, and all the southern states by the Harpel Film Company, New Orle- ans.

Foreign distribution is being handled by the Butcher's Film Service, Ltd., in Great Britain and Ireland, and by David P. Howells elsewhere in Europe, with the exception of Central European countries, which are being handled by the Eagle Film Service in Berne, Switzerland.

Three Views of the Fox Film Corporation Offices in London.

1—Contract manager's office; 2—Managing director's office; 3—Economist purchasing department.
Jeannie Macpherson to Write
Five More Years for DeMille

JEANIE MACPHERSON, special writer for Cecil B. DeMille and author of many of the producer's successes, will continue to write Cecil B. DeMille specials for Paramount for at least five more years. The talented scenarist recently affixed her signature to a brand-new contract with the Famous Players-Lasky Corporation at its West Coast studio.

Miss Macpherson is recognized as a great scenario writer. Her work includes such successful screen dramas as "Joan the Woman," "The Whispering Chorus," "The Woman God Forgot," "Old Wives for New," "Don't Change Your Husband," "For Better, for Worse," "Male and Female" and Mr. DeMille's latest production, "Something to Think About." She is at present at work on a theatrical adaptation of one of the director's general plans to film in the near future.

Under the terms of Miss Macpherson's new contract, she will do two scenarios a year. This city honor only makes it possible for Miss Macpherson to work to the best advantage, but it also serves as an answer to the charge that scenario writers are hack writers who are prevented from doing work of real literary merit because of the unusual demands made upon them.

Lloyd Ingraham to Direct
De Havens in "Two Beds"

Mr. and Mrs. CARTER DE HAVEN are selecting performers and staff artists for their forthcoming production of "Two Beds" to be released through First National Exhibitors' Circuit. From their Los Angeles studios comes the announcement that Lloyd Ingraham has been engaged as director and Ross Fisher as cameraman.

Mr. Ingraham was successively stock director of objections and Harry Bishop, and during his screen career has directed "What's Your Husband Doing?" "Mary's Ankles" and "Let's Be Fashionable," having to his credit the development of Doris May and Douglas McLean. Mr. Fisher has been cinematographer for Gene Gauntlett, the Coltcut International Players, Marion Leonard, Wallace Beery, the Christie Film Company and the National Film Corporation.

Virginia Norden in New York
Virginia Norden, who for several months past has been executing capacity at the Louis B. Mayer studios in Los Angeles, has arrived in New York on a confidential mission for Mr. Mayer. She brought with her the Curwood special, "The Trail's End," upon which the Mayer organization has been working for the past five months and Anita Stewart's next release, "Harriet and the Piper."

It is presumed that the object of her visit is to look over the ground preparatory to Mr. Mayer's coming east the middle of July. It is known that Mr. Mayer plans to extend his production activities.

Complete First Broadwell Picture

"The $100,000 Kiss," the first of the "Nick Carter" stories to be filmed, was completed June 1 at the supervision of Robert B. Broadwell, president and director general of Broadwell Productions, Inc. Major Robert Ross directed the picture, which stars Noga Connor, supported by Gaston and Colin Chase. John Glavey has been appointed scenario editor and New York representative with offices at 1457 Broadway. The Boston offices of the corporation are located at 687 Boylston street and the studios are at Filmanl City, Medford, Mass.

"Back to God's Country" Is Welcomed Throughout World

BACK to God's Country," Ernest Shipman's picture of the far North which was distributed in the United States and Canada by First National and throughout the rest of the world by David P. Howard, is meeting with striking success in every country in which it is being shown.

In Yokohama an admission price of $4 a seat was charged and the picture played to crowded houses. So great was the demand for the production in both South Africa and Australia that extra prints had to be supplied in order that the numerous bookings could be properly filled.

Frederick Shipman, cabling from London, stated that the English press notices following the initial showing were the biggest of the season and that the picture was being received with the greatest favor. Practically all of the countries in the world have been sold on this production.

Title of First Levey Production

"Truth Productions" is the name of the first series of pictures to be released by the Harry Levey Corporation, the new film producing company organized by Harry Levey, for the making of educational and industrial motion pictures.

350-Seater in Town of 1700 Can't Get Along Without Its M. P. World

STAR THEATRE CO.
Photoplay
Population of Town, 1700
Capacity House, 350
Mansfield, Pa., June 28, 1920.


Gentlemen:
Inclosed herewith you will find my check for $5, which is payment for another year's subscription to Moving Picture World.

I consider the "World" practically indispensable in connection with our theatre business.

Very truly yours,
HERBERT GRANT.

Leading Newspapermen Play
in Marshall Neilan Picture

M ARSHALL NEILAN has secured for use in his latest feature production, now in the course of making under his contract with Associated First National Pictures, Inc., actual scenes in which a number of America's best known newspapermen and magazine writers appear. He did this as the climax of a succession of features, most of which will be guarded until his picture is brought before the public, incident to the production of "Go Get It."

Beginning with the selection and revision of an unusual story, Mr. Neilan has added to his original idea until now is said to be the originator of a motion picture basically different from any of his previous offerings. The story centres about the efforts of a reporter, told to "go get it" by his managing editor, to solve a baffling case. Pat O'Malley playing the part of the young reporter uncovers facts and undergoes gripping experiences.

Among writers secured by Mr. Neilan for his picture are Samuel G. Blythe, Myles Lasker, John Ralston, Irwin S. Cobb, Arthur Brisbane and Robert Edgren.

Fox Members Marry

Two minds with but a single thought, singularly enough determined upon the same day and place, and then they met and tied their plans.

Maurice Nathan, special photographer of the Fox publicity staff, and Herbert Jaedicke, head of the art staff of the same department, are to be married on the same day, June 29, and will go to the same place on their honeymoon. They will not marry the same girl. That is where the difference comes in.

Hiller Finishes His First

"The Sleep of Cymba Roget," Lejaren Hiller's first production, which has been commended for dramatic and pictorial beauty by Charles Dana Gibson, has been turned over to Bamberger & Levy, motion picture sales agents, for disposal. Mr. Hiller will leave for Arizona in a few days to begin work on his new production, "The Love of Abou Ben," in seven reels. This also will be handled by Bamberger & Levy.
Using Callicott Prologues

Approval of Jack Callicott's recently initiated theatre prologue circuit for First National attractions has been evidenced in the signing of fifteen theatres of the West Coast to use these prologues. G. B. and Sal Lesser, owners of the First National franchise for Los Angeles and Arizona territory, and of the Kinema Theatre of this city, are the financial backers of the prologue circuit, and the first company has been routed to San Francisco, San Jose, Santa Clara and Santa Barbara, from where it will travel southward, closing its tour in San Diego. This company presents a prelude to the Katherine MacDonald production, "Passion's Playground." The second company will accompany the Constance Talmadge picture, "The Love Expert." Bookings for the prologues are made at the First National headquarters in Los Angeles.

Samuel Goldwyn Arrives.

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, has arrived on the West Coast to remain several weeks to oversee production at the Goldwyn studio in Culver City.

Circuit to Release Holubar Picture.

The first production to be turned out by J. B. Holubar and Dorothy Phillips will be released through the First National Exhibitors' Circuit, according to an announcement made by Allen Holubar. The deal was closed by Albert Kaufman, who is sponsoring the Holubar enterprise, and J. D. Williams, general manager of First National. The feature will be a seven-reel super-special of even more elaborate character than "The Heart of Humanity."

International to Film at Brunton.

The International Film Company, releasing under Cosmopolitan Films, has taken offices at Brunton Studios, and commenced preparation to produce "Buried Treasure," with Marion Davies as the star. George Baer will direct the production, and Miss Davies is expected to arrive on the West Coast within a few days.

Theatrical Notes.

Michael Gore, one of the owners of the Kinema, is spending a vacation with his family at Murieta, California.

Fred L. Wolf, manager of the Burbank, is on a bus trip to Goldfield, Nevada.

To Change Bills on Saturdays.

The Kinema Theatre, under the management of Jack Callicott, will open its new presentations on Saturday instead of Sunday, as has been the rule in the past. The change will be an innovation in picture presentation, and Mr. Callicott's reasons for the switching of opening days are the result of a close study of conditions. The opening attraction under the new schedule will be Jack London's "Burning Daylight," which will be run from Saturday, June 26, to the following Friday evening.

Leaves for Boston Post.

Harry Ballance, for the past two years branch manager of the local Famous Players-Lasky exchange, has left for Boston to take up his new duties as district manager for the New England states. Mr. Ballance will be succeeded in the Los Angeles branch by J. C. Fagone, former sales manager of the exchange.

Quinn Returns from Tour.

J. A. Quinn, special traveling representative of the Famous Players-Lasky Corporation, has returned from an extensive tour of the country in the interests of the Comedyart productions.

MacArthur Turns Producer.

A. MacArthur, Jr., former advertising manager of the Moving Picture World, arrived in Los Angeles on June 13 to make advance arrangements for the Invincible Photoplays, a new company organized to produce special pictures, under the direction of Robert Leonard. Mr. MacArthur will be located in Los Angeles for an indefinite period as the resident director of the Invincible Corporation. Production will start about the middle of July. Mr. MacArthur is considering adding one or two other stars to the production personnel.

Art Directors Dance.

The Motion Picture Art Directors' Association held their first annual dinner dance at the Alexandria Hotel on Saturday evening, June 26. A. W. Alley, president of the association, was in charge of the affair and arranged an elaborate program.

New Goldwyn Star.

An eight pound boy was born June 17 to the wife of Abraham Lehr, vice-president of the Goldwyn Corporation. The baby has been named Henry Neil Lehr.

Metro Famous Author Arrives.

Hubert Footner, of the Metro staff of famous authors, has arrived on the West Coast with his family, which is settled in a Hollywood bungalow for a few months, while Mr. Footner will be employed in turning out stories for Metro production.

Cuneo's Car Runs Off Embankment.

Lester Cuneo, film actor, is suffering from injuries received when, in trying to avoid a woman picking flowers on the highway, his automobile swerved to one side and ran off an embankment between Hollywood and Beverly Hills, turning over several times before reaching bottom.

Big "U" to Start New Serial.

Another new serial is to go into production at Universal City shortly, directed by Edward Kull and starring Eileen Sedgwick. This new thriller is based on "The Diamond Master," the Saturday Evening Post mystery story by Jacques Futrelle. Robert Rodin, who wrote the scenario assisted by George Pyper, has made but one important change in the original Futrelle story, and that is, changing the leading character from a man to a woman, so that "Miss Sedgwick" can be cast for "The Queen of Diamonds," which will probably be the wort title of the production.

Peggy Wise? You Bet She Is and Besides She's Got the "Habit de Riding"—See It in Centre Picture.

Frances Edmonds is seen here in "Peggy Wise," a Frances Edmonds production. Wonder how Peggy got the fortune? Maybe she rode the old family pride to a victory on the race track.
Group of Authors and Dramatists Whose Works Are Being Filmed by Metro.

1—Jack London; 2—Eugene Walters; 3—Vincente Blasco Ibanez; 4—Winchell Smith; 5—Paul Armstrong; 6—Henry Arthur Jones;
7—Arthur Stringer; 8—F. A. H. Wylie; 9—Bayard Veiller; 10—Thomas Hardy; 11—Lewis Allen Browne; 12—Harrison Rhodes;
13—Maude Fulton; 14—Julie Herne; 15—Frederic Hatton; 16—Hilbert Foote; 17—Sir Gilbert Parker; 18—Channing Pollock;
19—Frank Iunby (Mrs. Julia Frankau); 20—Penny Hatton; 21—Mark Swan; 22—Irvin S. Cobb; 23—C. W. Bell; 24—James A. Herne;
25—F. Scott Fitzgerald; 26—Guy Bolton; 27—George Gibbs; 28—Avery Hopwood; 29—Raymond Hubbell; 30—Terry Evans;
31—Justice Miles Forman; 32—Holman Day; 33—H. V. Esmond; 34—Edgar Selwyn; 35—Anthony Hope.
OUR policy of bigger and better pictures, inaugurated so successfully in 1919-20, will be continued and expanded for 1920," says an official statement by Richard A. Rowland, president of Metro Pictures Corporation, outlining the company's plans for the coming year. "Approximately fifty big productions will be made. In wealth of story, direction, acting and mounting as well as in variety and general excellence, they will be among the greatest ever offered the exhibitor and the public.

"The genius and energy of our producing forces in our eastern and western studios is sparing neither time nor money to make these features the last word in box-office value and screen art. In addition to six big specials, to be made by each of our stars, there will be a series of super-productions with all-star casts.

"No Axes to Grind."

"The good will and success we have earned by our past relations with the exhibitor will be continued and cemented. Our pictures will be rented upon a flat rental basis, or, if it is preferred, upon the percentage plan. We have no axes to grind. Our policy is a policy of 'live and let live,' with pictures at a price the exhibitor can afford to pay.

"In its array of noted authors "Metro yields supremacy to no other organization in the industry. Accepting the faith of the motion picture axiom that the story is the most essential groundwork of the successful production, Metro has seen to it that the stories for its pictures shall be the best obtainable. No less than four established playwrights—Bayard Veiller, Eugene Walter, Winchell Smith and Eugene Presby—are regularly under contract with Metro and will not only contribute their original work, but will actively and personally supervise the translation of that work from the manuscript of the theatre to the screen. We have built up our authorial staff consistently and carefully, selecting our writers from the two fields of contemporaneous drama and contemporaneous fiction. Eight nationally known writers of fiction stories—Irvin S. Cobb, Harry C. Rowland, Arthur Somers Roche, F. Scott Fitzgerald, Donn Byrne, George Kibbe Turner, Hulbert Footner and Arthur Stringer—will reinforce the literary and supervisory efforts of our quartet of dramatists in supplying quality material for Metro pictures."

"Last fall we made some big claims for our pictures, but we have more than made good every one of them. We said we were going to make bigger and better pictures than Metro had ever made before. We said we were going to stress the story and the prestige of its authorship as prime factors. We said that we were going to increase substantially the popular following that Metro productions then enjoyed.

"All these things we are proud to say we have accomplished. We ask no one to accept our say-so; the unsolicited testimony of countless exhibitors throughout this country and Canada, and even in Europe, will bear out these assertions. Never before has Metro received so many letters and other messages of commendation from the so-called 'hard-headed' and hard-boiled business men who show pictures for their livelihood.

Some Releases.

"A glance at our schedule of releases, completed until the middle of January, will show how well prepared Metro is to meet the most exacting demands of exhibitors. Our district and branch managers everywhere are on their toes. But they have been instructed not to oversell any show. We have not advertised our exchanges are to the effect that each individual production shall be sold on its merits; not exaggerated, nor yet under-rated.

"Naturally some of our managers and salesmen may make big claims for our releases during the coming six or seven months, but these pictures will justify them. Included among these releases will be the all-star production of 'The Four Horsemen of the Apocalypse,' adapted by June Mathis from the novel by Vicente Blasco Ibanez, which interested the civilized world, and which has sold past its 125th edition.

East Indian Picture.

"Then we will issue a production of 'Polly With a Past,' with Ina Claire in the part she enacted on the stage. This play by George Middleton and Guy Bolton is known to theatregoers everywhere. Bert Lytell's next picture, 'The Price of Redemption,' is the best thing this versatile star has ever done. It has been made on a magnificent scale, and the East Indian settings of the novel by I. A. R. Wylie, 'The Temple of Dawn,' upon which it is based, have been reproduced with fidelity.

"We are in the market for independent productions providing that they come up to our exacting standards of excellence. "Not only Bert Lytell, but Viola Dana, May Allison, Alice Lake and all of our stars and featured players are doing constantly better work and gaining constantly greater followings. Miss Dana in 'Dangerous to Men' has created the most favorable impression everywhere. Her next picture, 'The Chorus Girl's Romance,' will conform all the fine things that are said about her.

May Allison and Alice Lake.

"May Allison, following the splendidly intelligent portrayal she gives in 'The Cheater,' by Henry Arthur Jones, is to follow with 'Held in Trust,' from George Kibbe Turner's Red Book serial story which attracted wide attention.

"Miss Lake, after her triumphs in 'Should a Woman Tell?' and 'Shore Acres,' is next to be seen in 'The Misfit Wife,' a powerful emotional drama in which Miss Lake also imparts a few deft comedy touches that are hers inimitably. She is a fast rising personality."
Karger, Introducing Innovations, Sets Metro’s Eastern Studios Humming Again

With Maxwell Karger, director general, at the helm, Metro’s New York studios are humming with the high-tension activity that characterized them before war restrictions operated to send all of the company’s producing forces west. Finishing touches are being put on three big special productions.

Mr. Karger marked his recent return by launching “The Marriages of Mayfair,” one of Metro’s Denny Lane melodramas from the pen of Cecil Raleigh, with Thomas W. Ross, of “Checkers” fame; Wilfred Lyttel, Gladys Coburn and Thea Talbot in the all-star ensemble. The photodrama, adapted by Julia Burnham and directed by George W. Terwilliger, is now virtually completed.

“Tyranny of Weakness” in Last Stages.

In addition, “Love, Honor and Obedy,” an S-L picture, adapted by Eugene Walter from Charles Neville Buck’s novel “The Tyranny of Weakness,” is in final stages of being filmed. Wilda Bennett, Claire Whitney, Kenneth Harlan and Henry Harmon are in the cast. Leander de Cordova is the director, and the special art settings, as in the case of “The Marriages of Mayfair,” were designed and executed by M. P. Staulcup.

In addition, work is well advanced on the all-star production of “Clothes,” the satirical society drama by Avery Hopwood and Channing Pollock, with Olive Tell and Crawford Kent as featured players. Arthur J. Zelmer stagionized the stage play and Fred Stettem is directing.

To Start Innovations.

Mr. Karger announces that he will put into practice some of the views he has long held for the ultimate betterment of motion pictures. Chief among these is his determination to get away from the hackneyed type of picture.

“My aim in motion pictures is the elimination of the obvious,” said Mr. Karger. “We can’t have any real art on the screen until the values of suggestion are brought out not more importantly than they have been heretofore.

“Motion pictures have established a number of traditions that we must break away from. They brought many of the cheapest traditions of old melodrama. You will find the hero labeled ‘hero’ before he has been before the camera a minute. The ‘villain’ conforms to the type.

Want Real Life Pictures.

“What I seek is the substitution of true and consistent characterization. What I want to do is to project real human beings on the screen. I want a picture to bring to the spectators a sense of real life, of having lived through a deeply human experience.

“I don’t want the obvious ‘actor’s’ gesturing and grimacing; I want the sort of art that conceals artistic little subtilities of suggestion that go to make up a picture of life. It’s a composite work, with writer, art director and actor all working together toward one ideal.”

Karger a Hard Worker.

Mr. Karger is a tireless worker in the cause of better pictures, and his forward-looking opinions have earned him for him the name of being one of the really big creative geniuses of the industry.

Among his numerous other services to Metro, Maxwell Karger has been the discoverer of many living material. He is quick to spot ability, and it was this faculty that caused him to see in Bert Lytell an actor of great promise.

It was at a literary request that Bert Lytell a few weeks ago came on from the Pacific Coast, where he had spent nearly two years at the Hollywood studios. He intends that Mr. Lytell’s forthcoming

Nazimova Completes All Camera Work on “Billions,” Her Newest Metro Production; “Madame Peacock” Among Four Big Specials

Nazimova has completed all work before the camera for her next feature production, “Billions,” adapted by Charles Bryant from a celebrated French stage play. This is one of four unusual productions which will constitute the popular Russian star’s program for the latter part of this year and for 1921.

Has Different Role.

Her character in “Billions” differs sharply from any role in which she has ever appeared either on stage or screen: and the plot of the comedy drama is one of which the outcome is impossible to forecast until the final fade-out.

Although no announcement has come from the Metro studios in Hollywood, where Nazimova makes her pictures, regarding the complete list of plays for presentation during this year and next, it is known that “Madame Peacock,” by Rita Weiman, author of the current New York theatrical success, “The Acquittal,” will be one of the theme plays.

Is Now Editing Picture.

The entire production of “Billions” reflects the strong personality and artistic genius of the star. Not only has she enacted the principal role, but she also has designed and supervised execution of stage settings, given her personal attention to lighting effects and at present is cutting, titling and assembling the picture.

Ray C. Smallwood is directing. The photography was the work of Rudolph J. Bergquist and the scenario that of Charles Bryant.

The swiftly moving action of the comedy has made possible use of numerous unusual and fanciful sets, all of which have been designed under the personal supervision of Nazimova. Simplicity, however, has been the keynote, even where the bizarre was sought.

One of the effective touches of the production comes at the opening of the picture, where the scene is laid in a fictitious city of an equally fictitious Slavic nation. Although the street that is revealed to the spectator is marked by its simplicity, the spirit of pre-war times in this particular corner of the world—the era of intrigue and dark mysteries—has been so convincingly reproduced as to arouse a doubt that it actually was filmed at Metro’s Hollywood studios this year.

Scene Will Appeal to Women.

Another set, and one that will delight the eye of every woman, shows the deft feminine touch of Nazimova in the treatment of the interior of a New York apartment. The sense of luxury and unlimited wealth is conveyed rather by artistic arrangement of its few superb tapestries and regal vastness of proportions than by the unintelligently lavish expenditure of money that is usually considered necessary in such a picture.

A garden of dreams, in which an effort has been made to visualize the ordinarily inarticulate mental operations of one asleep, is the product of numerous conferences between the technical experts at the Metro plant, the electricity and Nazimova. Even a hint of the result of their work has not as yet been disclosed to any but the favored few who already have been permitted to see it.

Supporting the star are Charles Bryant, William J. Irving, Victor Potel, John Stepping, Marian Skinner, Bonnie Hill, Emmett King, Eugene H. Klum and other noted screen players.
Metro Schedule for Next Seven Months Offers Twenty-six Special Productions

The Metro Pictures Corporation announces the completion of a tentative schedule of releases from July, up to and including January, 1921. Twenty-six special productions are in the list. These include twenty made by Metro Pictures Corporation, three by C. E. Shurtleff, Inc., one S-L production and one Robert Harcon production. All of them are six reels or special feature length.

The compilation of this schedule gives an opportunity to the Metro branch and exchange managers for a fall sales drive of great strength. In most cases the prints will be in the hands of the managers four to six weeks ahead of the date of release.

Two Metro Specials will be released in July. "Parlor, Bedroom and Bath," adapted by June Mathis and A. P. Younger from the stage success by C. W. Bell and Mark Swan, goes out on July 5. It will have an all-star cast headed by Eugene Pallette, Ruth Stonehouse, Kathleene Kirkham and Henry Miller, Jr. The director is Edward Dillon.

Alice Lake as Manicurist.

On July 19 "The Misfit Wife," featuring Alice Lake, is set for release. It is an adaptation by Lois Zellner and A. P. Younger of a stage drama by Julia Herne, starring Miss Alice Lake. Alice Lake's role is that of a western manicurist who marries into an exclusive New York family. The director is Edward Mortimer. Three releases are scheduled for August. The first will be "Held in Trust," starring May Allison. It will be shown on August 2. "Held in Trust" is a picturization of the novel by George Kibbe Turner which appeared last winter in the Red Book Magazine. The scenario is by Sarah Y. Mason. John E. Ince is director.

"The Chorus Girl's Romance," starring Viola Dana, will be released August 16. The picture is based on F. Scott Fitzgerald's Saturday Evening Post story, "Head and Shoulders." Percy Heath made the adaptation and William C. Dowlan is the director. Miss Dana plays a skinny dancer who marries a Yale "grind".

Jack London Story.


Five productions will go out in September. On the first of the month an all-star cast including Jack Mulhall, Ruth Stonehouse, Frank Elliott and Marguerite de la Motte, will be seen in "The Hope," adapted by A. S. Le Vino from the melodrama by Cecil Raleigh and Henry Hamilton. The director is Herbert Blache.

An S-L production, "Love, Honor and Obedy," adapted by Eugene Walter from Charles Neville Buc's novel, "The Tyranny of Weakness," will be released September 6. It will have an all-star cast including Wilda Bennett, Claire Whitney, Kenneth Harlan, Henry Harmon and E. J. Ratcliffe. The director is Leander de Cordova. The production was made under the personal supervision of Maxwell Karger, director general.

Bert Lytell Feature.


"The Saphead," co-starring William H. Crane and Buster Keaton, comes out on September 20. The production was made under the personal supervision of Winchell Smith, co-author with Victor Mapes of "The New Henrietta," from which the play was adapted by June Mathis. Herbert Blache is the director. September 27 will see the all-star production of "Clothes," adapted by Arthur Zellner from the stage play by Avery Hopwood and Channing Pollock. The screen version will be produced under the personal supervision of Maxwell Karger. Olive Tell will play the role created on the stage by Grace George. Fred Sittenheim is the director.

Ibanez Picture in October.

October 4 will be the date of the big production of "The Four Horsemen of the Apocalypse," June Mathis's adaptation of Vicente Blasco Ibanez's great war novel. It will be produced under the direction of Rex Ingram, with an all-star cast.

The Robert Harron production of "Coincidence" is to be released on October 15. November will see five productions. The first of the month will bring forth "The Marriages of Mayfair," adapted by Julia Burnham from the melodrama by Cecil Raleigh. The production was made under the personal supervision of Mr. Karger. George W. Tervilliger was director. The all-star cast includes Wilfred Lytell, Thomas W. Ross, Frank Currier, Gladys Coburn and Thea Talbot.

"Fine Feathers," the Eugene Walter play, adapted by himself and Caroline Rosenthal for the screen, is scheduled for November 8. It will be produced under the supervision of Mr. Karger and played by an all-star cast.

Ina Claire as "Polly."

"Polly with a Past," starring Ina Claire, goes out November 15. The screen version of the play by George Middleton and Guy Bolton was made by June Mathis. The production will be made under the direction of Leander de Cordova and personally supervised by Mr. Karger.

On November 22 "The Star Rover," another Shurtleff production, will be seen with an all-star cast, including Courtenay Foote. It is a adaptation of Jack London's novel.

May Allison will be seen on November 29 in "Are All Men Alike?" a picturization of Arthur Stringer's novel, "The Waffle Iron," now running as a serial in McClure's Magazine.

December is allotted four pictures. The first of the month will see "Blackmail," with Viola Dana as star. "Blackmail" is a tale of the underworld by Lucia Chamberlain. It appeared in the Saturday Evening Post. Dallas M. Fitzgerald will direct the production. The scenario has been assigned to A. S. Le Vino.

Christmas Releses.

"Body and Soul," featuring Alice Lake, due for release December 4, is an original play by William Hurlbut.

"The Misleading Lady," adapted by Lois Zellner from the successful stage play by Charles Goddard and Paul Dickey as a starring vehicle for Bert Lytell, will be ready for December 20.

Another big Christmas holiday release will be "Big Game," an adaptation of the stage drama by Willard Robertson and Kilbourne Gordon. It will have an all-star cast that will include Cleo Madison. The release date is December 27.

Mrs. Humphrey Ward's Novel.

Four productions are slated for January. The first will be "Hearts Are Trumps," adapted by June Mathis from the melodrama of the same name by Cecil Raleigh. The director is Rex Ingram. It is marked for release on January 3.

"The God of His Fathers," a Shurtleff production, comes out on January 10. This is another Jack London story, which will be produced with an all-star cast.

May Allison, as star in "The Marriage of"...
Ina Claire Starts Work for Metro on Her Stage Success "Polly With a Past"

INA CLAIRE, star of "The Gold Diggers," has just made her first appearance before the motion picture camera at Metro's New York studios in a screen version of her first big stage success, "Polly With a Past." She will continue to appear in "The Gold Diggers."

The scenario of "Polly With a Past," from the play by George Middleton and Guy Bolton, is being prepared by June Mathis. The first episodes are in final form.

Miss Claire's director is Leander de Cordova, who has just completed camera work on the S-L production of "Love, Honor and Obey," Eugene Walter's adaptation of "The Tyranny of Weakness," the novel by Charles Neville Buck. Maxwell Karger, under whose supervision this picture will be made, has already started training Miss Claire in the finer points of her screen work.

In acquiring Ina Claire, the brilliant young Belasco stage star, for the screen, and in securing at the same time the picture rights to "Polly With a Past," Metro officials feel that they scored another coup as sensational and important as their purchase of Blasco Ibanez's "The Four Horsemen."

After the contracts had been signed Richard A. Rowland, president of Metro Pictures Corporation, said:

"The acquisition by Metro of this gifted young actress as a star, and of 'Polly With a Past' as the vehicle for displaying her inimitable talents, is, we believe, another evidence of the desire on Metro's part to give the exhibitor only the best."

"We are certain that Ina Claire will prove a box office magnet of the greatest potency. She has not only a tremendous following in this country, but her admirers abroad are legion. The success of 'Polly With a Past' is too fresh in the public mind to call for comment."

Metro announces that the production will be on a scale of lavishness that will take neither time limits, cost nor pains-taking effort into consideration. Special stress will be put on the dressing of the production.

"Polly With a Past" had its stage premiere at the Belasco Theatre, September 6, 1917, and ran for forty weeks to record-breaking box office receipts. Its success was repeated on the road, where it played continuously for more than a year. The authors of "Polly With a Past" are George Middleton and Guy Bolton. Each has a long list of stage successes to his credit.

"I realize," Miss Claire said, "that I am faced with a somewhat more difficult problem in presenting this characterization on the screen. Part of the effect which I contrived by striking colors on the stage will have to be discounted."

"I designed my own costumes for the stage play with Mr. Belasco's aid and I have designed them for the screen. I rely almost wholly on design to accomplish the same sweeping results."

Rosen to Direct May Allison

Philip E. Rosen has been signed by Metro to direct "Are All Men Alike?", May Allison's new starring vehicle. Mr. Rosen has moved into his office at the Metro studios and is completing preparations for starting the actual filming of the picture, which was adapted by A. P. Younger from Arthur Stringer's story, "The Waffle Iron," as published in McClure's Magazine.
Add Fitzgerald and Stringer to Metro's List of Prominent Authors; Writers Are Watching Production of Their Stories

F. SCOTT FITZGERALD and Arthur Stringer are announced by Metro as the most recent additions to the company's list of authors. Contracts have just been concluded whereby Metro obtains first call on the output of Mr. Fitzgerald and Mr. Stringer.

"The signing of these contracts," said Richard A. Rowland, president of Metro, "means that Metro has a great literary department. Each one is a writer who has obtained a large following on the stage or in the magazines, and, moreover, each one is a writer capable of producing pictures of distinct originality, popular appeal and artistic value.

"The contracts of these writers call for from four to seven original screen stories a year and an option on their magazine stories. In most cases the writer is also under contract to actually assist in the supervision of the production. In this way we hope to get away from the creative writer's complaint that 'everything is changed' once the story gets into scenario form.

From Four to Seven Original Stories.

"As a matter of fact, stories are not changed except to meet the exigencies of screen technique. That's why we demand that the material be actually on the ground for the filming of the story. When changes are made his assistance is usually imperative. He is the man with the idea, that's why he is so highly paid. It's his story that has been bought but his story has to be of practical screen value. It has to be 'workable.'"

"The scenario writer doesn't like to make changes of his own volition. If the author isn't there for consultation, however, changes have to be made. The Metro writers have to learn the technique of the screen. And we look to them to develop that technique."

Of the two writers just signed, F. Scott Fitzgerald already has his first picture in production by Metro. This is "The Chorus Girl's Romance," founded upon Mr. Fitzgerald's Saturday Evening Post story "Head and Shoulders." In it Viola Dana appears as the shimmery dancer who gets married. The production is being completed at Metro's Hollywood studios. A second Fitzgerald picture, "The Offshore Pirate," is scheduled for early production.

First Stringer Picture.

Mr. Stringer's first picture is "Are All Men Alike?" This will also be done at Hollywood, with May Allison as the star. "Are All Men Alike?" is founded on Mr. Stringer's novel, "The Waffle Iron," now running serially in McClure's.

Irvin S. Cobb's first picture will be "The Five Dollar Baby." This will be produced under the personal supervision of the author at Hollywood.

George Kibbe Turner's first picture, "Heid in Trust," founded on his serial story of the same name in the Red Book Magazine, is now being finished at Hollywood, with May Allison in the star role.

Eugene P. Herold will do his work at the Pacific Coast studios, adapting himself to the business of writing continuity. He will shortly be joined there by Hubert Poelman, Arthur Somers Roche, and Mr. Cobb. Special quarters have been prepared for the writers, away from the turmoil of the studio, but near enough so that the writers will be actually on the ground for their productions.

Meanwhile the three big dramatists, who are the backbone of Metro's literary forces, are actively at studio work.

Eugene Walter has just completed camera work on his first picture, "Love, Honor and Obey," an adaptation of Charles Neville Buck's novel "The Tyranny of Weakness," produced by Arthur Sawyer and Herbert Lubin at Metro's New York studios in West Sixty-first street, and has started work on a screen version of "Fine Feathers," which will shortly go into production.

Bayard Veiller, besides his activities as chief of production at Hollywood, is writing the scenario for a new picture which will be the sequel to "Within the Law." The same characters will be used and developed in a new story. Winchell Smith at Hollywood has completed production of "The Saphead," co-starring William H. Crane and Buster Keaton. This is Mr. Smith's first picture. It is an adaptation of "The New Henrietta," which Mr. Smith and Victor Mapes wrote as a modernized version of Bronson Howard's "The Henrietta."

Such is Metro's literary forecast.

June Mathis Praises "Four Horsemen";
Rex Beach Will Direct it on Coast

JUNE MATHIS, head of Metro's scenario department, left the New York studios recently for Hollywood to assist in what she regards as Metro's greatest effort—the production of Ibanez' "The Four Horsemen of the Apocalypse."

Miss Mathis came to New York several weeks ago when the intention was to have the production made here. It was later decided to have the production switched back to the Fox lot where the locations afford better opportunities for the realization of Miss Mathis' ideals.

"Rex Ingram will direct the production. It is probably the most important assignment given to a director this year and I am very glad Rex Ingram got it," said Miss Mathis. "I regard him as among the greatest directors. I am sure he will do marvelous work on 'The Four Horsemen.'"

"I think 'The Four Horsemen' will be an inspiration to everybody connected with it. I have lived with the story for months and have written and rewritten the scenario."

Follows Book Closely.

"The screen version follows the book closely. I have retained the South American setting, the center of Mada- riaga, the Centaur. The Four Horsemen themselves will be seen, carrying out the description in the Book of the Apocalypse of John's vision, which the war made so true—of Pestilence, Death, Famine and War riding through the human race. The drawings of Albert Durer will afford guidance in these scenes. Then there will be the scenes of the fast social life in Paris, with Julio as the society tango dancer amid the frivolous atmosphere that made Paris what it was in those days. The biggest scenes, of course, will be those depicting the Battle of the Marne."

Miss Mathis conferred with the author in Chicago. Senor Ibanez had already had experience with motion pictures in France and his understanding of screen technique facilitated the preparatory stages of the work.

Holds Meeting with Author.

"When I telephoned Senor Ibanez at the Auditorium Annex in Chicago," related Miss Mathis, "he seemed disappointed that I knew neither French nor Spanish, as he does not speak English."

"Vicente Blasco Ibanez is about 45 and wonderfully brilliant. We spoke through an interpreter, but I found the novelist's face so expressive, his gestures so eloquent, that often I knew his meaning before the interpreter spoke, and it seemed that he was just as quick to understand me."

"Ibanez evidently expected that I would have a complete scenario for him to look over. I had discussed the production with Richard A. Rowland, read the book carefully and outlined my plans mentally, but I wanted to talk them over with Mr. Karger before proceeding further."

Makes Big Suggestions.

"Senor Ibanez made several wonderful suggestions. In fact, he showed a remarkable ability in making of my 500-page novel a series of pictures, at least from the European angle." Miss Mathis set to work immediately on the scenario and had a completed draft ready when Ibanez arrived at Hollywood for a second conference. He gave unqualified approval to the first draft of the work.

But Miss Mathis felt that there was more to be done with it. Upon this pic-

The Trio That Looks After Metro's Business Interests.

Left to right: E. M. Saunders, sales manager; C. K. Stern, auditor, and H. J. Cohen, who is manager of the foreign department.
turization she had staked everything; she felt it the biggest opportunity ever offered to a star. Her plan was to be in a big production with which Maxwell Karger at first planned to signalize his return to Metro's New York studios in West Sixty-first street.

But Miss Mathis was again held on the Coast for the production of "Hearts Are Trumps," the Druhy Lane melodrama, which is to be one of Metro's forthcoming releases. When this was filmed Miss Mathis came on to New York again for "The Four Horsemen."

Bayard Veiller, Metro Production Chief: Sidetracks Traditions for Big Results

BAYARD VEILLER, the dramatist, is now installed as chief of production at Metro's West Coast studios in Hollywood. He assumed his new duties immediately upon his return to Southern California from his recent trip to New York, where, among other things, he figured prominently in Metro's negotiations for the services of several distinguished authors, including Irvin S. Cobb, George Kibbe Turner and Arthur Somers Roche.

Mr. Veiller, who won a reputation as the author of "Within the Law," "The Thirteenth Chair" and other notable stage plays, has been with Metro since last February as one of its quartet of successful playwrights, the other three being Eugene Walter, Winchell Smith and Eugene Presbrey. His initial assignment with Metro was to write four original screen stories a year. He was on the West Coast when he signed up and was, of course, immediately given an office in the studios, with access to every part of the lot.

Supervises Literary Material.

The writer of stage plays, suddenly transplanted to the environment of a motion picture establishment, found so much to interest and absorb him in the newer of the mimic arts that soon he was more enthusiastic over the possibilities of the screen than he had been over the scope and influence of the stage, it is said. He detoured at once a number of ways in which, in his opinion, motion pictures might be improved, and so constructive were his suggestions that Metro officials decided to make him chief of production.

Important among Mr. Veiller's new responsibilities will be the personal supervision of all literary material considered for screen translation, as well as close inspection of the scenarios constructed by the staff writers. He will also keep a close watch on the progress of the various productions as they are made at the Hollywood studios.

Mr. Veiller is singularly open-minded in his estimate of the present status and coming possibilities of motion pictures. He believes they are destined for a larger sphere of influence and greater popularity even than they have enjoyed hitherto. He states his candid belief that the art is still in its infancy, but that producers and all other creative minds engaged in producing motion pictures are steadily reaching out after improved methods and a higher standard of art. He declares he does not recognize any fixed or arbitrary screen technique, nor are there any traditions that he would hesitate to violate in his efforts to make pictures better.

Metro to Present Bert Lytell in Four Specials Produced in New York Studio

BERT LYTELL has started camera work on "The Misleading Lady," by Charles Goddard and Paul Dickey, at Metro's New York studios. This is the first of four pictures directed by Mr. Lytell for New York production and will occupy his time for a year. Their production marks the return of the popular star to the East after two years spent at Metro's western studios in Hollywood.

Following "The Misleading Lady," Mr. Lytell will be seen in "A Message from Mars," the fantastic comedy by Richard Gathoney which Charles Hawtrey played on the stage for many years.

Then comes "The Prisoner of Zenda," a screen version of Anthony Hope's novel, in which Mr. Lytell will play Rudolph Rassendyl. This is a role in which Mr. Lytell scored one of his greatest stage successes as a suave and charming leading man. It will be the first essentially romantic role of his recent screen career.

In Different Role.

Mr. Lytell's recent characterizations have marked a crescendo of achievement—as Tito, the Italian modiste, in "Lombardi, Ltd.;" as "Beauty" Steele, the cynical lawyer, in "The Right of Way," and as Jimmy Valentine, in Paul Armstrong's play "Alias Jimmy Valentine," founded on the O. Henry story.

"I played 'myself' pretty much when I did 'Jimmy,'" said Mr. Lytell of his influence upon the production. "I like best a role in which I can completely submerge my own personality. The Price of Redemption. I'm convinced, afforded me the greatest opportunity of my career."

"After The Price of Redemption, 'The Misleading Lady' will be in the nature of a pleasant vacation," said Mr. Lytell. "But it's brilliant comedy, and Jack Craigin, the construction engineer who develops into a 'cave man' in order to teach a lesson to the woman who has led him to false aspirations, is a likable character."

Outside of Mr. Lytell, the only member of the cast yet announced is Frank Currier, who will play the beater escaped from a sanitarium in the Adirondacks who surprises the construction engineer and the misleading lady at his bungalow.

"The Misleading Lady" was one of the big Broadway successes of a few seasons back.

In "The Message from Mars," that will follow this production, Mr. Lytell will appear in Charles Hawtrey's stage role.

The play was presented by Mr. Hawtrey for several years in England and this country and twice revived in England with undiminished popularity.

In "The Prisoner of Zenda," the third production for Mr. Lytell, there will be a revival of the spectacular features of the days when romantic drama was the vogue.

The Stars That Are Now Shining on Metro's Horizon from Their Latest Photographs.

From left to right: Robert Harron, who will make four big pictures a year; Ina Claire; Buster Keaton, who will appear in "The Sapphire" and then follow up with a two-reel comedy series; May Allison, Viola Dana and Bert Lytell.
Separate Authors' Building With Garden
Latest Addition to Metro's Western Studios

METRO'S new garden studios at Hollywood, planned as the permanent home of its future dramatists and story writers, is nearing completion. The structure, in the shape of a double "L," partly surrounding a garden, a fountain and arbor-covered out-of-door spaces for the exercise of literary minds and imaginations, will be ready for occupancy within a short time, according to word just received from the Pacific Coast at Metro's home offices in the Longacre Building.

The walls between the offices are soundproof. Floors of the sanctums, and of the hallways along which they are aligned, are thickly carpeted, so that no clatter of hurly-burly will intrude upon the silent meditations of the authors as they write.

In the beautiful frame structure Bayard Veiller, as chief of productions and "daddy" of the scenario and story writers, will make his headquarters, and be surrounded by Winchell Smith, Irvin S. Cobb, Eugene Presbrey, Henry C. Rowland and Hubert Footner and by members of the Metro scenario staff, among them Fints, Fox, Percy Heath, A. P. Younger, Sarah Y. Mason and Albert Shelby Le Vino.

Authors' Building Completed.

The authors' building is the latest important construction operation to be completed at Metro's West Coast studios. Recently the new fireproof paint and assembling shops were finished and work is going along rapidly on a three-story shipping and property building. This will include a separate property room for each company.

Meanwhile great strides have been made toward the completion of a fourth enclosed stage, of steel and glass construction, on the additional five-acre lot that lies next to the main lot of the studios at Cahuenga avenue and Kermans street. When this is done it will give Metro four large dark stages for interior photography under artificial lights.

Metro facilities in the West now include the original extensive studios in Hollywood, with the addition of an equally large lot directly across the street, for future expansion, and also a sixty-five-acre tract of land in San Fernando Valley. This was acquired directly to furnish settings.

Six Stages on Main Lot.

There are in the main Metro lot in Hollywood six stages, two of which are open and the other four, the last of which is undergoing finishing touches in the shape of electrical equipment, darks.

Laboratories, cutting rooms and photographic workshops of various kinds have been put up to keep pace with the improvement of the facilities where scenes are photographed. Four fireproof cutting rooms, separate buildings for the plaster model department and art tile department and a storagehouse for surplus scenery were built and furnished.

A two-story building containing five artists' studios, two lettering shops and a number of storerooms, houses the art department. On the studio grounds a storehouse 140 feet in length has been built for laying away extra flats and other studio equipment when not in use.

The capacity of the studios in Hollywood as yet has not been tested to the full, but ten companies easily can work there without interfering with each other.

Success of All-Star Special Pictures
Causes Metro to Plan More for Future

Especial success recently with all-star productions of stage hits and best selling novels has caused to be included prominently in Metro's plans for the future a still further and more extensive production of this class of picture.

With the inauguration of the "fewer and better" series of great productions last fall, it soon became evident to the producing staff at the company's big studios in Hollywood that to present such stories and plays as the company has purchased for the screen it would be necessary to contract for not one star in such photo-plays but entire casts of stellar grade.

"Though we are aware that the public is interested in personalities," remarked an official of the Metro organization, "we are no less aware that, after all, the story is the thing—the production. What people really go to the motion picture theatres for is to be entertained, and if the picture presented is weak for lack of proper balance, or is too heavy because of the prominence of the part a star is to enact, then that picture has failed in entertainment value.

Preserving the Personalities.

"The solution of this, obviously, is not to do away with stars, not arbitrarily to say, 'No matter whether you like this star or not, she or he is not suited to the story and so we won't let you see that star.' It is rather the reverse: since the public likes personalities, yet does not feel satisfied merely with a series of close-ups of stars, the cast into the production several players of first-water ability, so that it shall not be necessary for one star to carry the entire picture.

"This arrangement is really much better for the principal players. Every actor knows that unless the cast works together, unless every one of the stage plays up to the mood demanded of a scene, that scene will fail; it will drop like an airplane striking a dead spot or an air-pocket.

"For the future Metro has ambitious plans along the lines of all-star production. Among the big specials of this sort which are either in production or soon to be are "The Four Horsemen of the Apocalypse," by the Spanish novelist, Vicente Blasco Ibanez; "Big Game," the stage drama by Willard Robertson and Kilbourne Gordon which was presented in New York this season; "Some One in the House," from Larry Evans' stage hit; "The Turning of the Worm," a story by Hannah Hinsdale; Irving S. Cobb's "The Five-Dollar Baby;" and "The Marriage of Mayfair," by Cecil Raleigh.

Three New Views of the Hollywood West Coast Studios of the Metro Pictures Corporation.
Among Busy Film Exchanges

The Moving Picture World
July 10, 1920

**Baltimore**

Jenkins Down on the Farm.

M. Courtney Jenkins, otherwise known as "Make-It-Plain" Jenkins, resigned as Baltimore representative of the Republic Film Corporation. He has been spending a couple of weeks down on the farm, and will soon join another company.

**Bollinger Representing Selznick.**

W. E. Bollinger, who has represented Selznick in Baltimore for the last four years, has resigned from the Associated Producers, and will handle the Baltimore and Maryland territory for the Selznick.

**Snelzter Returns to Washington.**

R. Snelzter, formerly manager of the Washington, D.C., office of Republic Film Corporation, and who has lately been in the Baltimore territory for the Pathé Co., has returned to Washington, D.C., to manage the Pathé office, succeeding E. R. Champion, who, unfortunately, was seriously ill in New York for two years and has now gone to New York to join the forces of the Associated Producers.

**Galanty Retires from Film Business.**

S. Galanty has taken over the Baltimore territory for W. W. Hodkinson as that company's representative. Mr. Galanty is in the business for about four and a half years, and was formerly in the "Frisco and Omaha territories representing Pathé.

**Exhibitors See "Wonder Man."**

Before an audience of several hundred people, including exhibitors and their friends of Baltimore, "The Wonder Man," featuring Robert H. Carpenter, was privately shown night of June 27 at the New Theatre. The theatre business is now handled by Mr. E. A. DeHoff, manager of the Whitehouse Theatrical Enterprises, and was held under the auspices of the Washington office of Roberton-Cole, of which M. A. Levy is manager.

**Kansas City**

Salesmen Out for Themselves.

F. W. Young, formerly with Robertson-Cole in Kansas City, and Joseph Fieldman, special representative of the National Pictures Corporation, have been making connections with that firm and have formed a partnership for the purpose of distributing the Bizard ventilating and cooling system throughout Kansas, Oklahoma and Missouri.

E. J. Tilton, formerly with Robertson-Cole in Omaha, is in Kansas City for the Kansas City branch office. He will travel to cities in this territory.

**Hatch Joins First National.**

S. W. Hatch, formerly with the Select Pictures Corporation in St. Louis, is now manager for the Association First National Pictures for Southwestern Missouri territory. His offices are in the Film Exchange Building.

**Buffalo**

"Bill" Allen Named Officer.

"Bill" Allen, manager of the Buffalo Vitagraph office, has been named secretary and treasurer of the Buffalo Exchange Managers' Association. The association, as generally held by Henry E. Wilkinson, now Pittsburgh Realart manager, and F. H. Smith, Robertson-Cole city manager, respectively, have been combined. Many grievances have been settled in the past few months by the association and a great deal of good work has been accomplished through the co-operation of the Hope Report- ing Bureau. "Bill" Allen, manager of the Famous Players' exchange, says that work of the agency is most satisfactory and is doing much to make a better business between the exchange and the exhibitor.

F. P.-L. Enlarges Staff.

A. B. Moritz, manager of the Paramount exchange, announces the engagement of George M. Rowell, formerly in Chicago and Detroit for Famous Players and Vitagraph, and M. Rose, who has been traveling through Canada as a sales staff, as members of his sales staff. Mr. Moritz also announces plans being worked out for his opening in the new building in Franklin street, just above Chippewa, which will be ready for occupancy the first of July. It will be "big" in every sense of the word, declares Mr. Moritz. It is planned to have exhibition shows.

Sheehan in Cleveland.

Clayton M. Sheehan, division manager for Fox, with headquarters in Buffalo, is in Cleveland at the present time to make the arrangements for his opening there during the absence of the manager of the Buffalo office, announces the Albany exchange will open August 1. Albert Rosen, local manager, is in New York for the opening of the Buffalo office. Mr. Rosen has engaged a successor, and the office will be ready for the opening.

**San Francisco**

Salesman Becomes Manager.

George C. Blumenthal, for the past four years with the Metro Pictures Corporation and a star salesman for that concern, has been named manager of the San Francisco branch of the Metro, to be opened here shortly by the Educational Film Exchange. Mr. Blumenthal has resigned in the heart of "Film Row" and Mr. Blumenthal expects to be opening service in the San Francisco office any day. He is to head the newly formed Metro branch as salesman by E. J. McCall, formerly with Vitagraph in the Middle West.

**Goos to Associated Producers.**

W. A. Crank, for several years in charge of the Mutual and Robertson-Cole exchange in this city, has tendered his resignation to accept the position of manager of the San Francisco branch office. He will have as his new duties, that he has long wanted to make his home here and that he is in love with the town, the climate and the big houses he has seen, which gets him off to a fine start. He has appointed B. R. Miller, assistant manager of the San Francisco branch, to the position of booker to that of salesman and L. Peters from shipper to assistant manager. Mr. Crank has been here for a stay of a few weeks, having come by way of the Northwest, where he was treated to a moving exhibition in the form of an earthquake.

**Washington**

Metro Man Association Vice-President.

George W. Fuller, manager of the local Metro Man Association, has been named vice-president of the Washington Exchange Managers' Association to its president, following the resignation of Presi- dent-Manager. The executive committee of the organization also selected Lester W. Mather, who has been in the same capacity for the last year, as secretary of the new office.

**O'Donnell and McShane in Partnership.**

D. F. O'Donnell, former manager of the National Pictures Theatre exchange, and Ed. McShane, former salesman for Select Pictures Corporation and at one time manager of the exchange, have entered into a partnership and will operate an independent exchange under the name of the Federal Film Company.

Three Exchanges Under One Head.

Select, Republic and National Picture Theatres are now all under the one roof in the new building and under the manage- ment of W. A. Y. Mack, who came here from Philadelphia to become manager of the com- pany. In the past, the exchanges were kept independent as separate units with common distribution and management, but this is no longer the case. J. R. Mistle, local manager for W. W. Hodkinson, will leave Washington shortly for Pittsburgh, Pa., where he will manage the exchange in that city and the Associated Producers. It is rumored that Rudi- dolph Berger, formerly of this city but now head of the Theatrical Exchange for Hod- kinson, is coming back to head an exchange here.
Of—
Clara Kimball Young
IN
"FOR THE SOUL OF RAFAEL"

The EXHIBITOR'S HERALD said:—
"One of the best of Clara Kimball Young's long career in moving pictures—As fine a piece of work as has graced the silver screen in a long time—Will create and warrant unusual exploitation on the part of all Exhibitors."

Just as a wondrous sapphire wins admiration by its own beauty and establishes its value by its own intrinsic worth so does Clara Kimball Young in "For The Soul of Rafael" stand apart as something finer: as the present era's highest expression of the advanced art of the beautiful motion picture.

Your nearest Equity Franchise Holder will acquaint you with the necessary details for arranging playing engagements.
Live News from Everywhere

Louisville Locals

Building House for Negroes.

A $50,000 deed of incorporation were filed in the County Clerk's office last week by the People's Amusement Company, which intends to provide motion pictures and vaudeville theatres for negroes. The capital stock is $2,500.

Shooting Affray at Camp Theatre.

Investigation is being made of a shooting affair at the See-more Theatre, just outside of Camp Zachary Taylor. Most of the audience left the house hurriedly when the shots were fired. It was said that the operator had become involved in an argument with some soldier spectators in the gallery, and when he exclaimed, "Bring on your M. P.'s," a general uprising took place. The shots were then fired by the operator and soldiers below began a search for him. The operator was not found, and it was said he had left through a back window. He later claimed that some of the soldiers had attempted to get at him and that he had fired in the air to scare them away.

Sale of Masonic Theatre Confirmed.

Formal confirmation of the sale of the Mason Temple by the Masonic Widows and Orphans' Home to E. M. Flexner & Son at $100,000 net to the seller was effected a few days ago and the deed to the building will be executed as soon as Mr. Flexner returns to the city. The Mason Temple, it is understood, is associated with the Schuberts, assumes all responsibility for the lease of the Cincinnati Amusement Company on the theatre. According to the terms of the lease, it may be canceled with a payment of $5,000. The lease runs until 1917, unless canceled by a bona fide sale, according to H. W. Flexner.

Philadelphia Reports

Interesting the Kiddies.

To aid children in facility of composition, the Stanley Company offers awards for the best boys' essays on the picturization of "Treasure Island," announced for the Stanley week of July 12. There are but two conditions governing. One is that the picture must be seen. The second is that the spectator write about it, on one side of the paper only, in ink.

School Report Card as Admission.

The management of the West Allegheny announces, beginning July 7, inauguration of a special scholars' matinee to be paid by a similar performance each week thereafter until school opens. The current attraction will see this in all details as though a regular performance. All that is necessary for admission is the pupil's report card showing the bearer has passed the examination and has been a good scholar.

Dorothy Gish in Person.

Dorothy Gish made a personal appearance at the Grand Theatre in Cambde last week, in spite of the fact that "On With the Dance" was being shown. General Manager Joseph Murphy arranged a very inviting reception for the screen star at the theatre, which gave Miss Gish a fine opinion of Cambde hospitality.

Novelty in Orchestra Feature.

Quaint and delightful effect has been achieved at the Chestnut Street Opera House. As an overture to "The Eyes of the World" the violinist, Don Simpkins, played Kreisler's caprice, first light thrown against the musicians allows their shadows to fall upon the big drop curtain so that their performance phantom-like, reflected in silhouette. The lighting effects and the arranging of the music was done by Sidney Lowenstein, the director of the Chestnut Street Opera House symphony orchestra.

Attractions Ending July 3

New York City.

Broadway—"Burning Daylight." Strang.
Rivoli—"Homer Comes Home." Rialto—"Jenny Be Good." Capitol—"The Sea Horse." Criterion—"Humoresque" (fifth week).
Chicago.
Garrick Theatre—"Shepherd of the Hills." Boston.

Pittsburgh Paragraphs

Attractions Ending July 3.

Alvin—"Why Change Your Wife?" (third week).

Chain Firm Building Two.

The Alpha Motion Picture Company, of which J. H. C. Wilson is manager, and which operates theatres at Sharon, Mercer, Grove City, Jamestown, Sunbury and Defiance, Ohio, is at the present time erecting two large houses. One of these, to be known as the Grand, now in course of erection in Sharon, is expected to be finished and ready for business about September 1. This house will have a capacity of 1,000 and will rent about $340.

Will Continue to Expand.

Work is progressing rapidly on the new Liberty Theatre at Mercers. This house will be finished by the end of October, it is expected, and will represent an investment of $110,000. The building will be five stories in height and will have more space for offices, in addition to five storerooms. Mr. Young, with an office in the building, that his company is in the market for first-class houses and expects to have a string of fifteen two years hence.

Items of Exhibitor Interest.

Mr. Weaver, of the firm of Moorehead & Weaver, proprietors of the Grand Theatre, Indiana, is recovering from an operation for appendicitis.

The Silverman brothers, Ike and Jake, of the Strand Theatre, Alliance, have taken turns in vacations. They both did their pleasure-seekin in Canada.

C. W. Perry, of Indianapolis, has appointed Sam Gallo, of the Strand Theatre, Indiana, and court interpreter, the appointment to be effective October 1. Sam is an accomplished linguist and no doubt will make a success of his new office.

Let's the Majority Rule.

George McGowan, of Blairsville, moved his family from Indiana to Blairsville recently. George says that his two theatres in the first-named town require his undivided attention, and says this can only be done by both operating himself. Mrs. L. C. Van Ordela, well known as a musical director in local picture houses and the Grand Theatre, East Liberty, is recovering from an operation for appendicitis.

R. & C. Improve Theatre.

Rowland & Clark's Strand Theatre in Oakland, Pittsburgh, has just had a good scrubbing inside and out and now presents a newly painted appearance. Morton and Smitty, of the Holli's, Smith, Morton Company, also installed a new crystal beaded screen in this house, and judging from reports it is a wonder.

Will Make Drive on Comedies.

The Columbia Theatre in Fifth avenue, Pittsburgh, has booked fifty-two Billy "France" comedies from the S. & S. Film & Supply Company. These pictures will have runs from three to six days each. Another S. & S. series of comedies, the Alice Howells, has been added to the skit programme, and will run on the "avenue," for full week runs on each release.

Theatre Man a Benedict.

Harry A. Thomas, manager of the Liberty Theatre, East Liberty, was married on Wednesday, June 23, to Agnes Loughrey.
Theatre Happenings

Three Weeks Film Record.

The annual tradition in motion picture activities in Indianapolis is the presentation of the double picture. "Why Change Your World?" will be shown on three consecutive nights at the New High School Wednesday, Thursday, and Friday, beginning at 8 p.m. The benefit for the Tuition Fund is expected to net more than $250.

Would Effe the Color Line?

Three young colored women of Vincennes, Indiana, have been awarded $20,000 in a suit against the city for discrimination in employment in the public schools. The suit was brought by Clarice Allison, Carol M. Johnson, and Anna L. Winters.

Golden Gate Gleanings

Atmosphere Ending July 3.


The Edison Theatre, which was recently closed to give up its quarters on Fillmore at Mason, after having located there for ten years, has reopened for business in the same block, just a few doors north of its former site. The theatre is smaller than when it was under the management of Mr. and Mrs. C. P. Smith, but has been extensively redecorated. The present management is to offer everything that can be found in a large theatre, but at a substantial reduction in admission prices, which range from ten to twenty cents. The location is in a very busy district and the theatre enjoys a regular clientele. E. J. Golesner is the manager.

Hoosier Happenings

THE MOVING PICTURE WORLD
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Popular Theatre Man Weds.

William J. Pinch, for several years assistant manager of the Porta Theatre, was married on the evening of June 16 to Katharine M. Chabun. A surprise wedding was planned at the St. Germain Restaurant, held at the corner of 10th and Spring, only to be spoiled by the arrival of the St. Germain Restaurant, held at the corner of 10th and Spring, only to be spoiled by the arrival of the whole troupe of the Porta Theatre. The wedding at the St. Germain was attended by the entire cast, including the musicians, the groomsman, and the bridegroom's parents.

Film Gets Unusual Publicity.

The publicity campaign of the Tivoli Opera House, featuring Georges Carpentier, has been along unusual lines and has met with great success. For the time being a theatrical attraction has been the cinema, a feature that has been used to great advantage by Mr. and Mrs. C. P. Smith, proprietors of the Strand Theatre. The young women of color were granted permission to enter the theatre during the performance of the picture, and they were treated to refreshments and a copy of the John Brown's Body song sheet.

Mrs. Turner Coming to New York.

Mrs. J. T. Turner, of the Turner & Dahmen Circuit, will leave for New York on a tour of the circuit and plans for the immense theatre to be erected there. She will be accompanied by her son, who is in charge of the circuit.

Fish Canny on the Stage.

The Strand Theatre recently presented a novelty to its patrons in the form of a fish package act that was very successful. The act was presented at the Strand and showed a sardine canny in full operation, including the fishing, cleaning, cooking, and packing of the fish in a variety of ways.

Fairbanks' Play Swamps U. C. Theatre.

Owing to circumstances which prevented the booking of "The Mollycoddle" in Oakland, the U. C. Theatre at Berkeley dropped the picture from its schedule. The picture was then sold to the Tivoli Theatre in San Francisco and the production was retained for a full week. Several other productions will be shown exclusively at the U. C. and a publicity campaign carried into the country.

Brief Trade Notes.

Richard Pollock, an exhibitor of Ferndale, Cal., went to San Francisco and announced plans for operating a chain of small houses.

Jules Smith, of the Butter Theatre, Tonopah, Nev., spent a week in San Francisco booking films. Completing his work he received word that his theatre was closing and he was ungaged an aeroplane to take him home. According to the story, the plane was not the best, but a joke. The fact that this flight was supervised to have taken place the Aero Theatre at Tonopah, Cal., owned by the Red River Lumber Company, was destroyed by fire—which is no joke.

Baltimore Briefs

Attractions Ending July 3.


The former downtown location of the Rivoli, which is being constructed on the site of the old Messiah Church, at Gay and Fayette streets, by the Wilson Management Company, is a block west of the old location of the Rivoli. The auditorium of the present Wilson Theatre is to be held and used for commercial enterprises. The Rivoli will close within the next month to allow necessary changes to be made in the present entrance on Baltimore street. There will also be an entrance on Fayette street.

May Build in Waynesboro.

A large theatre to be built at Waynesboro, Pa., in the rear of the Hotel Montgomery, by the Stanley Theatre Corporation of Philadelphia, has been announced. The theatre will be built in this hotel by the Stanley company and changing it into a rooming and apartment house has been given up.

Lionel H. Keene Visits Home.

Lionel H. Keene, assistant general representative of the southern and southwestern circuits of Marcus Loew, with headquarters in Atlanta, Ga., came to Baltimore June 24 to pay a visit to his parents in this city.

Theatre Owner Dies.

Joseph M. Eser, owner of the Fayette Theatre, died recently in a hospital in New York. He had been ill for several weeks against the proprietor of a motion picture theatre at Fort Wayne, Ind.

Viewing Evansville House.

A new and modern system of ventilation is being planned for the newly built Strand Theatre in Evansville, Ind. The theatre, which is the latest in the line of motion picture houses on East Main street, Evansville, will be completed soon.

Goldberg Snuggles Ball Park Movies.

The management of the open-air moving picture entertainments which are now being held at Oriole Park by Jack Dunn, manager of the Baltimore Orioles, is in the hands of Thomas D. Goldberg, manager of the Walbrook and Pennington theatres.

To Break Ground for Studio.

Plans are being made for a studio to be erected on the site of the old Mission Theatre, San Francisco, by the Gold Gate Cinema Studios Corporation. Mayor James Rolph, Jr., representing San Francisco, and Thomas Brady and Pearson, representing San Mateo and Burlingame, respectively, will take part in the ground-breaking ceremonies scheduled for July 18. The Marlin H. Kohn Productions Company has signed a contract for the rental of the new studio.

When a Joke Is Not a Joke.

Jules Smith, of the Butler Theatre, Tonopah, Nev., recently spent a week in San Francisco booking films. Completing his work he received word that his theatre was closing and he was ungaged an aeroplane to take him home. According to the story, the plane was not the best, but a joke. The fact that this flight was supervised to have taken place the Aero Theatre at Tonopah, Cal., owned by the Red River Lumber Company, was destroyed by fire—which is no joke.
St. Louis Sidelines

Attractions Ending July 3.

Kings—"The Slim Princess.

Mozart—"Happy Daylight.

Parlival—"Bobby, the Brave.

Shenandoah—"Miss Hobbs.

Grand-Floris—"Miss Hobbs.

Expounding the Great Pastime.

P A T A MIGNON won a slashing victory over Fox in an inter-exchange baseball game this week, the Famous Players smothering the opposition under a 16-5 count. There was considerable scandal attached to the game, inasmuch as Fox resorted to low methods by running in a "ringer." This was Ceci Macaier, of Goldwyn, who expired in the fifth inning, and reached the plate, which only reached second, due to lack of wind. This sprint was too much and Ceci returned to the ranks.

"Stuffy" Gets Due.

"Stuffy" McInnis, of Paramount, whom we referred to as the booker, demands a retraction. "Stuffy" is the assistant manager.

When an "Ace" Drops In.

Ace Berry, the dynamic field representative for Mayflower, caused a large commotion when he landed amongst a bunch of unused employees at the Grand-Floris-Arco, fresh from Toledo, where he assisted in getting a lot of money with "The Deep Purple." That was fine for the week.

The Forsaking and Mayflower's booster is on to make a clean-up. Berry will go to Louisville, Kan- sas City and other cities in the region.

Promotion as Theatre Manager.

John Weaver, formerly manager of the Grand-Floris-Arco, has been advanced to the position of manager of the Famous Players-Lasky Corporation's new theatre at the Kings. Weaver has a great opportunity to prove his ability.

Will Save Desperate Situation.

With the Yankees in town, baseball argument is still the principal argument among the Missouri employees. Albert Wagner and Ed Freeman are making���for argument's sake���to see a game. Wagner's theory is that the Yanks are the cudsger for "Baby" Ruth, while Bill Goldman and "Pep" Derby contend that George Sisler is the greatest ball player in the world. The debate ended in a riot when Derby pulled the coup de grace by saying: "Ruth couldn't hit the way you could out of the boat."

Nifty Bits of News.

The new Shenandoah Airline opened to capacity crowds last Sunday. "The Sea Wolf" was the attraction. The new Grand-Floris- Arco opened with a bang. Charles Raymond, exploitation manager for Famous Players-Lasky in Chicago, was in St. Louis to campaign for July. He will visit almost every city in the district.

John C. Flinn, of Famous Players-Lasky, after a business visit of ten days, has gone back to New York.

THE MOVING PICTURE WORLD

Cincinnati Chatter

"Jazzy" Won't Mix with Filmus.

THERE is evidence that house managers are vying with each other in efforts to offer gay amusement entertainment. Significant of this spirit was the withdrawal of the jazz band at the Grand, after one week.

"Our patrons did not like it," was the reason frankly volunteered by I. W. McMahen, one of the United True, some of the younger people were delighted, but my partner, Mr. Jackson, and I agree with the majority of the house patrons, that the jazz band is not filmus and should be given another chance."

Charles Raymond, exploitation manager for Famous Players-Lasky, is here for the campaign. The Grand is to have an orchestra again, under the direction of Armand Bolandeneck, member of the Cincinnati Symphony Orchestra.

Willard-Dempsey Fight Renewed.

Another of the Willard-Dempsey fight pictures are back in Cincinnati. Just after the famous bout was over at Toledo the fight films were brought to the Queen City, but survived only one day on a local screen before being withdrawn. After almost a year the Ohio censors have ap-

proved the picture and it will be shown at the Avenue, a downtown house, for one week, beginning June 27.

Oscar Doob Goes to Chicago.

Oscar A. Doob, Cincinnati exploitation manager for Famous Players-Arco, and classed as one of the most successful managers along those lines in the business, has been promoted to the Chicago office, and with Mrs. Doob will take up his residence in the Windy City in the near future. Mr. Doob is a former Cincinnati newspaperman.

Favors the "Non-Kick" Star.

Jake Bohrer, conductor of Keith's orchestra in Cincinnati, has a real talent for playing pictures. He likes the experience because the screen stars cannot blame everything on the director. "But it's kind-a lonesome," he says.

Labor Troubles Impend.

Several downtown moving picture shows have announced as an urgent demand the musicians union. The local union of operators has voted to support the musicians' union to the extent of nine operators employed in these houses if a sanction of such action can be obtained from international headquarters.

"Flinn" Film Breaks Records.

Huckleberry Finn has closed a two-week engagement at the Grand, during which the engagement of the film it is said to have busted several attendance records for the city. The show took so long that dramatizations had orphans and other children to see the famous play.

Clashes Films as Theatrical Shows.

There is a film that prohibits theatrical performances on Sunday. June 23 Judge William F. Duncan, of the Common Pleas Court at Dayton, Ohio, declared that any moving picture show, because the films are synonymous with theatrical performances.

His ruling was in the case of the managers of four of the theatres who pleaded guilty to the indictment against them charging violation of the Sunday amusement law. Fines of $25 and costs each were imposed.

Buffalo Bulletin

Begin Mammoth Theatre.

The large ten-story office and theatre building at 285 Main Street, owned by M. Lotinon and associated interests on the site now occupied by the Family and Lyric theatres and the office of the Buffalo Chronicle, will be opened very soon.

The Family Theatre will close shortly and the Lyric will shut down about the same time. However, in September, because work at this stage will allow this house to continue with performances until the new season opens, Buffalo will have a mammoth structure involving an outlay of over $2,500,000. It will replace the Family and Lyric theatres.

Defends "Dong"—Married Wedding.

Sometimes the public gets behind the scenes in a divorce case and sometimes the public doesn't," declared the Rev. Dr. James Dool who officiated at the marriage of John and Pauline Dool on a houseboat in Buffalo. In speaking of the wedding Dr. Doolough said he believed the union to be a happy one and was not sorry he did not regret having performed it, regardless of criticisms heaped upon him for his part in the matter.

"I went into the details of the Fairbanks-Pickford marriage, being happy both of them for at least five years. I would lose no sleep over the situation with both Miss Pickford and Mr. Fairbanks. I had the thought that they do not hesitate to issue a license which authorized the marriage, and this to me was full authorization to issue such a license. There was no reason for the public to keep me from doing a business that was legal, and Mr. Fairbanks' houseboat will be a happy and lasting one and I hope they are enjoying their honeymoon in London right now."

Scenario Mix on Tour.

Charles W. Barrell, scenario editor of Famous Players-Lasky Corporation, accompanied the annual two-week tour of the Buffalo Truck Dealers' Association through 100 towns and cities of Western New York June 11-26. Mr. Barrell, who was formerly associated with world-famous theatrical enterprises in New York and Brooklyn, produced the film "Go-Getter," which was shown on each of the town visits. In the course of these shows Mr. Barrell selected the most promising candidates and made a test picture of these young men. These pictures would appear in his next picture. Daniel Savage, of the Empire State Film Company, is handling the feature in this case. The stunt got a lot of newspaper publicity.

New Strand Orchestra Director.

George A. Bouchard, conductor of the Strand's orchestra, has been appointed director of the Organ of this house, has accepted a position as organist at an organist at a well-known church in the city."

Franklin Aids Outing.

Harold B. Franklin, managing director of Shea's Hippodrome, co-operated with Gerald K. Durand, of the New York Hippo- dom, in putting up the Fortisde Column's first annual outing for the children of the consumer organization. On June 28, Mr. Franklin had pictures taken of the parade to the Crystal Beach boat, to which they went. The performance of the kiddies who took the trip. At this performance, on Thursday, July 1, Mr. Franklin turned the orchestra over to the children, commencing at 11 a.m. The youngsters had the time of their lives when they saw themselves "in the movies."

Fowler Follows Up Prospects.

Bruce Fowler has established a system of writing out postcards to all patrons who sign the card when they purchase a pass and requesting that those desiring the program bulletin weekly by mail sign their name and address on the form. This is a presentment of the new Strand and it is just one of the little courtesies prevailing at the Elmwood, and it seems to be a way of showing that the management is interested in this way of thanking patrons for their interest in the Elmwood.

New Routing House Plans Ready.

Plans for the new motion picture theatre to be erected by J. Rosling in Broadway and Duford streets have been drawn by architect Henry Spann. They call for a 2,300-seat house, to cost approximately $200,000. The theatre is to be added to the four other house houses in the city and will be in the center of the great Broadway and Fillmore district.

Candy Suckers at Kids' Matinee.

All-day suckers are being given free to kids who attend the popular Saturday afternoon matinees at the Regent Theatre, Main and Utica streets.

Prouse Back from Gotham.

J. William Prouse, of the Buffalo Motion Picture Company, who left New York, where he conferred with some of the big men in the industry, and it is possible to say that he has not lost his enthusiasm, returned this week from the coming to Buffalo of a man well known here to accept a responsible position with this organization. The new man is a prominent member of the former German-American Building, at Main and High streets, for a studio, are progressing satisfactorily and it is possible that the next picture will be produced in Buffalo. The company to date has made "The Price of Innocence," "The Sport of Kings" and "Eyes of the Hills," all of which are being distributed by First National.
“VOICES”
Open Eyes
Closed to Sights
Ears Sealed to Sounds
Chester De Vonde’s
Supreme Effort
Portrayed by Superlative Stars including
DIANA ALLEN
CORLISS GILES
HENRY SEDLEY
GLADYS COBURN
Presented by Victor Kremer

Prologue
Out from the width of the Great Beyond—out from the depth of the Inner Deep—out from the turmoil of Life or from the Peace we know not whence, come Voices.
They speak to us with recurrent sound—ever reminding us that we are guided or misled, dominated or crushed by the Spirit of their unseen Power.
Let us then, with mind attuned, take heed—casting out each discordant note—basking in the harmony of Light and Love.
He that hath an ear, let him hear.

Epilogue
Who there is now that will dispute
With scoffing sound and manner rude
That Voices to us do not speak
Guiding strong—protecting weak,
The voice of her who life us gives
Though dead, withal, forever lives.
Astronomical and Physical Geography
Remarkably Illuminated in Film Series

Of the most important of recent efforts in instructional film production is a group of films called the Popular Science Series, made by the Scientific Education Corporation. The idea for these films was conceived by William Park, formerly of Toronto, Canada, and the films were produced under the direction of Ashley Miller. The distribution of this series is in the hands of the Community Productions Company, which is an offshoot of the Community Motion Picture Bureau.

The films have been conceived and produced to aid in the teaching of modern geography. The series consists of six reels and comprises a related chain of causes and effects, from elementary astronomy to commercial geography. The reels are named as follows: "The Mystery of Space"; "The Moving and the Dead—Earth and Moon"; "The Story of the Seasons"; "God Divided the Night from the Day"; "The Winds of the World"; "Rains and Storms—the Kingdom of the Storm." They are intended to lay a foundation for the study of commercial geography, with related history, international trade, commerce and industry, and are distinctly ahead of anything of the kind that has ever been attempted. In fact, we are not sure that anything along these particular lines has ever been tried before.

Spectacular in Character.

The first two reels are quite spectacular in character. It is a strange sight to watch the solar system, of which our own earth is a unit, actually in motion; to be brought face to face with each of the planets with their satellites, or to watch them moving around the sun, in the position in which they were phenomenally grouped last December, when fanatics predicted the end of the world. The illusion of these first two reels is complete—the limitless depth of space, with the sun, moon and planets invisibly suspended there, is a revelation in the possibilities of the screen for the study of the universe. The second reel explains the phenomenon of the eclipse, the corona of the sun at total eclipse, other phases of this fascinating study.

The other four reels are confined to showing the causes producing the seasons, the journey of the earth around the sun, the changing of the oceans from tropic to tropic, with the result on the heating of the earth; also the movement of the earth round the sun, as viewed from the sun itself. The system of the winds of the world leads up to the explanation of rain and its distribution. The origin of storms and their movement across continents and oceans, and the movement of air at the equatorial belt as the controlling factor in the shifting of the winds is shown.

These pictures are no doubt the forerunner of even mightier ideas to be worked into films and in fact, Mr. Park is already busy on a continuation of the series.

Some Things Worth Knowing

That motion pictures as a medium of teaching were presented recently at the public library, Kansas City, Mo., to an audience of school principals and teachers, by arrangement of Charles H. Mills, director of recreation in our public schools, with the Society of Visual Education of Chicago. The pictures are prepared for pupils from the fifth to the seventh grade, and cover American history, geography, citizenship, sanitation and health.

That one of the features of the National Convention of the International Association of Garment Manufacturers, held in St. Louis, May 27-31, was the presentation each evening to the attending delegates of industrial and educational motion picture programs by the Community Motion Picture Bureau of New York. The interest shown by several hundred manufacturers in the attendance to the pictures, described as ten-cent, silk and glove industries, points to a larger production of this class of educational film.

That the plans for the new Larrabee school at Belvidere, Ill., include an auditorium with stage and moving picture equipment.

That the Parent-Teachers' Association of Waukesha, Wis., will purchase a moving picture machine for junior-senior high schools.

That the Paramount-Burton Holmes travel picture for June 20, "Lake of Sun and Moon," is taken in the vicinity of the mysterious Lake Candia, among the mountains of the Island of Formosa. On this lake the inhabitants live on rafts and rarely come ashore. The zelotes and the lowlands are also shown.

That Gaumont News No. 18 shows the Yakamas, up in the State of Washington, following their custom of generations in skillfully using their spears on the "Royal Chinook," laying in a winter's supply of fish.

That a special expedition sent "motion picture hunting" to the South Sea Islands of the Pacific has returned with a wealth of material, the first instalment of which was released in the Paramount Magazine of June 20 under the title: "Beneath the Southern Cross." The Paramount-Badger expedition, responsible for this series, is at present cruising around the Samoan Islands.

The second instalment of Arctic pictures taken by the Paramount expedition which was sent to Alaska especially to take scenic views for this magazine appears in the release of June 27.

A moving picture projection machine is to be purchased for the Eastern High School of Baltimore as soon as the money can be raised for the purpose. In order to raise the funds for this purpose the Alumnae Association of this institution has planned to hold a bazaar during the first part of October.

In order to stimulate the interest of the boys and girls throughout the State of Maryland in the teaching profession, a moving picture production is being made under the auspices of a special alumni committee of the Maryland State Normal School to show the life at the normal school.

That the Long-Bell Lumber Company of Louisiana has a one-reel film on the lumber industry of that state called "The Story of a Stick." The picture was made by the Rothacker company.

That the first of Hy Mayer's series of Capitol Travelogues will appear in Pathe Review No. 57, which will be issued on September 5.

Making of Wicker Furniture Show in Goldwyn-Ford Weekly

WICKER furniture—big, comfortable, sleepy, hollow chairs, straight deck chairs, rocking chairs, tables and lamps of reed are shown in the process of manufacture in the Ford Educational Weekly No. 206, entitled "Wickerware," released June 19.

The reeds for this furniture are either paper chemically treated or other reeds are brought from China and Borneo. The cane is removed from this rattan and then the strands given a warm bath and hung in the sun and wind to dry, after which they are wound on spools and are ready for weaving. Part of the weaving is done by hand and part by machine.

Not only the weaving is shown, but also the making of the parts of the chair, the assembling and the weaving over the frames, the making of soft cushions for upholstering and the complete furniture being wound and packed ready for shipping. The film is released through Goldwyn exchanges.
Seven Big Features Announced for July
Release on Famous Players-Lasky Schedule

SEVEN productions, including the Costume
Serials "Aladdin and His Wife," and the Thomas H. Ince produc-
tions, "Homer Comes Home," starring Charles
Laughton, fondly known as "Daredevil Jack," starring MacDowell's
Christian, and "The Sin of St. Anthony," by Bryant
Washburn. This was directed by James
Cruze from a screenplay by Frances 
Harris, who made his adaptation from the story of the
same title by Charles Collins which appeared in
the Saturday Evening Post in December.
Margaret Loomis appears opposite Mr.
Washburn in this comedy, which is of the type
which is said to be well adapted to Mr.
Washburn's talents.

Billie Burke's Comedy Scheduled.
Also released on the Fourth is "Away Goes
Prudence." Billie Burke's newest Paramount
comedy, in which the star is supported by a
strong cast headed by Percy Marmont as the
husband. The direction is by William K.
Reynolds, drawn from Kathryn Stuart's scenario.
There is said to be a wealth of good character acting
in this picture, which is based upon a young
wife's passion for soaring literally among the
clouds despite her husband's protestations.

Douglas MacLean and Dorothy May, Thomas H.
Ince's two youngest stars, are on the schedule for
July 11 in "Let's Be Fashionable," a
sparkling comedoc, in which the two stars are in
the ultra smart set of Long Island. The story
is by Mildred Conislins and was adapted for
the screen by Gene Fowler, who directed "What's Your Husband Doing?"
and "Mary's Ankle," both MacLean-May vehicles,
and "The Excited Blonde," by Adam
Piers.

Ince Picture for July 18.
Ethel Clayton in "The Ladder of Lies," a
domestic drama, is also released on the
calendar. It is a Kenneth Beach serial from a story by 
Harold Vickers, which was published in Snappy Stories, and Tom
Furness is making "Way Down East." It
is scheduled for release on July 18. There is
an excellent连续 support by Clyde Fillmore, Richard Sterling,
Irving Cummings, Jane Acker and others.

The release for July 18 is the Thomas H.
Ince production, "Homer Comes Home," star-
rimg Walter Pidgeon, in which the
American production is contrasted to the
excellent small-town stuff which Ray
revels in, the story having been written by
Alexander Hull, directed by Agnes Christine
Johnston and directed by Jerome Storm.
Frances Blankley Boner plays opposite Mr.
Ray and the picture also includes Dick Oufit, Charles
McGowen, John H. Elliott and other excellent
characters.

Robowat Warkwick Picture Listed.
The World and His Wife," the new
Cosmopolitan production featuring Alva Rubens, comes
to the screen July 25, and with it a new line of
plays by Robert Warwick. Miss Boner, directed by Fred
McGowen, also included Fred Oufit, Charles
McGowen, John H. Elliott and other excellent
characters.

Universal Comedians Finish
Screen Version of "Lucille"

UNIVERSAL reports the completion of
Eddie Lyons and Lee Moran's second
comedy feature, "La La Lucille." After
the first cut the film was viewed by Isidore
Bernstein and newspaper critics, and al-
though it was in nine reels it kept the audi-
ence laughing. It will be edited down to
three reels.

"La La Lucille" is from the pen of Fred
Jackson, author of "A Full House," "The
Naughty Wife," "The Velvet Lady" and other
stage successes, and with a musical score
was one of the Broadway hits of the season.
Philip Burn made the screen adaptation.
Little Anne Carroll is the feminine lead, play-
ing Edith, Eddie's Doll, while Gladys
Walton, an ingénue, appears as the bride of
Lee Moran.

Pathe Reports Many Contracts for Serials
Offered as Special Attraction for Summer

PATHE reports a large number of con-
tracts for serials to be run in a single
week during the summer months. Two
and three episodes are to be shown a night
at houses in various parts of the country and
a fifteen episode serial story competed
during a week's run.

Among the most active pictures book-
ing this week are "Bound and Gagged," and "The
daventures of Gino" in which Harry Greene, the
Daredevil Jack," these offerings star George
B. Seltz with Margarette Courtot, Ruth Ke-
lan, Pearl White and Jack Dempsey, res-
pectively.

Reports from the Pathé branch states that
this scheme has been fully demonstrated
in past seasons as successful in sustain-
ing business during the hot weather. It is
the intention of the showmen signing these
Pathé serials for a week's solid booking to ex-
poit the picture extensively on the ex-
pectation of playing to large audiences
for every performance during the week once
the interest is created in the story.

The strategy of the plan hit upon by ex-
hibitors for holding their patronage through the
summer is this: a well filled house for the
showing of the first episode of a good serial practically in-
reases the week's program of successful busi-
ness. Those who have contracted for serials
on this plan have, from Pathé's point of view, a
full line of publicity and advertising material. It is evident,
therefore, that a great deal of weight will be
thrown behind the pictures to get the
highest amount of exploitation possible.

The serial leading in these novel bookings
were all released in 1919 except "Daredevil
Jack" which was issued February 15.

Replica for "Way Down East"
Cost Higher Than Original

An example of the increased cost of mak-
ing motion pictures is seen in New York at the
studios where D. W. Griffith's "Way Down
East." A barn erected at the studios at Manaramore
is said to have cost more to reproduce than
was the real barn from which it was copied, the
farmhouse and the farm of 180 acres on which the original
stood.

The barn stood in Vermont was given to the
technical department and the barn was reproduced, excepting the
roof, which was A. L. O'Keefe, who purchased the bale, corn at the retail
table, and the renter at the farm, make you understand the
the high cost of milk.

"When the budget of cost was returned on the
set it was over $1,500," says Mr. Griffith, who he
remarked: "This framework of a barn cost more
than one of the great sections of the
Babylonian Wall in "Intolerance."

Sells Rights to "Dollars and Destiny"

Alvin Wortham for the foreign sales
deptartment of Bech Van Sleden & Co., Inc., announc-
ed that the company has sold the rights for England to Royal Film Agency, to the
"Eclipse of Paris" for France, Belgium, and
South African Films for South Africa also sold Japan, India, Ceylon
and Burma.
Hart's "Sand" and Reid's "Sick Abed" are Scheduled by Famous Players for June 27

ILL Hart's famous Pinto pony has a big part in "Sand," the new Hart picture which will be released June 27. "Sand" is the second picture to be released for Paramount June 27.

To leap from a high cliff, towering above a river, and land in the water while still sticking to the saddle of the Pinto, is one of the most thrilling stunts Frank and Reid make in this production.

The film's story is based on the thrilling and human interest was given wide and unique publicity by Louis Selbod, Washington World, who described its reception in the White House projection room, in the course of this evening's scene with President Wil- son a few days ago.

Lambert Hillyer directed and also wrote the scenario of "Dan- nie's Inning," starring Russell Boggs, while Joe August, A. L. C. did the camera work. Mary Thurman, once a comedienne with Mack Sennett, makes her debut as a dramatic leading woman, and G. Raymond Nye, Patricia Palmer, William Paton, Leon Feit and Hugh Jackson are also in the cast.

Also starring "Sick Abed." Ethel Watts Munford wrote "Sick Abed," a stage farce which achieved much success in New York, and which is adapted for the screen by Clara G. Kennedy, serves as the current Paramount vehicle for Wal- lace Reid.

As a lanky young chap who is suffering illness in order not to appear as a witness at his mother's divorce hearing, Reid makes probably the breeziest "invalid" that was ever drawn on a motion picture screen.

Rebe Dancy, who created the sensation as Reid's leading woman in "The Dancin' Fool," was never again given prominence in the role of the nurse who falls in love with her patient. The cast includes Winifred Greenwood, John Stepping, Tally Marshall, C. H. Gerdart, Lucien Littlefield and Robert Bolder, all of whom have prominent roles. The picture was directed by Sam Wood.

Em Gorman Stars in Chopin in "Wait at the Crossroads"

THE Chopin Features, Inc., of which J. F. Futurer is president, has announced the completion of its first six-reel comedy-drama "Wait at the Crossroads," starring Em Gorman in the ingenue role. In fact, the new company has been organized especially for the production of the film, which is the Biograph first sponsored and called the "Child Bernhardt," and bears her real name, which is Em Gorman.

The present feature is the first of a series of eight pictures which are being produced by Paul Price. The second of the series is a story of the sea and will be begun within a week.

In the four just completed, Alex Shon- nes shares honors with Miss Gorman and in the supporting cast are Tatiana Irarr, Gorden Standing, Joseph Margulis, Frances El- drige, Emma Tansey, Robert Tansey, George Henry and Alexander Lottus.

Camera Work on Dwan's Sixth Film for Mayflower Completed

CAMERA work on Allan Dwan's sixth independent production, "Swing High," for the Mayflower is now completed, according to a notice which was received by President Ben- jamin A. Leach, owner of the company which filmed the picture.

Joe Dwan noted Chicago specialist, and brother of the producer, Dr. Dwan, at the request of his brother, went to Los Angeles to supervise the construction of the hospital set and to cooperate in film- ing the scenes.

The new production will be the last of the Dwan subjects presented by Mayflower to be released by First National during the present calendar year. According to present plans it will follow "The Scooter," scheduled for publication November 15.

Frank Mayo Has Virile Role in Universal's "Red Lane"

A PICTURE of unusual outdoor atmos- phere and attractive, energetic cast, the new Mayo feature, "The Red Lane," from original stories by Howard Frank Mayo, is currently in production in Hollywood. Frank Mayo is the stepson of the border customs officer. In one of the scenes he stages a thrilling fist fight with the chief feminine role. The supporting cast also includes Paul Wulke, Carl Formes, and Joan Hersholt.

Molly Malone

Who will play with Jack Pickford in "Just Up the College, to be made by Goldwyn.

The Pathe Begins Work on "Roaring Oaks";
Strong Cast Surrounds Juanita Hansen

PRODUCTION on the second Pathe picture starring Juanita Hansen was begun June 18 at the George B. Selz studio in New York. It is a six-reel, six-reel feature of five similar films announced for the studio's 1920 release program. Juanita Hansen is the most promising feminine role in the picture.

Marguerite Courtot, who has played leads, is co-starred and been starred in production again for an important part. Miss Courtot will join the company upon her return from Spain after the completion of the work there on "Rogues and Romance," the feature in which George B. Selz will co-star with Juanita Hansen.

"The Phantom Foe," Miss Hansen's initial starring vehicle for Pathe, was completed a few days ago. The story, which was taken from work was started on "Roaring Oaks," the title of her second picture. Bertram Williams is the director of several original serial stories and continuities, who made his premiere a director with "The Fall of the Statesman," a story which was so successful that Paul Brunet, vice-president and general manager of Pathe, engaged him for his new role. The story is an original one by James Shiel, of "The Coconut," a new play. After joining the Selz scenario staff was the continuity for "Velvet Fingers," a serial which has been completed by George B. Selz.

Lulu Lennxy, the recent Pathe discovery who made her first appearance before the camera in a part in "Velvet Fingers," is to have a prominent role. She will be played by William Bailey, an actor of long experience on the stage and in pictures. Mr. Bailey is still under the terms of his contract with Universal when "The Phantom Foe" is released.

Pathe's announcement that "Roaring Oaks" is to become one of the most pretentious pictures it has attempted and that it will be produced in elaboration of serials. It is planned to give the story a spectacular staging and the subject matter is said to afford the opportunity for the accomplishment of big scenic effects.

Selznick Finishes Ince Film and Picture of the Outdoors

TWO Selznick productions, "Red Foam," a Ralph Ince special, and "Silent Fingers," a novel-like feminine role, and "Wilderness Fear," with Hedda Hopper and William B. Davidson, are heading a prominent group of pictures at the Selznick Fort Lee studios.

Concluding scenes of the Ralph Ince produc- tion close a production said to be replete with unusual types and scenes. Distinctive players for important roles are Huntley Gordon, Daniel Hayes, Peggy Worth, John Butler and Harry Tigh. The second production, "Wilderness Fear," was completed under the direction of Burton George. Some of the earlier scenes were taken in and around Bank, Canada, where the company worked for five weeks on outdoor scenes. One of the stirring incidents is a fight between a man and a mountain bear.

Other prominent members of the cast, in addition to Hedda Hopper and William B. Davidson, are Betty Hulburn, Maurice Costello and Patrick Hartigan. The story originally appeared in a magazine and was written by Michael J. Phillips.

Ted Browning is Author of New Priscilla Dean Feature

PRODUCTION on Priscilla Dean's "Outside the Law," under the direction of Ted Browning, has been started at Universal City. This will be Miss Dean's first screen vehicle. The opportunity of lying in the Orient, offered to Miss Brown, was readily accepted, and she decided to develop a story for her. It was put in continuity by Lucien H. Hubbard, chief of Universal scenario department.

The following cast has been engaged to support Miss Dean: Wheeler Oakman, who was her leading man in "The Virgin of Stamboul," Long Chaney, who will play the heavy role—a San Francisco gas-lighter; Ralph Lewis, who will cast the role of a reformed crook; E. A. Warren, who played the bazaar keeper in "The Virgin of Stamboul" and who will here be seen as a Chinese philosopher—and many others.

Although "Outside the Law" is a crook drama, its resemblance to the general run of underworld stories is said to end with the classification. The opening scenes, show a gang fight in Chinatown, ending in the framing of "Silent" Maddern, the father of Mah- madd, which was formerly known as "Silky Moll."

Rockhilll Fellows in Leading Male. Rockhill Fellows plays the leading male role in "Moderate Delicacy," which is in her forthcoming Selznick picture, "The Point of View." Other prominent screen players in support of Miss Hammerstein are Arthur Houseman, Helen Lindroth, Hugh Huntley, Cornish Beck, Warren Cook and others.
Sam E. Morris Recites Values of Six Republic Productions

THROUGHOUT the mass of booking reports on Republic productions that stand out conspicuously are found six screen dramas unique in story and presentation and offering unusual exploitation possibilities, according to Sam E. Morris, general manager of the Republic Distributing Corporation. They are "Children Not Wanted," "The Girl Who Dared," "The Gift Supreme," "Triby," "The Blue Pearl," "Twelve-Year-Old," and "The One Way Trail." Not only do these attractions offer the greatest amount of advance publicity for exhibitors," said Mr. Morris, "but they also serve to please and corral hot weather audiences. To gain the attention of audiences these days it is necessary that an exhibitor offer something original and tempting in the way of entertainment. These Republic productions are meat for exhibitors. "That they are commanding attention and proving their results at the box office can best be ascertained by one glance at our booking reports. Conway Tearle appears opposite many Selznick stars, and his appearance in these productions is said to have created a following that is legion. Mr. Tearle's first starring appearance is in "Marooned Hearts." This picture, which was recently completed in the Bahamas under the direction of George Archainbaud, will be issued as a National Picture Theatres production. The signing of Mr. Tearle as a National star marks a distinct departure in the former procedure of that organization. In the past productions were made with what is commonly known as all-star casts.

Hampton Filming Churchill's "Dwelling Place of Light"

BENJAMIN B. HAMPTON tackles a different field in the screen version of Winston Churchill's novel, "The Dwelling Place of Light," which will soon be released by the W. W. Hodkinson Corporation. Instead of being a Western photoplay, as was the case in the previous Hampton-Hodkinson releases, the new picture is located in a New England town, and acts as a picture of the plight of a modern working girl in a factory town whose problem is how to advance in her business career, in association and in competition with men, without tarnishing her character and reputation. Mr. Hampton has been most successful in keeping the understanding, delicacy and humanness of the novel in his screen version. Claire Adams is cast for the principal role. King Baggot plays the role of the romantic idealist, Robert McKim was selected to portray the role of Claude Ditmar. George Berrell, character actor, is seen as the gentle-dreamy gate-keeper, the father of the heroine. Others in the strong cast are: Agnes Herring, C. H. Murphy, John Rolfe, Lydia Knott, Nihel De Bruhull, Lassie Young, Beulah Booker and Ogden Crane. Jack Conway directed the picturization of the novel under the general supervision of Mr. Hampton.

Reviews Printed In The Moving Picture World Are Written by Experienced Craftsmen.

Big Local Advertising on "For the Soul of Rafael"

Equity Pictures are receiving many clippings of advertising matter on "For the Soul of Rafael" that come from all parts of the country, and it is said that never in the history of Equity Pictures has such encouraging support been evidenced in the exploitation of its releases. Theatres are running full-page and half-page ads in the local papers, with full-length cuts and elaborate borders. Of particular interest to Equity is the fact that many smaller houses are doubling their space and holding the picture over for several days more than the original booking.

The Strand and Orpheum of Cleveland, the Blue Mouse of Baltimore, Graver's Broadway at Charlotte, the Majestic in Portland, Ore., the Metropolitan, Cleveland, the California of San Francisco, Asher's Merrill Theatre in Milwaukee, the Goodwin of Newark, the New Orleans Strand, the Walnut in Cincinnati are representative houses, which Equity advises have cleaned up with this picture.

Tucker Finishing Mayflower Special, "Ladies Must Live"

ADVICES from the Brunswick Studios, where George Loane Tucker is cutting and titling "Ladies Must Live" state that it will take six weeks or more to complete the task. The production is announced as having powerful dramatic material which makes assembling, cutting and titling a difficult task and one requiring an unusual application of time and thought. Realizing the promise held forth by his new production and intent on presenting good work in pictures to the public, Mr. Tucker is bending all effort toward developing the story to its fullest power.

The principal feminine role is played by Betty Compson, who is now at the head of her own company, while other players of equal prominence comprise the remainder of the cast. The Tucker production is being presented by the Mayflower Photoplay Corporation.

Conway Tearle Will Star in Six National Films Yearly

The announcement last week that Conway Tearle has signed a long term contract with National Picture Theatres, Inc., productions, of which Lewis J. Selznick is president, is elaborated this week by the statement that Mr. Tearle will star in six National productions a year. With the elevation of Mr. Tearle to stardom it is said that bigger and better productions will further enhance his reputation among lovers of the screen. This well-motivated promotion is said to be the culmination of a unanimous approval made by franchise holders and directors in National that Mr. Tearle appear as star for that organization. It will be recalled that Conway Tearle has appeared opposite many Selznick stars, and his appearance in these productions is said to have created a following that is legion. Mr. Tearle's first starring appearance is in "Marooned Hearts." This picture, which was recently completed in the Bahamas under the direction of George Archainbaud, will be issued as a National Picture Theatres production. The signing of Mr. Tearle as a National star marks a distinct departure in the former procedure of that organization. In the past productions were made with what is commonly known as all-star casts.

Reviews Printed In The Moving Picture World Are Written by Experienced Craftsmen.

Harold Lloyd Seen Here in His Latest Pathe Comedy, "High and Dizzy."
Realart Star Franchise Designed to Meet Demands of Independent Showmen, Says Woody; Aim Is for Big Pictures

The Realart star franchise is described by J. S. Woody, general manager of the company, as being among the most constructive measures devised to bring order out of the chaotic conditions that have existed for some time between producers and exhibitors.

Discussing its provisions, Mr. Woody declared that the franchise represented the first occasion in his knowledge when an important producer had stepped forward voluntarily to meet the exhibitor more than half way.

"The fact of the matter is," he said, "that the franchise is written on the exhibitor's own terms."

Mr. Woody was present in Cleveland early in June, when the exhibitor's convention was held there. He said he had made an accurate survey of exhibitor opinion on what was needed for the coming year as was possible under the circumstances. Realart, he declared, had gauged the situation correctly and times its announcement to the minute.

"Are Awaiting with Open Arms."

"From all I could gather at Cleveland," Mr. Woody continued, "exhibitors are awaiting with open arms for the Realart star franchise, which is in a general way to a number of the men I met there, and they agreed with me that it was the fairest, most equitable and constructive measure a producing firm had made in many a moon."

"Looking at the franchise in a large way it is most acceptable to exhibitors because it is written only for a year. Many exhibitors would like this sort of protection for a longer period, but the majority at present don't want to tie up for more than a year."

"From another viewpoint the franchise is the exhibitor's own because it leaves him strictly alone in working out his own problems. That's essentially what they met at Cleveland to establish."

"What the exhibitors want more than anything else is good, strong pictures. Given those, they'll fight their own battles and take care of their own finances."

"And that's what Realart aims to do—give exhibitors the best brand of pictures that are obtainable. As to the quality of our products, what we put out last year is as fair a criterion as any. We do not wish to talk to exhibitors entirely in the future tense. Realart is willing to stand or fall by what it has done as well as what it intends to do."

"Our franchise takes into account an evident fact, that there are a number of other good pictures on the market. For the exhibitor who shows his productions for week runs, the Realart franchise leaves him sixteen weeks in the year in which to play the best that is offered."

"In other words, we are not to glut the market and give an exhibitor more than he can handle and still maintain the reputation of his house. We give him just enough to guarantee his freedom from worries and a chance to cash in on many excellent and big features that are available in the open market."

Films Will Stand Up With Others.

"When we put our proposition in these fair terms it should be apparent to every thinking exhibitor that we have the utmost confidence in our product. In other words, we feel that our pictures will stand up with any others on the market, special features or otherwise."

"In other words, Realart emphasizes the picture's franchise, last and always. The star is simply an integral part of it—a big part, to be sure—but she must share the honors in the picture's success with her director, the scenario, her cast, the vehicle chosen for her and the art and technical organization behind the picture."

"That is the Realart way of making a picture. Consequently it eliminates all elements of a gamble in a picture. There are too many possible elements of guaranteed success in Realart pictures to permit of failure."

"Definite Value to Franchise."

"Realart isn't asking an exhibitor to sit in on a gambler's game. There is a definite value to the Realart star franchise that will make any exhibitor's house pay. It is as varied a program as it is excellent. It appeals to the highest grade of motion picture clientele."

"I'll miss my guess by the width of this country if the Realart star franchise does not double and triple in value within a year's time."

"Realart has picked of the best of all the new young talent that was available in the country. It is giving them every chance and opportunity to make good. Stories, directors, physical equipment of the best—every element that goes to make big pictures has been obtained to aid these young artists."

Confidence of Showmen Makes Possible Star Franchise and Increased Production—Kohn

By Morris Kohn, President of Realart.

We have made some important and extensive plans for the coming year. They call for a 100 per cent increase in our production and distributing activities.

But it's not so much of expansion and growth that I want to tell exhibitors as of the things that have made our development possible. They are the things upon which Realart was founded: A square deal for every exhibitor, big or little, productions of an even quality of excellence and co-operation between the two big units of the industry that spells success.

Discussing the practical aspects of the new Realart star franchise, let me say we know that it can accomplish what is promised. We have named thirty-six productions as our season's product and that number will be covered by the new franchise.

Realart progress has never been halted for a minute of the past year. Each picture has been better than the one which preceded it.

Realart was started to carry out a definite idea. It has made good and has been greeted with open arms by exhibitors. The fact that the Realart idea has become a thing of substance has enabled us to offer the Realart star franchise. Without the backing which exhibitors have been quick to give and the confidence they have bestowed on us this new idea could not have been presented.
Taylor to Make Four Super-Special Pictures for Realart: "Soul of Youth" Is the First

William Desmond Taylor will make four super-special productions for Realart during the coming year. These will supplement the thirty-six productions issued under the Realart star franchise and will round out the season's output for the company.

The first of these, "The Soul of Youth," from an original story by Julia Crawford Ivers, has been completed and will be available to exhibitors about September 1. Judge Ben Lindsay, of Denver's Juvenile Court, appears personally in the picture in a role similar to the one he has enacted so successfully in actual life.

"The Furnace," from a recent novel of contemporary English life, which has created a sensation in its published form, will be the second of the special productions. It is now in the course of production in Hollywood.

Thomas Play to Be Third Special.

"The Witching Hour," by Augustus Thomas, will be the subject of the third Taylor production. The fourth has not yet been selected, but Mr. Taylor is said to have a number of well-known works under consideration.

The four super-specials will be made by Realart and distributed independently of the Realart star franchise.

Mr. Taylor is a director of many years' experience. During the last year he directed three Mary Miles Minter Realart pictures.

In addition to offering a cast of principals of star calibre, the most popular juvenile of the screen appears in the production. Lewis Sargent, who has a leading role, is considered one of the best known and most popular boy actors in pictures since his performance in the title role in "Huckleberry Finn."

Popular Juveniles in Cast.

Ernest Butterworth is another boy who has been seen in numerous film productions for leading companies. Lila Lee, although rapidly approaching real womanhood, is young enough yet to be classed as a juvenile. She has a prominent part in the feature.

William Collier Jr., another member of the cast, is the son of the noted Broadway actor.

Julia Crawford Ivers has based her story of "The Soul of Youth" on a woman's crime against Nature, the sale of her unborn child. The story is not morbid, however, but is filled with sparkling comedy to balance the equally effective dramatic scenes.

Taxes Art Department.

"The Furnace," second of the Taylor productions, has caused unprecedented building activity at the Realart studios in Hollywood. The research and art departments have been taxed to supply the numerous large settings, replicas of famous structures abroad, which were required for the picture.

Agnes Ayres appears in the leading feminine role of this production. In many respects this is declared to be one of the most beautifully staged and costumed pictures that has been made in a long time.

A company whose names speak to the care and lavish expenditure of money made on the production has been brought together by Director Taylor. Among them are Jerome Farber, the well-known leading man; Milton Sills, Theodore Roberts, the famous character actor in many other Realart productions; Helen Dunbar, Betty Francisco, Fred Turner, Maym Kelso, Lucien Littlefield, Robert Bolder and others.

Justine Johnstone Is Realart's Sixth Star; Picked by Jury composed of Professionals

Justine Johnstone is to become a Realart star—its sixth. She is the unanimous choice of the jury of twelve internationally known artistic, literary and professional people to whom Realart entrusted the task of picking its new star. Her first picture will be "Moonlight and Honeysuckle," by George Scarborough, last year's Broadway hit. Jack Dillon has been engaged to direct Miss Johnstone, and work on the production is under way.

Possessed Screen Qualifications.

In agreeing on Miss Johnstone the jury found that she possessed in abundant measure all the qualities of beauty, intelligence, personality and ability which were regarded as the essentials of motion picture stardom. Each jurymen wrote a verdict explaining why he or she found Justine Johnstone to be the ideal motion picture star.

Is of Swedish Extraction.

Miss Johnstone is of Swedish extraction, and is twenty years old. She was born in Englewood, N. J., and after leaving public school attended the Manor School at Larchmont, N. Y., and later took the full course at the Emma Willard finishing school at Troy, N. Y. She evinced a predilection for the dramatic at a very early age and while at the Emma Willard School was president of the Dramatic Society.

She was a member of the "Follies" of 1915 and again in 1916. In the 1916 edition she appeared as a principal. While a member of the 1915 "Follies" the war was in its stages and patriotism ran high; Miss Johnstone had the part of "Columbia," and appeared draped in an American flag, her beauty having won the honor for her.

"Legitimate Plans" Abandoned.

During intervals in her "Follies" engagements, she supported the Castles at the New Amsterdam with Ed Wynn in "Over the Top."

Last summer Miss Johnstone was a member of the Poli Stock Company at Waterbury, Conn. She had planned a career on the "legitimate" stage in serious dramatic roles, for which this work in stock was considered excellent preparation, but these plans have been abandoned since placing herself under contract to Realart.

Miss Johnstone is a striking beauty and photographs exceptionally well. Her stage experience coupled with her eager desire to act for the screen should in a short time, make her one of the favorites among the younger stars.
Three Pictures a Month Are Scheduled Under Realart Star Franchise; Plan Four Special Productions Extra

UNDER the terms of the Realart star franchise the exhibitor obtains theatre rights to thirty-six productions. In these productions are to be starred six actresses who made Realart pictures last season—Alice Brady, Mary Miles Minter, and Constance Binney—and three new ones—Wanda Hawley, Bebe Daniels and Justice Johnston.

An elaborately engraved contract, suitable for framing, has been prepared for the franchise holders. This contract is printed on bond paper. It has a scroll work decoration similar to a bond with sketches at the top of the six stars and the Realart trademark at the bottom.

The new proposition will call for almost doubled production activities. For this Realart has been quietly fortifying itself during the last four months by acquiring additional studio facilities, three new stars, a large quantity of the best book and stage material on the market and directors and scenario writers of established ability and reputation.

Fall Releases Completed.

Production activities have been started several months in advance of the release schedule to guard against any mishaps in carrying out the program. Several of the pictures announced for release this Fall have already been contemplated. On the average three pictures will be released each month under the franchise.

In addition to the thirty-six pictures included in the Realart franchise, the company will make and distribute four William Desmond Taylor super-special productions during the year. The first of these, "The Soul of Youth," of which Lewis Sargent is the star and in which Judge Ben Lindsay of Denver makes his debut as a screen actor, has been completed, and the second is in the course of production.

Specials Not Included in Franchise.

The four special Taylor productions are not included in the franchise and will be sold on a separate booking basis. Each one has been designed on an extremely lavish scale.

Four pictures will be available in September. They are "Sweet Lavender," starring Mary Miles Minter; "You Never Can Tell," Bebe Daniels' initial picture as a Realartist; "Food for Scandal," Wanda Hawley's second starring vehicle, and "The Soul of Youth," the first William Desmond Taylor Production.

For October the following productions have been scheduled: "Tommy and Grizel," in which Constance Binney is starred; "Blackbirds," the first Alice Brady picture of the new season; and "Moonlight and Honeysuckle," Justice Johnston's first picture as a Realart star.

**Four on November Schedule.**

The November schedule calls for four pictures, as follows: "Her Beloved Villain," starring Wanda Hawley, "Oh, Lady, Lady," Bebe Daniels second starring vehicle, a Mary Miles Minter picture not named yet, and "The Furnace," second of the William Desmond Taylor productions.

As an indication of the advance production planned on these, it has been reported from the Coast that Mary Miles Minter has already started work on a November release and the Taylor Special is now more than half completed.

Although Realart officials stated that later developments might necessitate a rearrangement of this schedule, it was offered as correct so far as such matters can be arranged in advance. The purpose in announcing it, according to the company, is to give exhibitors a line on the quality of next year's product.

Franchise Meets Exhibitors' Wants.

In all its major and minor details the franchise has been worked out by Realart officials to conform to the best and most widely tested exhibitor experience which the company has been able to study. Several months ago the company's field force engaged in an energetic campaign to select and obtain exhibitor opinions and needs for the coming year.

During the convention of field men in May this information was carefully examined. In addition the various exhibitor movements of the year have been analyzed for specific complaints or recommendations to bring about better relations between producers and exhibitors.

The Realart star franchise also has been made to meet exhibitor preference in that it includes only female stars. A canvass by Realart officials as to whether male or female stars were desired resulted in a most emphatic call for the latter.

**Leaves Sixteen Weeks Open.**

From another angle—that of advertising and exploitation—the franchise has been made to order for an exhibitor's needs. Under it the exhibitor is assured of the services of certain stars for a whole. Advertising and exploitation on each one is cumulative because of the star's repeated visits; and while heavy campaigns may be required at times, the total expense for the period is less than it would be under single feature contracts.

Under the Realart franchise the exhibitor who books pictures for a week has his opportunity to run outside attractions sixteen weeks in the year.

Alice Brady Will Seek to Give Variety in Productions

By Alice Brady

IN my working during the new season I mean to establish one thing, if nothing else, very definitely—and that is variety! A pretty little word that may mean nothing at all or everything.

It so happens that on the stage, just as in other professions, one finds he or she is able to do one thing a little better than another. That is to be expected, but it is the intelligent working out of this idea that counts. Doing the thing we do best in the same old way day after day, we call commonplace. Doing it in different ways, constantly exercising our creative powers, makes for variety. When employed in a high degree we call it genius.

The public would always keep you at one thing if they liked it, doing it in the old, hackneyed, stereotyped way. Then when they had tired of it they would discard you. It is up to the artist to forecast this. It is possible to give the public what they expect and still inject enough of one's creative personality into it so as to pique their interest.

Mary Miles Minter in "A Cumbrousome Romance" doesn't seem to worry about how soon the butter is churned as long as she gets a new dress for the party. Wanda Hawley seems to be wondering, but we don't know what about in "Food for Scandal." Look at that bad boy stealing little golden lock's curl in "The Soul of Youth." All Realart releases,

1—The Maid of Fashion. 2—A Lass of Deep Thought. 3—A Little Girl of Love.
Coming Productions of Realart Are Based on Successful Plays and Popular Novels

In the list of famous novel and stage successes acquired by Realart as screen material for the coming season is "The New York Idea," by Langdon Mitchell, described by a number of critics as the long awaited "Great American Play." A survey of the list reveals the following notable names in American and European literature: Sir Arthur Wing Pinero, Sir James M. Barrie, Avery Hopwood, P. G. Wodehouse, Guy Bolton, George Scarbourough, Harry James Smith, Owen Davis, Dana Burnet, Grace Lovell Bryan, Paul Kester, Alice Duer Miller, Sophia Kerr, "Pan" and Augustus Thomas.

The purchase of this material for 1920-21 by Realart strongly entrenched in its first announced policy of using only the finest available book and screen material for its productions. Negotiations for a large number of equally successful works are pending and will be acquired well in advance of production needs.

Constance Binney Has Big Plans for the Coming Year

By Constance Binney

Nothing has made me happier since becoming a Realart star than the many kind words I have received from exhibitors. I thank them not only for the appreciation they have shown and the encouragement this has given me, but for all they have done to establish me as a star during the last year.

I have some rather ambitious plans for the coming season. Everything has been talked over and settled. I am now working on "39 East," the stage play in which I have been playing a whole season. After that I will do "Tommy and Grizel," by Sir James Barrie. Following that there are some equally wonderful things selected for me.

The exhibitors are a star's best friends, and one would be foolish indeed not to realize it and strive to please. I always try to have the exhibitor's point of view in mind when I am making a picture. It is the exhibitor who buys the picture; it is through the exhibitor that the star builds up a following; our whole success depends finally upon the exhibitor—the power behind the throne.

I am always glad to hear from exhibitors and gladly welcome any suggestions.


Perhaps it wasn't the pretty lass they were battling for after all—Maybe it was "Duke," the dog. Three typical scenes from "The Soul of Youth," with Lewis Sargent. A Realart picture made by William D. Taylor.
Frank E. Garbutt Outlines Growth and Extent of Realart's Hollywood Studio

With production at capacity and improvements under way or completed, Frank E. Garbutt, manager of the West Coast Realart studios, faces the new season with an optimistic spirit.

"It took a considerable portion of last year," said Mr. Garbutt, "to get under way. That preliminary work is now completed and we have people and equipment fully capable of turning out photoplays of a high artistic standard.

"Only recently we have completed a new glass stage which gives us an enclosed space equal to any in the business. In addition, we have the outside open stage and 'set lot' for exteriors and emergencies."

"Perhaps the improvement which has created the most talk around the studio is the new 'Star's Bungalow.' Realart purchased this seven room house for its private owners and transformed it into two star suites, consisting of sitting room, dressing room, wardrobe, bath and kitchenette. We are proud of this innovation. The rooms were all redecorated and furnished. Few studios, it is said, have provided their stars with such eminently desirable quarters.

Building Big Machine Shop.

"We have just finished a big garage and started the erection of a line machine shop, with a full equipment of precision instruments so that we may be able to do our own camera repair work. In the past we have been severely handicapped through the necessity of sending East for necessary parts. Factory men will be in charge and the shop will place us free of 'accident fear.'"

"We have a fleet of 'power wagons' of special design, which on night locations will be able to ford a street or section of country with illumination from forty Klieg lights. The generators have a capacity of about 200 K. W. The outfit has been built so that it can be operated at any angle, or while running. This is claimed to have never been possible before.

"The machine shop will have specially designed lathes and milling machines, capable of accuracy to 1-10,000 of an inch.

Found Few Changes Necessary.

"We have found it necessary to make but few changes in our laboratory," continued Mr. Garbutt, "it has an excellent record for output. Frank V. Biggy is the superintendent.

"He is installing one machine, however, which will equalize the current passing through the printing machines and do away with the light fluctuations due to the unevenness of current."

"As far as the production efficiency of the plant is concerned, I think that was demonstrated during the making of 'Miss Hobbs.' I understand we created a new record for speed in turning out the great number of prints ordered one week in advance of a very restricted time limit."

Several Deserve Big Praise.

"In the actual making of the pictures there are several people who deserve the highest praise, Will M. Ritchey, of course, is invariable in his work as supervising director and scenario editor. To him must go much of the credit for Realart's high standard. Una Nixon Hopkins in 'Miss Hobbs,' Jenny Be Good' and 'Nurse Marjorie' showed that fine creative sense which has made her one of filmmom's leading art directors. Walter Hansen, production manager, has a crew of stage carpenters that have made an enviable record for their speed and workmanship in the construction of important sets.

"We have made additions and improvements to our storage space. Constantly new furniture and other properties are being added to our permanent supply, while agreements with leading stores place at our disposal any of a thousand articles we may want."

Will Make 12 to 16 Pictures.

"Our wardrobe has overflowed until it has been necessary to build a new department on a mezzanine floor of the big glass stage. This is under the charge of Jessie Hallett, casting director, who has evolved a new classification idea in handling 'extras' that is being widely used by other studios.

"We will make between twelve and sixteen pictures during the coming year that will be up to the high grade exhibitors have expected after seeing our previous offerings."

Says She Will Make Pictures of Redblooded American Women

By Justine Johnstone

This is a radical world, so I am sure exhibitors won't be bewildered when out of a clear sky a new star stretches out a greeting to them.

If I were a conservative I should tell how happy I am to join the ranks of the tried and proved screen artists. But being a newcomer, and in a position to observe the exhibitor's angle of pictures, I feel how lamentably the average star neglects to insist upon material that is universally popular and instead uses vehicles that enhance her own values.

I am unwilling to say this is done to torture exhibitors, but I know that for one shall attend to the business of making pictures that Mr. Exhibitor will not be ashamed of showing to his audiences. By that I mean pictures containing a definite story and message, as contrasted with those which, when analyzed, are simply a succession of star photographs and poses.

Pictures of Romance and Adventure.

Being a real movie fan myself, I cannot but appreciate the pluck and business acumen of the exhibitor. He realizes that we fans are not connoisseurs. If we were there soon would be no more pictures, because connoisseurs always end by having no taste, in the real sense of the word. That is, they can only appreciate the extraordinary and exceptional; the human and ordinary—which, after all, is the most healthy has no savor for them.

Therefore I propose to make photoplays of red-blooded American womanhood which we all understand—full of adventure and romance.
William D. Taylor Calls His Realart Contract "A Chance to 'Go the Limit'"

At last I have obtained my ambition! My new contract with Realart gives me the opportunity of years to produce pictures with no thought but perfection," says William D. Taylor, director of super-specials for Realart. "Plenty of time and money, and splendid stories—at last I can 'go the limit'! and bring out the fine, enduring things impossible in the days when a release schedule bade me make eight or ten productions each year.

"I have always held that a poor story is a waste of time. On the other hand, the possibilities of good narrative carry endless fascination to a man who imagines. A story that will help people, lift them out of the humdrum of life and bring happiness and new thoughts—such a tale is worth all that is paid for it and deserves every attention that time and money can lavish in its preparation for the screen.

"Soul of Youth" Finished.

"And Realart has given me such stories. I am making for the organization 'The Soul of Youth,' from a gripping story of boy life, by Julia Crawford Ivers; 'The Furnace,' by 'Pan' and 'The Witching Hour,' the Augustus Thomas stage success. 'I have just finished 'The Soul of Youth.' It is the first play under the new contract and I feel that it shows the approach to technical perfection which is possible only when the director is neither hurried nor forced to eliminate desirable effects because his company does not care to stand the expense.

"My first three pictures will present the struggles and conquest of the soul under different conditions of modern life. 'The Soul of Youth' takes the boy of the streets and illustrates the thesis that kindness, sympathy and education will cause the latent seed of character to blossom and flower in the full beauty of a high characterted American citizen.

Judge Lindsay in Cast.

"Lewis Sargent played 'The Boy,' Exhibitionists will remember him in 'Huckleberry Finn.' He is a consummate actor and I believe his work in the part will do much to create sympathy for the boys who have not had a chance.'

"For the part of the Juvenile Court Judge we secured Judge Ben Lindsay. Lila Lee, Willie Collier, Jr., Sylvia Ashton and Grace Morse also did splendid work.

"At the present moment I am working on 'The Furnace.' It is the greatest story I have ever been given. It is a story of soul growth, the time of a woman who has everything she wants, save the love of her husband.

"The scenes are laid in London, Monte Carlo and aboard ship. The story calls for beautiful settings and gorgeous costumes.

To Cost over $700,000.

"It will be an exceptionally expensive picture. Our original estimates were for half a million, but now it appears that the cost will run well over $700,000. Two remarkable sets alone cost what the average man would consider a fortune. One reproduced the interior of a beautiful English cathedral; the other showed the splendors of a gay Monte Carlo hotel.

"Jerome Patrick and Agnes Ayres portray the leading roles. They are supported by Milton Sills, Betty Francisco, Helen Dunbar, Theodore Roberts and Lucien Littlefield.

"Under Realart's policy I fully believe that 'The Furnace' will grow as the finest thing I have done. 'The Witching Story,' by Augustus Thomas, is yet in the future. The story is so marvelous I am confident that it will score a success equal to that I expect for 'The Soul of Youth' and 'The Furnace.'

"Realart Pictures Corporation demonstrated its faith in me when it met my request for the conditions necessary for photoplay perfection. In return I wish to express my gratitude to Realart in a manner that will make William D. Taylor Productions even more desirable entertainments than they have ever been in the past."

Discussing Her Work, Realart Star Says "Never So Happy"

By Wanda Hawley

I've been so happy of late that it has seemed I could hardly contain myself.

Quite suddenly, you see, I plunged into stardom. And my first Realart picture, "Miss Hobbs," has been a big success! Isn't that enough to make me happy?

Good, Wholesome Pictures Is What the Public Wants

By Mary Miles Minter

Of course, I should never do any other than absolutely wholesome pictures. Anyway, nobody cares for the other kind. Pictures, it seems to me, must reflect the best in life. The worst, if it appears, is merely for the sake of contrast.

My Realart productions have come closer to being what I regard as ideal photoplays than anything I have ever done in the past. And I feel that each one is going to be better than the last. Of course, I am learning all the time. One never stands still but must either advance or retrograde—and I have no intention of doing the latter.

"Sweet Lavender," which I have recently completed, is one of the sweetest pictures I have ever played in. And Paul Powell, the director, has caught the spirit of the story, as have all the cast, and the result, I feel sure, will be all that could be desired.

The exhibitors have been uniformly kind to me. I am grateful because I realize how much such friendship means."
Of course, I worked very hard—we all did—to make it a success. But many times hard work fails to register success in the final returns. As it was, we seemed to strike a popular vein of humor; the exhibitors, one and all, were so kind that I feel now every one of them is a personal and dear friend, whom I hope some day to shake hands with and personally thank for their efforts in my behalf.

Realart stardom means a lot—a great deal more than any one can guess off-hand. So I am happy because I am a Realart star. The public has always been kind to me. But it seems never so kind as now.

My next picture is to be "Food lor Scandal." It is from Paul Kester's story, "Beverly's Balance," and Edith Kennedy did the scenario. I think it is a delightful play. James Cruze was my director and he has been very, very good and has got a great deal from the picture. Harrison Ford was my leading man and he was—well, I leave that to the thousands of people who have learned to like him so well in pictures in the past.

"One Desire Is to Please the Public," Says Bebe Daniels

By Bebe Daniels

I FEEL like a schoolboy who lisped: "You'd scarce expect one of my age To speak in public on the stage," when I endeavor to say what my ideas are on entering stardom via Realart. But this much I know and have no hesitation in saying: My aim, first, last and always, shall be to please the public. Players, however clever they may think themselves, will not get far unless that cleverness can be so directed as to appeal to the public who buy their seats in a theatre and are there to be entertained, amused and instructed.

I know, also, that a great deal depends on the story, the direction, the cast, the setting, and so on.

Granted—and in this instance I am aware that it is true—that these things have all been provided in the best possible manner by Realart—there remains that factor, the exhibitor.

I sometimes think the star doesn't take the exhibitor into account as he or she should at all times. He is the man who sells the goods—he is the retailer and the public is the consumer. And we are the goods!

I have always found that the exhibitors are the first to appreciate good work, good pictures. So a picture to be good should please the exhibitors, who know best what his audiences want. I count the exhibitors as my friends—to whom I owe very, very much already, and to whom I shall owe still more henceforth.

Realart's Western Supervising Director

Points to Noted Plays in Preparation

I BELIEVE we have done well this past year; but we have only started. With the plays in view and others in course of negotiation, I feel that the coming season will show a product exceeding in quality anything that has been done. We have the stars, we have the stories, we have the organization. I am highly confident that 1920-1921 will be a year of splendid profits to those exhibitors who have signed a Realart contract," says Will M. Ritchey, supervising director of Realart's West Coast studios.

Mr. Ritchey makes this emphatic prediction for the coming year. It indicates to what extent Realart's policy has pleased him. A man of seven years' experience, he knows all angles of the motion picture business and can speak with authority.

Hope for Enlarged Plant.

"The exhibitor already knows," said Mr. Ritchey, "the worth of Jenny, Be Good; Judy of Rogues Harbor; Nurse Marjorie and Miss Hobbs. The first three were Mary Miles Minter productions, directed by William D. Taylor, with the supervision of Julia Crawford Ivers; and the last was the first Wanda Hawley production. They gave a hint of what Realart can do and presage excellent things for the future.

"We expect to concentrate production at this studio of Wanda Hawley and Bebe Daniels until an enlarged plant makes it possible to include William D. Taylor special productions and Mary Miles Minter features. For the present they are producing in another plant under the supervision of Realart's organization in California. Their plans are indicated elsewhere.

Wanda Hawley's Second.

"For Bebe Daniels and Wanda Hawley, however, we have a schedule that is rapidly rounding into shape. Miss Hawley has just completed her second starring picture, 'Food for Scandal,' adapted from the popular farce, 'Beverly's Balance,' by Paul Kester. Edith Kennedy prepared an excellent scenario. It is a sparkling comedy, well cast by Miss Jessie Hallett. Harrison Ford again appears as leading man.

"Miss Daniels has recently started in 'You Never Can Tell.' The trade papers have been so full of this production that further explanation is hardly necessary.

"In preparation for Miss Hawley we have a very successful French farce by two noted authors. For certain reasons the name cannot be given.

Musical Comedy Success.

"Then will come 'Her First Elopement,' from a story by Alice Duer Miller. This is a clever tale of mistaken identity.

"Edith Kennedy is now working on the script of 'Oh Lady, Lady,' the side-splitting musical comedy by Guy Bolton and P. G. Wodehouse. It will be a Bebe Daniels feature. 'In the Bishop's Carriage' has also been secured for Miss Daniels. It is being adapted by Douglas Bronston.
**“American-Plan” Cinema Will Be Erected in Sydney by Carroll-Musgrove, Limited.**

On June 20 Harry Musgrove arrived in New York from his second visit to America. He left Sydney May 20 for the purpose of arranging with the architect, who has built the leading New York City picture theaters, to draw plans for a 3,000 capacity cinema in Sydney.

Mr. Musgrove was managing director of Australasian Plums, Ltd., when he last visited “the States.” He returned to Australia, and on January 1, this year, resigned his position with the film distributing corporation to promote the theatre which is now assured of construction.

The pastime of “promoting theatres” in Australia has, of late, been fraught with incidents which have caused considerable consternation in such enterprises; but through his personal standing, as a member of one of Australia’s oldest theatrical families, stock for the new Prince Edward Theatre was successfully placed and the site purchased within a month of Mr. Musgrove’s start on it. The site, a plot of land from Castlereagh street to Elizabeth street has been purchased as a site that Mr. Musgrove declares is the best location for a theatre.

**Big Theatrical Men His Partners.**  
E. J. Carroll and Dan Carroll are associated with Mr. Musgrove in an enterprise that will mean the building of big picture houses in the principal Australian cities, including Brisbane, Perth, Adelaide, and Melbourne. The Carroll brothers are managing the South African tour of Harry Lauder, and Mr. Musgrove will sail for London July 23 to meet Dan Carroll when he lands there with the famous Scot.

Since James D. Williams went to Australia and “put pictures on the map” in that country, there has been no real advancement in the style and class of theatres Mr. Williams then opened. Houses seating 1,500 are the rule in the best, and are by no means modern in type or equipment.

The Carroll-Musgrove Theatres, Ltd., expect to bring the exhibition side of moving pictures into the same stages of advancement that obtains in America. The Prince Edward Theatre will be built American style, with a massive organ and orchestra as large as conditions will warrant.

Special consideration will be given to the details of ventilation. Because of climatic conditions in Australia there is plenty of fresh air—not only fresh, but ice-cooled—which will be essential to the modern ideas he has for his house.

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**Promotions in W.W. Hodkinson Branches Follow Large Increases in Sales Force.**

Promotions and enlargement of the sales force and increased bookings are being handled in W. W. Hodkinson Corporation on a large scale. The policy is to make the Hodkinson product prominent in every theatre in the country, with a view to expanding Hodkinson’s territory in all its departments.

Promotions are announced by Hodkinson is the selection of H. H. Owen to take charge of the Kansas City branch. He is succeeded at St. Louis by James Guest, whose wide acquaintance among exhibitors in that territory is counted on for the rapid development of business in the St. Louis district.

Jack Krum, formerly a salesman in the Utah territory, has been assigned to Denver, his home town, as Hodkinson representative. He will be a big factor in stimulating sales of the Benjamin H. Hampton photodramas.

**W. T. Wall in Los Angeles.**

C. A. Thompson has been appointed manager of the Los Angeles exchange for Hodkinson. He gained his early selling experience with some of the best sales organizations in the country and has earned his present position through a thorough training in the Cleveland territory.

In Los Angeles, the Hodkinson representative is now W. T. Wall, who has been covering the West Coast territory from Los Angeles to San Francisco. Mr. Wall has the reputation of being a cracker-jack salesman. Mr. Leland Henson, who has appointed Jack Schaefer as branch manager. Mr. Schaefer worked the Dallas territory until three years ago, when he was transferred to the American Expeditionary Force to Siberia. Immediately upon his return to New York he was signed by the Hodkinson organization.

**High Seventy Salesmen.**

At Spokane, Wash., C. S. Merwin takes charges of a rapidly growing branch of the Hodkinson distributing system. As previously announced to the trade, H. H. Beardsey is the special representative for the Philadelphia territory. U. F. Seymour at Chicago, and Joe Bloom at Pittsburgh.


In the field organization are the following: Albany, H. E. Thompson, E. C. Hochstein; Cleveland, H. F. Hoagland; Buffalo, C. J. Predari, W. H. Burnham; Boston: W. H. Dunbar, J. J. Johnson; Charleston, Thomas Little; Chicago, W. E. Smou; Bloom, J. R. Parnass; Rockford, E. Myers, Edyth Ekblad; Cincinnati, H. H. Hurn, W. Lasance; Cleveland, H. J. Ochs, A. J. Rob, E. F. Ochs; Dallas, J. L. Darnell, and A. J. Wilson; Detroit, S. J. Graham, Edward Lewin, Hal Smith; Indianapolis, J. S. Gangney; Kansas City, J. L. Doty; Little Rock, S. A. Arnold, Harry Bally; Milwaukee, J. J. Terry, Ed Felix.


**Madge Tyrone Joins Mayer.**

Louis B. Mayer has added to his scenario staff Madge Tyrone, well-known newspaper woman and author.

Tyrone, who has been a noted newspaper woman for about a year now at the invitation of Director Edwin Carewe and became associated with him in the writing of scenario and titles.

Miss Tyrone will write for both of the Mayer stars—Anita Stewart and Mildred Harris Chaplin.
International Film Service Inc. presents
"JIGGS AND THE SOCIAL LION"
Adapted from GEO McMANUS famous series with
JOHNNY RAY
produced by
CHRISTIE FILM CO.

Jiggs takes a whirl at the society game.
The millions who faithfully follow the inimitable comics in the hundreds of newspapers all over the land don't have to be told what that means in laughter, giggles and snickers!
He was a matinee idol, beloved by the girls because he was So handsome and looked So heroic.
Even a matinee idol will fall for a girl and he did, — hard!
To square himself with the one girl's chaperone, he told her he had known the damsel in Montana; he furthermore intimated that he had ridden bucking bronchos, killed Indians and everything.
And then, — O unkind Fate!
He had to make good on his boasts!
A riotous comedy feature, filled with thrills and the most astonishing surprises; one of the very greatest pictures of the year.
JESSE D. HAMPTON presents
WILLIAM DESMOND in
A BROADWAY COWBOY

By Byron Morgan
Directed by Joseph J. Franz

Pathé Distributors
J. STUART BLACKTON FEATURE PICTURES INC., present

PASSERS BY

with HERBERT RAWLINSON

from the famous stage success
by C. HADDON CHAMBERS
Directed by J. STUART BLACKTON
Scenario by STANLEY OLMS TED

Pathé Distributors
His sister drove away the woman he really loved, the mother of his child.

Bored in his gilded social circle, a whim moved him to call into his mansion denizens of the street who sought shelter from the storm.

Fate brought in with the miserable crowd the mother of his child, the guardian of his flesh and blood. What did he do? What would you do?

In building this most remarkable of all his great productions, J. Stuart Blackton has created the finest "type" picture of the screen.

He has achieved an amazing analysis of the human heart in all its emotions. Truth dominates the picture's joys and emotions.

Leila Valentine, Ellen Cassidy, Pauline Coffin, Tom Lewis, W. J. Ferguson, and Dick Lee are among the reasons for this distinct success.

Pathe Distributors
A picture is successful or unsuccessful, according to whether audiences like it or don't like it.

Exhibitors report that "The Blood Barrier," Cyrus Townsend Brady's last story, went over big with them.

That means that it is worthy of your serious attention.

The tale of a man who tried to put a barrier of his blood between his wife and the man she truly loved.

Distinguished for its action, dramatic suspense and the fine production given it.
Neiian's Stunt Made Democrats Think
President Had Come to San Francisco

ONE of the most striking stunts ever staged as a scene for a motion picture production with the aid of a national convention was accomplished last week by Marshall Neilan. The production resulted in sending more than 200 delegates on a run to the St. Francis Hotel, brought more than a score of newspaper reporters to the scene and, in fifteen minutes held the attention of the Democratic national convention being held in San Francisco.

This achievement of the National Manager of President Wilson entered the lobby of the St. Francis Hotel followed by supposed secret service men, half a dozen persons with telegraph cameras and a number of motion picture camera men. It was a most psychological moment. Delegates were taking part in logical motion behind the entire politics of the convention. A thrill went through the entire hotel, which was crowded to capacity. Without warning, a giant tri-omin with a cut-out, open, with armed “secret service men” hanging on the running board, drove up to the entrance of the St. Francis heralded by four armed mounted police officers.

The “secret service men,” assisted by policemen and reporters, helped to force the crowds back, allowing the “president” to enter. The instant the “president” set foot inside the lobby a band of fifty pieces broke into the strains of “The Star Spangled Banner.” From the ceiling an American flag was unfurled from the top of the large staircase overlooking the lower lobby. An oil painting of Woodrow Wilson was then raised and presented to the president that later, several minutes began as the “president” was rushed to the elevator just ahead of eager reporters and delegates.

For almost a quarter of an hour the “president” remained in a suite of rooms, while the hotel was made the mecca for the briefest public, bending the convention. Delegate after delegate phoned the “president’s” suite of rooms, only to be informed that within the next few minutes “Mr. Wilson will appear in the lobby with information for all.”

When the “president” did appear he wore a silk coat from Paris front and center. The reading: “The Democratic nomination is open for all. Go, and get it.”

The scene was staged by Mr. Neilan with the aid of his Party of Pictures, of the Rothacker Film Laboratories of Chicago; William Jobelman, publicity manager for the Turner & Dalmenk offices of San Francisco, and Mr. Neilan, director of publicity for Marshall Neilan.

It will be used for an important dramatic climax for Marshall Neilan’s forthcoming independent special feature production to be distributed by Associated First National pictures. This picture is a newspaper story titled “Go and Get It.”

The impersonator of the president was Ralph Faulkner, who has imitated the President for the last year, and whose likeness to him is said to be phenomenal.

Kansas City Now Has Third
F. L. Newman Picture Theatre

THAT Frank L. Newman is getting a corner on the downtown picture market in Kansas City is apparent. Saturday, June 19, the new Twelfth Street Theatre, on the site of the old Hotel Astor, opened at 1:30 to take care of the crowds which had converged for the opening performance at the St. Francis Hotel amongst the large gatherings continued throughout the rest of the day because the public knew that it was bound to be something fine from their previous knowledge of Frank L. Newman.

The theatre was remodeled at an expense of $25,000 and is now a noteworthy example of the Theatre Guild style. It was designed for the comfort and entertainment of its patrons and includes every possible convenience known to modern theatre construction as well as a master cooling system. The opening picture was Anita Stewart in “The Yellow Typhoon.”

Moreno Serial Company Goes
to California for Scenery

ANTONIO MORENO has left for Truckee, Cal., with his entire supporting company, to spend three weeks in the beautiful mountain country filming scenes for the eighth episode of his new Vitagraph serial, “The Veiled Mystery.”

This serial is progressing steadily under the direction of Howard H. Bowmam and will be completed well in advance of the release date, which will probably be sometime in the early fall. Vitagraph is making the scenery so artistically that it will be the whole fifteen episodes before booking. Five of the episodes have already been seen by Vitagraph officials here in the East and thus Mr. Bowmann will be able to produce the story was written by Albert E. Smith and Cleveland Moffett.

Antonio Moreno is surrounded by many of the same people who helped to make his previous serial, “The Invisible Hand,” one of the successes of his career. He has Director Bowman, Pauline Curley, his leading woman in the previous serial, Henry A. Barrows, Renette de Courcey and W. L. Rogers.

Work Ahead on Next Stewart Play

Work is well under way on Anita Stewart’s next serial, which is an early fall attraction, “Sowing the Wind.” This is a picturization of the popular play of the same name by Sydney Grundy which was produced in New York and London by storm several years ago. The world’s motion picture rights were purchased by Mr. Mayer.

The cast supporting Miss Stewart includes James Morrison, Joseph Swickard, Myrle Stedman, Ralph Lewis, William V. Mong, Margaret Landise, Ben Deely, Harry Northrup and William Clifford.

Elect Cohen a Member

The Theatre Owners’ Chamber of Commerce of New York City, at its weekly meeting, held at the Hotel Astor on Tuesday, June 29, had a spirited discussion of many questions that were brought before the Cleveland convention and are under consideration by the committees of the national organization. The guests of honor at Tuesday’s meeting were Sydney S. Cohen, first vice-president; Charles O’Reilly and Samuel Bemis, who were given the privilege of the floor. They signified their desire to enroll as members of the Chamber of Commerce and were unanimously elected. It was decided by the Chamber of Commerce to hold an outing at Bear Mountain, New York, during the first week of August. The date will be set at the next regular weekly meeting, to be held at the Astor on Tuesday, July 6.

Madeline Traverse.

To appear in special production made by her own company.

Madeline Traverse to Star
in Big Special Production

MADALINE TRAVERSE, who a few weeks ago withdrew from the Fox forces to enjoy a well-earned rest, will reappear in the fall in her own company as the star of a big special attraction. She is based at the Hotel Algonquin, where Miss Traverse has been stopping since her arrival in the East, and as yet has not decided which of the many attractive stories selected by her more than a year ago.

Tentative arrangements have been made with H. H. Van Loan, who is now in the East, to put the story into shape for screen production as soon as he is through with the present contracts on which he is working. The name of the story has not been selected for the screen, but it is understood that the plot links up fashionable London life with the mystical East, leading the heroine through a series of remarkable adventures from Piccadilly to the environs of Buckingham Palace to the squalid haunts of the pearl divers of the Red Sea.

Penn Closes South America

Adolph Penn, head of the Penn Import and Export Company, and an advocate of the South American rights for all Hallmark pictures, exclusive of serials, have been sold for Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador. The name of the buyer is not disclosed.

Negotiations are now under way for the West Indies, Mexico and Central America and for the sale of the entire series of pictures, including serials, for the United States and for Continental Europe. Sample prints are in London and trade showings have already been made.

Moyer Soon to Be Married

Charles E. Moyer, of the United Artists Corporation, and for the past ten years associated with other motion picture corporations in which Hiram Abrams has been interested, is to be married this fall to Marie Josephine Mawson of Dr. Bryant Charles Magennis, the well known physician and surgeon of Paterson, N. J. Miss Magennis is a well known cellist and contralto soloist, and is one of the most prominent young women in Paterson social and musical circles.
Howells Forms Company to Cover Spain, Italy, the Balkans, Greece, Turkey, Egypt

In conformity with his established policy of dealing directly with each territorial unit in the foreign field, David P. Howells has formed a new company to cover the territory of Spain, Italy, the Balkan States, Greece, Turkey and Egypt.

This latest expansion of the Howells activities is known as the Howells Picture Corporation. Associated with Mr. Howells in this new enterprise are the Luporini Brothers, Ferdinando and Mario, well-known throughout the motion picture business, both in this country and abroad. In conjunction with Mr. Howells, both of these men are officers and stockholders in the new company. The offices of the new corporation will be adjacent to the present Howells offices on the eleventh floor of the Godfrey Building, at 729 Seventh avenue, New York City.

The entire general and detailed direction of the activities of the new company will be in the hands of the Luporini Brothers. They are both American citizens, though born in Italy, where they had extensive film interests, as well as in Spain.

Mario Luporini to Go on Trip.

Mario Luporini has just returned to this country from an extensive tour of Italy and Spain, studying film conditions throughout these countries as they now exist. He brought back with him a comprehensive knowledge of the entire Italian and Spanish situation with the detailed requirements of each country and just what is required from the American market to fill the demand.

Mr. Luporini will leave in the near future for another long trip, in which he will visit every important film center in the entire zone covered by the new company. This trip will be for the purpose of establishing branch offices and representatives throughout Italy, Spain, Portugal, each of the Balkan States, Greece, Turkey and Egypt. On this trip he will visit every film buyer of consequence in each of the countries mentioned for the purpose of selling to them direct the pictures of the First National Exhibitors Circuit.

Howell's policy of service. Consequently, it has been decided to operate under a plan similar to the states rights plan in this country. In other words, each little country will be handled individually, the rights to each country being sold to some buyer who understands the requirements and is best fitted to supply them.

Definite plans are now being formulated not only to sell American pictures in Latin Europe but to buy both Italian and Spanish pictures for distribution in this country.

Work in close cooperation with the new company will be Guido Luporini, of Turin, Italy. He has been established in the film business there for a number of years, and is one of the best and most efficient motion picture men operating in the Latin countries.

Educational Takes Over "Mystery Mind.

Supreme Pictures' Serial on Hypnotism

ANNOUNCEMENT is made of the signature of a contract whereby Educational Films Corporation takes over "The Mystery Mind," the latest creation of Arthur B. Reeve and John W. Grey, produced by Supreme Pictures, Inc. It is claimed the contract involves a record amount for serials.

Production has just been completed after more than eight months of continuous work and the negatives have been turned over to Educational for printing, exploitation and distribution, unusual advance and exhibitor aid campaigns being planned. Tentative plans are for the release to start early in September. The contract between Educational and Supreme is said to be unusual in that it provides the minimum amount of advertising and exploitation that is to be done, and assures the co-operation of the complete studio of Educational and its exchange organization and Messrs. Grey and Reeve.

"The Mystery Mind" is known in the film world by the sales slogan, "The Aristocrat of Serials." Into it Messrs. Reeve and Grey have put the benefit of their years of experience in writing, in production and especially in serial specialization. It was only because Educational officials were convinced that it would really be recognized by exhibitors as the "aristocrat of serials" that they consented to distribute this, their first serial.

The background of the story is hypnotism and to carry out the theme J. Robert Pauline, the great hypnotist, was made the star. He is said to show screen ability of the highest order. The leading power of his name an interpretative quality that is rare among some such celebrities. Paul Panzer, Violet MacMillan and Peggy Shannon have other principal roles, while the supporting cast includes fully twenty well known players.

The entire production was made under the personal supervision of Messrs. Grey and Reeve, with Fred W. Sittenfeld directing. A greater portion of the work was done at the Supreme studios at Flushing in which many of the scenes were rehearsed, while the supporting cast includes twenty well known players.

The raw film is made at Kodak Park. In the last two years the company has been authorized by the fire marshal to begin operations on structures with a combined estimated cost of $2,750,415. During 1919 construction valued at $1,217,000 was started and thus far in 1920 estimates for new buildings total $1,505,280. Frank W. Lovejoy, general manager, says this about completion of the 1920 program.

Kodak Park, among other things, has long been noted for the two tall chimneys which rise above the factory. There will be a third, authorization being granted for the construction of a radical brick chimney 350 feet high. The building of the chimney will be in conjunction with a new power plant to supplant the power plant already in existence. The cost of the new power house will be about $200,000 and it is estimated that the chimney will cost approximately the same amount. Kodak Park now comprises more than 225 acres, with more than 100 buildings having a floor space of more than seventy acres.

Eastman Spends $2,722,280

in Two Years on Buildings

THAT the Eastman Kodak Company continues to handle the greatest bulk of the raw film trade in spite of newcomers in the field is evidenced by a glance at the building program of the company. The past few years have witnessed extensive expansion at each of the five great plants of the company in Rochester, N. Y., and still they continue to expand in leaps and bounds.

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Here They Are: The "Man and His Woman"—Also the Villain.

New Path release showing Herbert Rawlinson giving Warren Chandler a look of welcome, while the latter sweetly smiles and says, "Wait till I get you in the scene where we have to fight!"
Character to State Right Its Feature
Character Pictures Corporation announces that it has decided to state right its first special production, "The Isle of Destiny," which was recently made at Oriental Island, Fla., with Paul Gilmore as the featured player. It was only after careful consideration of all the different methods of distribution that this method of releasing the production was decided upon by the corporation.

Lasky Signs Six More Noted Authors; Photoplays to Represent British Life
JESSE L. LASKY, who went to England a month ago on important business connected with Famous Players-Lasky production, has completed arrangements with Sir James M. Barrie, Henry Arthur Jones, Edward Knoblock, Arnold Bennett and H. G. Wells whereby these dramatists and novelists will write original plays for the screen.

"One Hour Before Dawn" is a mystery romance, bordering somewhat on the type of "The Thirteenth Chair" and containing a situation that is considered as unsolvable as the situation created by Bayard Veiller in his play, H. B. Warner, who is a Broadway favorite, has as his leading woman Anna Q. Nilsson, one of the most beautiful players on the screen. Others who help interpret the story, which was adapted from Mansfield Scott's novel, "Behind Red Curtains," by Fred Myton and directed by Henry King, are Dorothy Hagan, Ralph Guise, Augustus Phillips, Dorothy Gish, Adele Farrington, Lionel Atwill, Frank Leigh, Howard Davies and Wilton Taylor.

Plummer Leaves for Florida
A. W. Plummer, business manager and treasurer of the Character Pictures Corporation, has left for Tampa, Fla., where the company has its headquarters, to transact some business for the organization. Details as to the purposes of Mr. Plummer's trip are not announced, but it is probable the Character's second production will be made in Florida.

Pathé Furnishes Virtually Entire Program for Capitol
SAMUEL L. ROTHAPFEL, managing director of the Capitol Theatre, New York, accords the Pathé product an unusually high honor by comprising his program for the week of July 11, 1920, virtually all Pathé pictures. His bill of the week will be made up of H. B. Warner in the Jesse D. Hampton production, "One Hour Before Dawn" the initial Warner picture released by Pathé; Harold Lloyd in the first of his second series of comedy specials, "High and Dizzy," which marks the young comedy genius' debut at the Capitol; the Pathé News, Topics of the Day and Hy Mayer's Capitol Travelogues, which are to be distributed throughout the world by Pathé following their Capitol showing.

U. S. Films Do More Than Diplomacy in Convincing Japan We Are Friendly
A MERICAN moving pictures are doing more to cement friendly relations between the United States and Japan than diplomacy, naval programs and other forms of international dealings, is the opinion of Henry McRae, who recently arrived in New York from the Orient, where he directed Universal's expedition to Japan, China and the Philippines, filming Marie Walcamp in a new international serial, "The Dragon's Net."

In a recent interview, Mr. McRae expressed his belief in American-made moving pictures, which are popular in the Land of the Rising Sun, have engendered in the common people of Japan a wholesome respect and a sympathetic feeling for Americans, and Americans, their ways and customs. They have caused a great change in the attitude of the Japanese toward America, he said. "They are being educated in American achievements by moving pictures."

"To Universal should go the greatest credit for this state of affairs because of the wide distribution of its film product in Japan. When I arrived in Japan with Marie Walcamp and the company I found that "Universal" is a magic word in that country. It proved to be the 'open sesame' everywhere we went."

College Men Entertained.
"We were on the go all of the time. There was one reception after another for Miss Walcamp and the members of the party. We were wined and dined by Columbia, Cornell, Yale and other American college graduates. Miss Walcamp was almost mobbed by Japanese photoplay fans every time she appeared in public. Everywhere we went in the Orient, we found that Miss Walcamp was a most popular screen actress. Eddie Polo, another Universal serial star, and Miss Walcamp, seem to share honors in the East."

Had Tea With Zulus.
"In China our reception was equally as hearty as it had been in Japan. From all I could learn we were the first American serial company to take moving pictures in those countries. In the Philippines we found that "Universal" and "moving pictures" were synonymous. We could not have been more royally received. Even the Sultan of Zulu and his new wives acted for us and had us to tea, or the Zulu equivalent of that afternoon social rite."

"In the Philippines I worked the action so we could get pictures of several well-known battle-grounds where our volunteers fought, as well as 'shots' of the scene of Dewey's famous sea victory."

"It Happened at the Cross Roads—the Signals Went Wrong—Then the Smash!" Says Em Gorman to Alex Shannon In "The Wolf at the Cross Roads," a Chopin Features, Inc., picture. Dramatic scene from this new production showing the little girl in the act of explaining how the accident occurred.

July 10, 1920
Paramount's "Prince Chap" Is Accorded Great Reception at Showing in Chicago

SUCCESS for "The Prince Chap" equal to the popularity of George Loane Tucker's "The Miracle Man" and Cecil B. DeMille's "Male and Female" is claimed because of the reception accorded it during its pre-release run at Orchestra Hall, Chicago, this month. During the week it played there more than 15,000 people saw it, and Manager Gillespie declared that he had more favorable comments upon this production than any picture he had previously played. The dominating note of "The Prince Chap" is a simple, human love appeal.

Every Chicago newspaper reviewed the production at length. The Tribune gave the picture about a half column, using a complete cast and half column cuts of Thomas Meighan and Kathlyn Williams.

Meighan Receives Much Praise.
All of the critics bestowed praise upon Meighan. The Chicago Herald and Examiner put it in a signed article by "observer."

Meighan was visualized to thousands of pedestrians on Michigan Boulevard, so that the picture plazed to record-breaking audiences on the first day, despite the fact that it was a holiday and that there was strenuous competition not only from other theatres but from outdoor entertainment.

"The Prince Chap" will be released during the summer. It is likely to have its first New York presentation at the Princeton Theatre, following the engagement of "Humoresque."

Chester Comedy Introduces Child Actress.
Ida May McKenzie, a child actress less than eight years old, is the second of the Chester Comedies, "An Overall Hero," which will shortly be released by Educational Films Corporation. Arthur North, eighteen months of age, attracted so much attention in "Four Times Pooled," the first Chester Comedy, will also have an important part.

Little Ida May figures prominently as the jockey in the horse race scene until the villains in the their and then Alexander, the wonderful chimpanzee, who was the star of "Kirby Times Pooled," is thrown into the treadmill and wins the race. As in the first of the series remarkable animal actors play prominent parts in "An Overall Hero."

Says "Honey Bee" Suits All Tastes.
"The Honey Bee" is especially dapted to please an audience. It is a Paramount-Mack Sennett two-reel comedy, scheduled for release July 4, and is said to have many laughs. "The Honey Bee" has been timed to coincide with the release of "An Overall Hero," and the budgets have been correspondingly increased. The comedy has already been released in New York, and the booking is said to be good. The film is said to be fast and has very few cut scenes. The leading lady of the picture is Marguerite Zylva, who recently starred in "The Fighting Men of the Sea," and the supporting cast includes Lila Lee and Hugo Williams.

"Quack Doctor" Has Many Laughs.
"The Honey Bee" is a comedy about a bee who is a doctor. The film was produced by Mack Sennett and shot at the M-G-M studios. The story is about a bee who is a doctor and who takes over the business of a sick man. The bee is played by a real bee, and the film shows the bee flying around the man's house, trying to cure him. The film is very well done, and it is sure to be a big hit.
Coney Island's Big Electrical Display
Forms Setting for "Frontier of Stars"

CONEY ISLAND broke into the pictures June 28 when Director Charles Maigne hired a steamship and took Thomas Meighan, Faire Binney and 200 extras who appear in "The Frontier of the Stars," a Paramount picture adapted from Albert Payson Terhune's novel, on a typical Coney trip.

Several scenes were taken on the boat, and incidentally Mrs. "Kid" Broad made a successful film debut. Mrs. Broad has appeared on the stage hitherto. The "Kid," who has been seen in such pictures as "Dr. Jekyll and Mr. Hyde," "Away Goes Prudence," and other important Paramount pictures, also had a few scenes.

The party dined at Staueh's on arriving at the Island and then went back on the job for some effective night scenes, with the lights of the various pleasure places forming a splendid background. Several thousand people collected at the beach to watch the scenes being taken. The police were called on to help keep the crowds back, and had their hands full, but did their work efficiently. Two big arcs turned the night into day, and gave one of the extras a severe case of sunburn.

Through the courtesy of George C. Tilyou, owner of Steeplechase, the party was given the use of some fine shots of the various thrillers. Again the crowds collected, and for a little over an hour, the amusement-seekers stopped paddling in the various novelities to watch the players. During the later scenes the actors wore evening clothes, which were in decided contrast to the overalls that are donned by the patrons to protect their clothes. The camera kept grinding until the park closed.

An amusing incident occurred on the boat when one of the extras, not recognizing Thomas Meighan, asked if he could dance. Tommnie said no, "Gee!" she said, "The director told me I had to find a dancing partner for the next scene, and you're the third guy that's turned me down."

Leave Ince Studios

Enid Bennett and her husband-director, Fred Niblo, have left Los Angeles for New York, following the completion of "I Wonder If—" their final picture under the management and supervision of Thomas H. Ince.

Miss Bennett will appear in a series of specials made by a producer chosen by her husband, while Niblo will engage in the production of specials with all-star casts. An distributing agency to market the productions of Niblo and Miss Bennett will be named during the visit in the East. All pictures of the new independents will be filmed in Los Angeles. The Niblos will return to the West Coast about July 15.

C. A. Willat Brings Stills of Picture Made by His Brother

C. WILLAT left New York last week after completing preliminary arrangements for Irvin Willat's first independent production. C. A. Willat, as general manager of the studio, was in the East for conferences with the W. W. Hodkinson Corporation, through whom future Willat productions will be released, beginning with "Dabney Todd," brought to the screen from the book by F. N. Westcott, author of "Hepsey Burke."

Irvin Willat prepared the original continuity for this picture and then submitted it to three or four of the best continuity writers on the West Coast in order to get all points of view on what he considers some of the finest screen material he has encountered. It is a rural drama of New England and New York. So far about 18,000 feet have been taken, so that the picture is well under way for release on the Hodkinson schedule in September.

"Doc" Willat brought East the first batch of stills from the production, and shows them as evidence that this is the best production Irvin Willat has yet made. It is in an entirely different vein from "Below the Surface," one of the pictures directed by Irvin Willat, which has been running four weeks in Los Angeles. An extensive exploitation campaign is being prepared at the Hodkinson office.

Opens London Office

J. J. McCarthy, who is visiting London and Paris in the interests of Guy Crosswell Smith, Ltd., has opened permanent London offices for this organization that are located at 19 Sackville street, Piccadilly.

This move is in keeping with previously announced plans of Guy Crosswell Smith, Ltd., to elaborate the American scheme of photoplay productions so that the same ideas can be introduced in the distributing centers of Great Britain and Europe.

Sees the Picture Business
Standardized in Two Years

Utica, N. Y., June 24, 1920.
Editor Moving Picture World:

I know that you will agree with me that now the exhibitors of the United States will have a strong national business organization and one that will be a power for good to the whole industry.

I feel that there will be nothing very radical done by this organization without giving the matter very careful consideration, and I also feel that it will put a check on the producer so that the business of not only producing but distributing and exhibiting pictures will be put on a straight business foundation and that within the next two years our business will be run the same as other legitimate business.

I do not think that any student of human nature could look over the representatives that assembled at the Cleveland convention and feel otherwise than that at last the businessmen among the exhibitors realized we must have at once a mighty strong organization to combat the evils without and within our ranks.

W. H. LINTON,
New York Member Executive Committee, Motion Picture Theatre Owners of America.

Married "Life" draws Big Crowds

Mack Sennett's new five-reel comedy, "Married Life," played to big business at the Strand Theatre last week. Booked just four days before the opening date its exploitation required a comprehensive campaign in order to let the public know of its coming. Realizing the importance of quick and intelligent action, Mr. Sennett appointed E. M. Ascher, his personal representative, to handle the work.

Fine Lobby Displays

Unique and attractive lobby displays were installed, the management of the Stranddevoting the entire lobby and all of the countless electric lights to this display. Special advertising for the great New York dailies was planned and executed and publicity stunts and new stories put in circulation.

Every performance saw large and appreciative audiences whose laughter at the comedy work of the cast of comedians and comedienne was hearty.

Be Sure and Get "The Point of View" in These Pictures. It's Elaine Hammerstein in a New Selznick Release.

From her point of view the view from the box is not satisfactory. She'd much rather be facing the hero than the villain and his mustache. Not much point to the center view. Now that we've finished about the points and views we'll say that the star has a dashing role in her new play.
Hallmark Offers Ninety-One Specials, Mostly Recreations, for Coming Season

A BUSY summer and fall season is expected by Frank G. Hall, president of Hallmark Pictures Corporation, with his big and complete list of star pictures for release. The list includes more than fifty Triangle star productions in five or more reels and a series of twenty-six Sennett comedies of two reels each. The films feature some of the most popular stars of the screen today, including Charles Ray, Louise Glaum, Frank Keenan, Dorothy Dalton, Constance Talmadge, Dustin Farnum, Bessie Barriscale, Douglas Fairbanks, William S. Hart and Norma Talmadge.


Re-Edited by Hopp Hadley.

These recreated Triangle specials have been taken over by Hallmark for distribution. Hallmark Pictures Corporation, upon which state rights have not been sold. With each one of these features Mr. Hall holds the exclusive rights for distribution in New York. These series of pictures are being retitled and re-edited by Hopp Hadley, production manager of the department, is working in conjunction with Mr. Hadley.

As a means of placing the films before the public and the exhibitors, Mr. Hall and Harry P. Diggis, advertising manager, have run in the important trade publications, a sixteen-page insert on these subjects, and the field over which Mr. Hall will distribute and book these subjects has been covered by a personal tour by George N. Montgomery, general sales manager. Mr. Montgomery has received flattering reports on the first two releases of this list.

Has Many Attractive Specials.

Mr. Hall also has on his list of specials his own productions, including "The Discarded Woman," released in June, starring Grace Darling and Rod La Rocque; "For Love of Money," starring Virginia Lee, a former Ziegfeld Follies beauty; and "The Common Sin," starring Grace Darling and Rod La Rocque, all three of which are Burton King productions made especially for release by Hallmark. "Should a Wife Work," a Plimpton production starring Edith Stockton, is also on this list.

Diversified subjects Listed.

In Hallmark's series of releases are included "Wits vs. Wits," starring Marguerite Marsh; "High Speed," co-starring Edward Earle and Gladys Hulette; "Chain of Evidence," starring Edmund Breese, Anna Lehr Love or Money," starring Virginia Lee, and Marie Stottwell; "Carmen of the North," starring Anna Bos, and "The Veiled Marriage," co-starring Anna Lehr and Ralph Keillard.


Rothstein & Mack's Keep-to-the-Right Drive Sets Washington Talking on Equity Film

I X last week's issue of this paper only a general idea of the nation-wide tie-up planned by Equity on its five-reel special "Keep to the Right" could be divulged. The rapid developments of this campaign during the past week now make it possible to give further details to exhibitors on the progress of the tie-up so that they may go into it likewise.

How Washington Will Boost Picture.

Twenty-two business and civic organizations of Washington, with a membership of 73,000, including the Civic Club, Merchants Association, Chamber of Commerce and Board of Trade; fourteen of the country's largest associations, fraternal and welfare, numbering a national membership of 12,500,000; and including the Y. M. C. A., Elks, Rotary Club, K. of C., Big Brothers, etc., all the city departments of Washington, Cabinet officers, city officials, all the public schools, 30,000 Government employees—in short, every person of importance and influence and every picture fan in the city have been lined up in solid formation behind a motion picture that is a romantic drama, with Edith Taliaferro as the star.

Two men were all that were necessary to achieve this—Nat Rothstein, advertising manager of Equity Pictures, and A. Johnny Mack, exploitation man.

In fact, it was no stunt at all to put the picture across. What follows will show that "Keep to the Right" and the official co-operation of the city or town in which the picture is shown go inevitably hand in hand.

Campaign Suggested by Title.

The entire campaign was suggested by the title of the production, "Keep to the Right." Putting two and two together, the logical hook-up of "Keep to the-Right movement in co-operation with city officials to prevent accidents on city streets.

At this time of the year, when motoring and joy riding is at its height, there is not a city or hamlet that would not gladly welcome a keep-to-the-right campaign, especially when it doesn't cost them a cent. With this idea in mind, the rest was smooth sailing.

The nation's capital was selected for the program's starting point. The officials interviewed took to the idea like a fish to water. The police, health, fire and public service departments fell into line cheerfully.

Movement Sanctioned Everywhere.

Newspapers opened their columns to the fullest publicity of a Keep-to-the-Right Week for Washington. Posters, stickers, tags, window cards, every "regale of free advertising," was sanctioned by headquarters, and every available foot of space of billboards, public stations and thoroughfares was thrown open to Equity to cover the city with the campaign.

Opens at the Shubert.

The picture opens at Shubert-Foll Theatre July 4. The campaign was so arranged that the program of events calls for the climax of celebration on that day, when the campaign will wind up.

New Vehicle for MacLean.

Charles Belmont Davis' stirring story, "When Johnny Comes Marching Home," has been purchased by Thomas H. Ince for adaptation to the screen with Douglas MacLean in the title role. The Davis narrative bears no relation to the stage play of a similar name, and to avoid any confusion, will be released to exhibitors under an original box-office title to be announced later.

"Now Spell Cat, Doggie!" Says Mary Miles Minter to the rebellious canine stars of "Rebels," an American release.
THE MOVING PICTURE WORLD

July 10, 1920

Tourneur About to Sound Assembly for New Associated Producers Organization

With a larger force of craftsmen, newly signed artists, his studio overhauled, and settled comfortably in a new Hollywood home, Maurice Tourneur, who is to make feature pictures for Associated Producers, of which new organization he is an important part, is about to sound assembly for his organization.

The last picture his present contract calls for is being completed with Hope Hamilton in the title role. It is "The Tiger Lady," adapted by Jack Gilbert from Sidney Toler's play of that name. When this production is finished, Mr. Tourneur will begin at once on his initial Associated offering, the picturesque story of the American story, the title of which is being carefully guarded by the producer and his staff. Jack Gilbert, who has been writing Tourneur scenarios for some time, has this book in preparation.

Tourneur to Retain Gilbert.

Because of his clever continuousities, directing abilities and popularity on the screen, Mr. Tourneur has arranged to retain Gilbert for a long term, intending to give him a company in the near future so that he can produce independently, but under the supervision of the Associated representative.

Barbara Bedford, Mr. Tourneur's new find, likewise has been signed for a term contract to appear in his pictures. She played the leading feminine role in "Deep Waters," a Pare Larmat release.

In order to elevate his productions to the highest possible standard, photographically as well as in other ways he has just signed Henry Cromagey for a three-year period to crank his first camera.

Floyd Mueller, who has been producing the artistic settings in Tourneur pictures for a long time, will continue as art director. Clarke Irvine is handling the exploitation. James B. Elliott and Charles Dorian are the assistant directors.

Wiley Elected Chairman of Class 5

The members of the General Division, Class 5, of the National Association of the Motion Picture Industry met last week for the election of officers. Thomas G. Wiley was elected chairman; George Blaisdell, vice-chairman, and Julian M. Solomon, secretary.

It was decided to appoint a membership committee of three and also a committee of five which is to draft certain recommendations relative to proposed changes in the by-laws, affecting a revision of classification of the membership in this division.

Various suggestions were offered in connection with the proposed inauguration of a drive for new members, and a meeting of the membership committee will be called to consider ways and means. The following attended: Thomas G. Wiley, Paul Guilick, George Blaisdell, Robert W. Priest, James Beeceoff, J. W. Alcatoe, Fred J. Rothenberg, Julian M. Solomon, Jr.; H. S. Fulds and Frederick H. Elliott.

"Charlie" Stern Makes Good as Officer of Graphic Firm

CHARLIE STERN, who has been in the moving picture business for about sixteen years, having started as proprietor of a pioneer nickelodeon in New York City and lately rising to fame as one of the most successful Universal branch office managers in the country, has resigned as Universal manager for Bangor and Northern Maine and is making a success as the executive officer of the Graphic Theatres Corporation.

This company, which started in a small way by taking over the long established Graphic Theatre of Bangor, run by Grant & Burns, has branched out to Dover, where it has taken over the Star Theatre, and also runs the Chic Theatre at Milo and the Strand at Dexter.

All four houses are meeting with phenomenal good luck and bystanders in a position to know attribute this encouraging fact to a "Charlie's" skillful management.

Prepare Publicity for "Son of Tarzan"

Realizing to a maximum degree the public popularity of the character of Tarzan, the ape man of the jungles, work was started last week on the advertising and publicity accessory which will accompany the fifteen-episode animal serial, "The Son of Tarzan," now being produced by the National Film Company for David P. Howells, Inc.

The completed campaign will provide a special line of accessories for each of the episodes, including at least three styles of posters, black and white and hand-colored sets of photographs for lobby frames, slides, and lithographed cut-out figures for window and lobby trims.

"Oh, Corinne—Remember We're Just Whispering This—What an Attractive B-B-Bathing Suit You Have On!"

Scenes from the "Whisper Market," starring Corinne Griffith and being released by Vitagraph. The action takes place in Rio de Janeiro, where she appears as the wife of the American consul. The modest maiden at the left is breaking the sad news—the gown costs only about $1,200.

Rotarians See "That Something"

Maurie Meyers, publicity representative for Sol Lesser, has just returned from Atlantic City, N.J., where she gave a premiere presentation of "That Something," the inspirational picture dedicated to the Rotary Clubs of the World, which is to be distributed by Irving Lesser.

The Rotarians held their annual convention at Atlantic City this year.

The picture was shown Thursday, June 24, at the Casino Hall of the Steel Pier, which was the headquarters of the convention. In addition to the Rotarians present, members of the press also attended and put their stamp of approval on the production.

"That Something" is well-known to all Rotarians. It was written by W. W. Woodbridge, produced by the Herrmann Film Corporation and dedicated to the Rotary Clubs of the world by the Tacoma Rotary Club Number 8, of Tacoma, Wash.

Irving Lesser expects to make an announcement shortly in regard to releasing date and policy of the attraction.

Censors Pass "Greater Sinner"

After considerable difficulty "The Greater Sinner," the five-reel feature which marked the return of James K. Hackett to the screen and in which Orni Hawley is co-starred, has been passed by the Pennsylvania Board of Censors with very few eliminations.

This picture is being handled on a state rights basis, the First National exchanges having the rights for a majority of the territories. Now that the picture has been passed negotiation will be entered into immediately arranging for its distribution in that territory.

Lesser Returns to Coast

Sol Lesser has left for Los Angeles. Mr. Lesser had intended staying a few weeks longer, but the plans for his new theatre have developed quicker than he expected and this called him back.

Mr. Lesser plans to return in about six weeks with George Beban, who is now completing the cutting of his production, "One Man in a Million."

Book Films Too Closely

The practice of some exchange managers in booking their films too closely is being criticized by Washington, D.C., exhibitors. This criticism is more frequent now that a jury in a Washington court has awarded damages to a Maryland exhibitor for the failure of an exchange to deliver a certain film according to contract.
Myron Selznick Leads Exodus of Forces from West Coast to Fort Lee Studios

IMMEDIATELY upon his return from Los Angeles, Myron Selznick, in course of production on the West Coast, has decided to stage the new picture at the main Selznick studio in Fort Lee on July 7.

Owen Moore returns East with Mr. Selznick, and plans for his next picture were made already. The final touches are now being made on the story which Mr. Moore will use, and work on the feature will start within the next ten days at the Paradigm studio in Fort Lee, recently acquired by Selznick under a long-term contract.

Kolker's Next in East.

Henry Kolker will join the Selznick staff at Fort Lee immediately upon completion of the National feature, "The American," and in course of production on the West Coast, Mr. Kolker's first eastern picture will be shot at the Solax studio at Fort Lee, another picture that passed under control of Selznick recently.

During his stay in Los Angeles Mr. Selznick also completed negotiations whereby Victor Mireram, who has been directing for Owen Moore on the West Coast, will come East within a fortnight to join the Selznick directorial staff at the main Selznick studio in Fort Lee. Another result of the trip of the president of Selznick's Pictures Corporation is the addition to the scenario staff of Sarah Y. Mason, Miss Mason, who is already working at the Paradigm studio in Fort Lee, has gained a reputation through her work for Bluebird, Fairbanks, Thomas H. Ince and Metro.

Rapf to Bring Technical Staff.

When the last Selznick star and director now working in Los Angeles has departed for New York Harry Rapf, general manager of the Selznick West Coast studios, will pack up his belongings and start for New York, bringing with him a corps of technical experts who will be added to the already extensive force at the Selznick studios in Fort Lee.

With the migration to the East of Henry Kolker and Mr. Heerman, the directors working for Myron Selznick, including those now engaged in making productions in Fort Lee, will embrace Hobart Henley, Ralph Ince, Alan Crosland, William P. S. Earle, George Archainbaud, Burton George, Heerman, Henry Kolker and Robert Ellis. In addition, William J. Scully and Edmund Goulding will continue making pictures for the Herbert Kaufman Weekly.

Omaha Musicians Denied Big Increase; Managers Await Crisis on September 1

PICTURE theatres of Omaha may be without orchestras after September 1 unless the musicians recede from demands for a 60 per cent increase in wages. The demand for the increase was recently made by the exhibitors. They are to say, but they declined to pay that much. There is no way to get the money unless the musicians will pay the exhibitor for the use of their orchestras.

"We have already been in this business for many years without a break,hampered as we go in the face of public complaints. We cannot afford to pay the increase demanded," says a manager.

Leaders Up to $75 Weekly.

Regular musicians in the Omaha houses are now getting from $35 to $45 a week, while leaders are getting $50 to $75 a week, depending, upon where they work. The demand for the increase was made by the exhibitors, who pay musicians $56 a week up, and leaders $80 a week and up. The Omaha musicians play at clubs, hotels and other houses, and make considerable money that way.

"We are not making as much net profit under the present scale of admission prices as we did when prices were 10 and 20 cents," said Manager Harry Watts, of the Strand Theatre. "We have eleven players in our orchestra and under the present price scale we would have to pay $42,952 a year for music, and that is too much. I notice, too, that our crowds are just as big when the music is not on as when the full orchestra is playing."

Manager W. Ledoux, of the Empress, said the managers had offered to pay a flat wage of $45 a week to regular musicians and to give an increase to leaders, but that the offer was not accepted. The musicians play only three or four hours a day, he said. He also called attention to the fact that the exhibitors will never pay the increase unless the musician will mean an increase to other employees.

Special Art Titles for "Skirts."

For the presentation of the special sixteen-foot Fox Sunshine Company spectacle, "Skirts," Fox Film Corporation is planning many novelties. This picture is said to abound in opportunities for unusual titles and the entire force of artists is at work on these. They will be very striking, according to promise, and will show something wholly new.

"Skirts," itself, is said to be a decided novelty. It is not only a broad comedy, but a big spectacle with elaborate effects. It has been called a revue without music. It has a unique well defined comedy story. Also, there is an element of the melodramatic in several of the scenes.

One element that will appeal to the children is the Singer Midgets c-rus—an entire troupe having been engaged. These little folk appear with their animals which are housed on the lot of the Fox West Coast studio at Hollywood.
Ann Forrest Will Have Leading Feminine Role in "Other Wife"

ANN FORREST has been chosen by Cecil B. De Mille as leading woman for his next special production for Paramount. The announcement was made yesterday afternoon. Mr. De Mille will have Miss Forrest as Miss Alice McPherson, a leading role in the new picture, which is titled "The Other Wife." The story is a sequel to "Judith of Bethulia," which was produced three years ago under the title, "The Other Wife." Miss Forrest, who was born and educated in Denmark, has a pronounced blonde, rather short in stature and of decided beauty of face and figure. She has had several years' experience in picture work and recently was seen in a prominent role in the Goldwyn production, "Dangerous Days." She also played the character part of a slavey in William De Mille's production of "The Prince Chaper," starring Thomas Meighan, which has just had a pre-release showing at the Orpheum Theater. Miss Forrest also played the leading feminine role in the first Houdini picture for Paramount, "The Grim Game," and had a prominent part as "Nellie," in "Mr. De Mille's Wife." She was recently completed at the Lasky studio.

Begin on First Ballin Picture

The first of the Hugo Ballin productions has been begun at the Victor studio, and is the first of the series intended by the director. The title assigned to the picture is "Mabel Castell." It is a powerful comedy-drama of modern life, in which fantasy touches upon tragedy. The locale is New York for the most part, with several high-pitched episodes in China.

Rockliffe Fellows has been engaged for the leading feminine role, with Mabel Ballin cast opposite him. The ensemble is further strengthened by the presence of Yama Mato, the Japanese actor who created his role in the musical comedy "The River's End." He was brought from Los Angeles especially for this assignment.

David Selznick Reports His Plans for Reorganizing Department of Publicity

FOLLOWING the resignation last week of Lee Kugel as director of publicity of Selznick Enterprises, it is announced by David Selznick, secretary of Selznick, that his picture department will be reorganized and reconstructed. This will be done under the supervision of Mr. Selznick himself. It is expected that the new department, in addition to his various other duties, will exercise a supervision over advertising, exploitation and service.

Mr. Selznick believes that in assuming supervision of the publicity department, he can, by having publicity, advertising, exploitation and service all under one roof, bring these departments into a closer alliance than ever, heightening the morale and result-getting possibilities of these highly important sections of the company.

Selznick also has in mind the fact that a change in the personnel—in fact he announced that when a successor is chosen to Mr. Kugel as director of publicity, the appointment will be made from the ranks of the staff.

Concerning the resignation of Mr. Kugel and the Selznick plans for the publicity department, David Selznick said: "Mr. Kugel has the best background of any man in the business. Throughout his connection with the company we have found him to be a gentleman of the highest type. His guidance the publicity department has been known as a thorough, efficient and result-getting one. I am not going to attempt to replace the public department myself. Even should I desire to do this, my duties as secretary would forbid. I intend, however, to reorganize it. A head will be chosen from the ranks of our officers. It has been our policy to promote rather than to bring in outsiders. When the organization is reorganized, I hope it will be very similar to that which I have had for some time over the advertising department."

Inter-Ocean Agrees with Exhibitors Who Ask for Importation of Pictures

THE Inter-Ocean Film Corporation, in a statement issued to the trade press last week, warmly approves the resolution adopted at the recent "exhibitor" convention in Cleveland, urging the importation of foreign-made motion pictures as an incentive to stimulate American production of the same. The Inter-Ocean is on record as having pledged its co-operation in obtaining for American distribution the best cinema offerings available in foreign film markets.

"By and large," reads the Inter-Ocean statement, "the most important move made by the exhibitors assembled in convention at Cleveland was the resolution introduced and unanimously adopted to encourage the importation of the motion picture offerings. The problem of importing foreign products of other countries has confronted the industry for a long time, but we are glad to see that at Cleveland the American exhibitor is proving the initiative of the most important question."

"The readiness and willingness which characterized the resolutions adopted at the Inter-Ocean in convention, to book all high-class features regardless of the source of production, is testimony to the splendid showmanship and wisdom of the American exhibitor. We feel certain that in unanimously adopting the resolution this body of showmen were re-echoing the spirit of every exhibitor."

"Productions made in foreign countries have improved more than 100 per cent. within the past two years. While we concede that the standard of foreign-made pictures is not up to the American standard, we must not overlook the fact that encouraging them is what the foreign producer needs most. And the unqualified stand of the exhibitors at the recent convention is, to our way of thinking, the final move that has been made in this direction."

Famous Players Buys Four Novels and Short Stories


"The Kentuckians" was the first of the series of novels on the bluegrass section that brought fame to the late John Fox, Jr. It is a story of the careers of two rival owners, a story of horse ractrack, and of the family that owns the Kentucky Derby. Mr. Morosco, author, adventurer and newspaperman, whose experience includes many years of service with the New York World, wrote "The Snob" in 1914. "The Snob" appeared in the Saturday Evening Post in 1918 from the pen of William J. Neild, an author who recently has been recognized as one of the leading exponents of strictly American fiction. He attended Leland Stanford University, University of California, and University of Chicago, and has served a long apprenticeship in repertory work and as the editor of diverse publications.

"The Laurels and the Lady" is one of a collection of short stories which the author published under the title "The Stage of Fools." Born in England, Mr. Merrick has attained an enviable position among European novelists. He has also written several plays.

Selznick Enterprises Opens Additional Branch Offices

TO facilitate a wider distribution of Selznick, National, Republic and Selznick Enterprises pictures, offices here have been recently opened, according to Sam E. Morris, vice-president and general manager of Selznick Enterprises. They are at Oklahoma City, Charlotte, N. C., Milwaukee and Portland, Maine.

"Our business has grown to such proportions," said Mr. Morris, "that it was imperative for us to open new branches. These will serve to give us a wider distribution of our product, and incidentally bring about a closer relationship with exhibitors in those cities."

"During the past few months, and especially during the past few weeks, bookings on all productions have mounted far beyond our expectations. "The Flapper," with Olive Thomas; "The Man Who Lost Hollywood," with William Haines; "Whispers," with Elaine Hammersley, and "The Figurehead," with Eugene O'Brien, all late productions, are winning fresh laurels daily from scores of exhibitors."

Lucas at Convention

Arthur Lucas, supervisor of Goldwyn's southern exchanges, has gone to attend the Democratic convention as delegate at large from Georgia. Mr. Lucas is one of the best known political leaders and film men in the South.
With New William DeMille Film, Six Will be Under Way at Lasky Studio

B ACK at the Lasky studio of Paramount pictures, Wallace Reid has begun work, under the direction of James Cruze, upon "The Charm School," adapted from the story by Alice Duer Miller, which appeared in a prominent magazine and was later published as a novel. Mr. Reid will be supported by fifty beautiful girls, "all under twenty," besides the regular cast, which includes Lilà Lee as leading woman, Adele Farrington, Beulah Baines, Edison Fuller and Lincoln Steffan. Mr. Reid plays the role of a young man who inherits a young ladies' school, and believing that women shouldn't be educated for the business world—that their chief business is to be charming.

Melford at Truckee.


Arbuckle Making Progress.

Roscoe Arbuckle is making progress on his latest picture, a screen adaptation of James Forbes' play, "The Traveling Salesman." Walter Woods wrote the scenario and Joseph Henabery is directing. The company, including Betty Ross Clark, the leading woman, is at Jamestown, Tuloumine County, California, where small town exterior scenes will be filmed.

Tom Forman, director, and Ethel Clayton, star in "Rosanne Oszanne," from the story by Cynthia Stockley, scenario by Mary H. O'Connell, are working over so that all scenes in which the star appears may be filmed this week, as Miss Clayton intends to depart soon for Europe. After her tour, Miss Clayton will begin work in the London studios of Famous Players-Lasky British Producers, Ltd.

DeMille to Start July 7

William DeMille is scheduled to start about July 7 on his new special production which will be an adaptation of Cosmo Hamilton's new novel, "His Friend and His Wife." Genevieve Daniels is writing the scenario.

Bryant Washburn, under the direction of Major Maurice Campbell, is being filmed in a new Paramount picture temporarily titled, "Wanted: A Blemish." Douglas Bronson wrote the scenario from a short story by J. E. Henderson and Henry J. Buxton.

A REMARKABLE aviation achievement was recorded when a Fox News cameraman, S. E. Greenwald, piloted by Dan Davison, succeeded in flying over the Yosemite Valley and photographed at close range some of the most beautiful natural scenery on the continent.

In running the print of the Yosemite Valley films, it has been found that not only does the film show beautiful scenes but in addition all the thrills which accompanied the making of the pictures have been photographed, so to speak, in the dangerous dips, sideslip, spin, and through which the pilot put his plane.

This is announced as the first and only time that an airplane has succeeded in landing in the Yosemite Valley. Mr. Greenwald and Mr. Davison flew over the valley, dangerously near the precipitous cliffs, waterfalls and peaks.

The trip started from San Francisco with the breaking up of a fog. The gateway was perfect. The two men flew over the Sierra Nevadas to Stockton. From Stockton they headed for the entrance to the valley of El Portal, reaching an altitude of 11,000 feet. The plane circled all prominent points of interest, while the Fox camera recorded the Bridal Veil, Nevada Falls, Vernal, North Dome, South Dome, Yosemite Falls, and numerous other points.

During the flight in and around the valley Davison flew near the different peaks, falls and slopes, registering altitudes of from 4,000 to 7,000 feet.

Coming out of the valley at a height of 9,000 feet the photographer and his pilot made a fast and safe trip back to San Francisco. From there the film was immediately raced to the Fox building in New York. It was fast work all around.

Ben Blake Joins Levey

Ben Blake has been appointed chief of direction staff of the new film producing company organized by Harry Levey, to be known as the Harry Levey Corporation. Mr. Blake will have charge of all production details for the company.

Mr. Blake's experience in the motion picture field dates back ten years. He has been associated with Imp, Pathe and Famous Players.

Exhibitors Fail to Properly Study Films, Says McAllister

A NEW angle to the study of motion pictures from the point of view of the exhibitor and the spectator was given by Paul McAllister in a talk before the Associated Motion Picture Advertisers at their last week's luncheon.

"The result of study has convinced me," he said, "of two things: That the crowds on the lower East Side appreciate a good production just as much as a Broadway crowd does, and that the average exhibitor does not view pictures in the proper light. In other words, he does not look at his pictures as an audience would. The average New York exhibitor very naturally studies a picture from the financial point of view. He first gets it on the strength, probably, of what the salesman has told him, and after that he sees it only in snatches, and even then looks at it only to see how the audience is taking it."

"The exhibitor should study his pictures as his audiences view them—for the element of genuine entertainment in them. If he did that he would soon be able to make his own selections on his own judgment and not be swayed by so-called 'selling talks.'"

Arthur James announced at the meeting that Nellie Revell is seriously ill at St. Vincent's Hospital and that a big benefit is being planned for her. President Paul Guick said that plans are proceeding satisfactorily for the meeting to be held by the A. M. P. A. at the Bayside Golf Club on July 10.
All Educational Releases Have Showings on Broadway; Many Featured in Displays

The Educational Films Corporation claims that it has set a new record in that every release of the company to date has been given full value on one or more of the leading Broadway motion picture houses. It also claims that practically every picture has been featured in big displays, electric lights and newspaper advertising.

"This week a 'Fresh Start,' the first of the Mermaid Comedy series, has given a prominent position on the bill at the Strand. Managing Director Joseph Plunkett has called attention to it in his newspaper ads and has given it a portion of the lobby display. The show is unusual, because the Strand brand is entirely new and its first picture has no star. After the Strand showing the picture will be exhibited over the Loew metropolitan circuit. "

"Chester-Outing pictures are also being shown at the Strand and the bill last week included one of these, 'Dreams Come True.' These pictures are also being shown over the Loew circuit. At the Strand, Brooklyn, 'The Valley of Ten Thousand Smokes,' one of the two specials that we have released, occupied position No. 3, and has booked for the last week. It was given its pre-release showing on Broadway at the Criterion. The other special, 'A World of His Own,' was shown at the New York Strand, where it attracted much attention.

"The Robert C. Bruce Scenarios are being shown at the Rialto and Rivoli and already Dr. Riesenfeld has sold four of the release schedule with these pictures. Managing Director Edward L. Hyman of the Brooklyn Strand is also using the Bruce Scenarios pictures and gives them special musical settings, often employing a soloist in connection with their showing."

"Four Times Polled," the first of the Chester comedies, was shown at both the Rialto and Rivoli. The Strand has booked others of this series. The second, 'An Overall Hero,' will be given a showing in advance of its regular release.

Keeping in Personal Touch (Continued from page 18)

Bob Horsey, Vitagraph's Connecticut salesman, had his car stop for a moment in front of the Meca Building, on June 25. He will make his New York trip this week by train and shank's mare.

Morris Schlink, producer of the Hank Mann comedies, called on Harry Ward to spend a week outlining his plans for the coming year.

Lee Kugel has established offices for his new producing enterprises at 140 West Forty-second street, New York.

Merritt Crawford on leaving Fox's publicity department to enter business for himself, was greatly surprised when he was "held up" by the staff of assistants who worked with him in the Fox organization. When George Fraser, the manager's press agent, apprised him of the surprise, Mr. Crawford found himself the possessor of a beautiful desk set, the gift of his assistants. He said to Mr. Fraser, "Fox publicity and wished him well in his new undertaking. It would be untrue to say that Mr. Crawford was 'struck dumb' with surprise—the surprise part of it is all right, but he was more than a little anxious to express a response in appreciation of the gift."

Travis Vale is to direct the W. A. Brady production, "Life." William Haddock ('Silent Bill') has been named as associate director.

Morris Simon, formerly salesman with the Famous Players-Lasky's New Haven office, has joined the Metro sales force in that city.

Harry Ward and Henry Kundy, of the Hayward Production, London, left for England June 26, after purchasing many American productions. They will return here in the fall for an extended visit. Among their fellow passengers were: Richard A. Rowland, of the Metro; J. Frank Brockiss and Paul Kimberly, of Hopewell Productions, London. The exodus of Englishmen from America this month, it is understood, is to be prompted by anxiety to schedule their newly acquired releases on the fall programme.

Meyer Solomon, select salesman, will start his two weeks vacation on July 12. He lives at Edgemere, L. I.—and that's a mighty fine summer resort.

Agnes Egan Cobb, formerly sales manager of the Schomer-Ross Productions, is now with the Stanley Frame Company.

The Motion Picture Directors' Association meet most only on the first Tuesday of the month. Director James Vincent has sent a message broadcast in addition to regular notifications of meetings, urging a large attendance.

Got Any Dessert Now, Ma?" Asks the Hungry Lad in "Johnny," the Kaufman Weekly released by Selnick.

Doug Fairbank's Breezy "Mollycoddle" Nationally Popular Despite Hot Spell

Glowing reports continued to arrive at the United Artists Corporation last week from the various branch managers of the corporation regarding the motion picture which is being made by "The Mollycoddle," Doug Fairbank's latest "Big Four" production. According to Hiram Abrams, president of United Artists, Doug's present release is proving itself one of the most popular pictures of the year, despite the fact that it was released when the country was in the grip of a heat spell.

Philadelphia furnished one of the best examples of the possibilities for theatre operation during this hot season. "The Mollycoddle" was played at the Metropolitan Opera House. The week this production occupied the boards—for the metropolis high up the scale, but despite this the Fairbanks picture broke all records for this massive house and has continued to do so for the second week and probably longer, had not other plans been made for the theatre.

Boston was also enthusiastic over "The Mollycoddle" and for two very hot weeks the Bostonians packed the Majestic Theatre at every showing. One of the unusual happenings here proved to be the matinee attendance of every day which resulted in capacity business.

Continuing on through the Middle West, "The Mollycoddle" is in many instances establishing new box office records which have been of long standing and which were recorded under ideal picture weather conditions.

On the Pacific Coast "The Mollycoddle" is also scoring. In Los Angeles, at Grauman's Rialto Theatre, it is on for an indefinite run and the same week is daily turning away thousands of theatregoers. From San Francisco up through Portland, Seattle, Spokane and the entire Northwest, "the Mollycoddle" is being received with the same character of enthusiasm as that which has preceded its release in other cities throughout the country.

Radical to Make Four Pictures Annually; Plans Big Changes

Queens, N. Y. — A departure from recognized standards in motion picture productions is promised by Hemmer Superior Productions, Inc., now engaged in making its first production under the Hemmer management, "Edward," plans to turn out a minimum of four big productions a year and has surrounded himself with a cast that numbers among its members the most widely known screen stars of the silent drama. The first production, according to the company, will be ready for release in the near future.
Dollars and Sense (Madge Kennedy—Goldwyn)
M. P. W.—Appealingly human is "Dollars and Sense," a marble-making serial that is charming and heart-warming. It is a story of everyday people and of everyday experiences, but it is not commonplace.
T. R.—Simple appealing romance in which human interest element predominates.
W.—Plenty of amusement and vivacious personality of star makes this pleasing entertainment.
E. H.—Gives Madge Kennedy a chance to portray a more serious role than she has been accustomed to.

Double Dyed Deceiver (Jack Pickford—Goldwyn)
M. P. W.—Fair entertainment.
T. R.—Is strong in drama despite its simplicity.
W.—Carefully reproduced but not suited to the personality of the star.

The Figurehead (Eugene O'Brien—Selznick)
M. P. W.—Should be highly interesting to the average.
T. R.—Interesting drama of love, intrigue and politics.
W.—Sympathetic story with star well cast and finely handled spectacular scenes result in very satisfactory picture.
E. H.—Has been done into a screen play with unusual care and makes a splendid vehicle for Eugene O'Brien.

The Great Accident (Tom Moore—Goldwyn)
N.—An average offering of its kind.
T. R.—Not good.
W.—Moderately interesting melodrama of small town.
T. R.—If Tom Moore fans are going to enjoy him in "The Great Accident."

The Girl in the Rain (Anne Cornwall—Universal)
M. P. W.—Unfolds engaging mystery and romantic story.
N.—Picture has many traits of the old time melodrama.
T. R.—Will please as an average program attraction.
W.—Terribly convenient melodrama with most of action anticipated in sub-titles.

Twins of Suffering Creek (William Russell—Fox)
M. P. W.—A western subject of unusual strength.
N.—Will entertain but not thrill.
T. R.—
W.—Very acceptable Western with rather unusual story.

The One-Way Trail (Edythe Sterling—Republic)
M. P. W.—A good average western which should satisfy in any house where this type of picture takes the preference.
T. R.—Plenty of action, thrills and excitement keep the picture moving at a startling rate of speed.

Comments on Short Subjects

THE AERO-NUT (Warner).—This comedy, featuring A. B. Mauro, is one of the most novel and thrilling of farce-comedies. The hero, after various skirmishes on terra firma, takes to an aeroplane and pulls some hair-raising stunts. The comedy of the picture is ordinarily good.

POCKET PINNACLES (Vitagraph-Big V).—A comedy of a super-farceful nature which is distinctively entertaining. The plot is centered about a kidnapped bride and a detective employed to trail the villain and the girl. There are some very funny and original stunts worked in, including some aerialplane tricks.

PRIDE AND POCKETS (James Montgomery Flagg).—This is a clever satire on the old-fashioned pride of the South. The daughter of a poor but proud Southern gentleman tries to reprove the family exchequer by working in the interests of a certain hair tonic. With her beautiful hair she demonstrates for the advertising agent the marvelous effectiveness of the restorative. Her father, finally discovering why his daughter is absent from home evenings, tries to dissuade her. When he fails to gain his point he backs a hair restorer made by another concern, using his own locks as an advertising medium, and tries to overcome his daughter's attempts to put the other concern out of business. The picture gets its title from the fact that its various comings and goings and the necessity for paying the butcher's bill is very entertaining.

GREAT MYSTERY (Fox).—Mutt and Jeff are in good trim in this animated subject. Mutt plays the role of a detective and Jeff his assistant. The latter inadvertently enters a case during the investigation of an important case and gets the usual beating at the close. Exceptionally funny.

THE TOY MAKERS (Fox).—A Mutt and Jeff animated, in which Mutt has a wonderful love affair with a nurse in a park. A fish in a nearby lake becomes excited and takes part in the wooing. This is built along the usual amusing lines.

PAWNEE REVIEW, No. 49.—The tinted views of Merida, Spain, which lead off this number are very attractive, and interesting glimpses of life there are shown. The making of ice cream novelties is a good feature and will interest women, spectators immensely. Various other subjects are pictured.

PAWNEE REVIEW, No. 52.—The athletic stunts, treated by the slow camera process, are unusually good in this number. An amusing feature for these prohibition days are the scenes picturing a camel and other animals drinking. Making pottery in the Blue Ridge Mountains is a pleasing subject, and various others are also shown, including travel scenes in Southeastern France.

YOU'RE PINCHED (Rolin-Pathé).—A one-reel comic, with Snub Pollard and little Sambo in the cast. Shush, once more appearing as the Dandy, joins the motorcycle cops in this subject. Orders are given out to make sure nobody captures the small colored boy on his velocipede. "A speak easy" is also featured in the story.

Vanishing Daggert (Fox).—This subject turns up various amusing moments of a characteristic sort.

Bright Skies (Zasu Pitts—Robinson-Cole)
M. P. W.—Is a pleasing story of the open road.
N.—If your patronage like the star, and this is a big gamble, they will get average entertainment.
T. R.—Fully justifies its title. It is a radiant picture, a real sunlight film aglow with cheerfulness, the sort of thing warranted to strengthen one's belief in the better side of human nature.
E. H.—Is a pleasing production similar in many ways to previous Brentwood offerings.

The Flame of Helgeta (Beatriz Michelena—Robinson-Cole)
M. P. W.—Strength of plot is lacking and consequently opportunities for the star are few.
N.—As a good old western thriller nothing better could be wanted.
T. R.—Enough hard riding, rapid fighting, hairbreadth escapes and love-making under difficulties to satisfy the most ardent lover of Wild West adventure.

The Girl in Number 29 (Frank Mayo and Eleanor Fair—Universal)
M. P. W.—Sprightly little mystery yarn from novel by Editha Jordan.
N.—Surprise ending picture provides average entertainment.
T. R.—Good mystery picture.

Human Stuff (Harry Carey—Universal)
M. P. W.—Will entertain the Carey enthusiasts.
N.—This feature won't excite any undue interest.
W.—Not very forceful or compact.

The Imp (Elbie Janis—Selznick)
M. P. W.—For entertainment, with several thrills and heart throb in the rear.
N.—Possesses a plot of original construction and strong melodramatic trend, mostly underworld settings and good crook atmosphere.
E. H.—A not wholly unfamiliar plot is handled with Selznick care as to development but with the exceptionally Selznick settings.

Vanishing Daggert (Fox) does Big on Hottest Day

Universal's latest serial, "The Vanishing Daggert," with Eddie Polo has proven a big success. Abe F. Abraham, manager of the Frolic Theatre, San Francisco, ran "The Vanishing Daggert," on one of the hottest days in June, and did the biggest business he ever did with the exception of Harry Carey in "Marked Men."

Frolic is a first run house. It was the first time in a year that a serial was shown in Abraham's house.

Making Scenes for "Who Am I?"

Following the completion of "The Palace of Darkened Windows," an elaborate production invested with huge sets of East India life, directed by Henry Kolker for National Picture Theatre, Inc. first scenes for "Who Am I?" another National picture, were taken recently at the Selznick West Coast studio.

Playing the leading roles are Claire Benedict and Niles Welch. Henry Kolker is directing.

The story is said to concern the adventures that befell a young girl who receives a glinting house as an inheritance.
Sidelights and Reflections

The manager of the theatre was adjusting a drinking fountain in the lobby when I hailed him by name.

"I don't want to sell you anything," said I. "Come in and stay a month," said he.

Having started out to gather in as much first-hand information about the moving picture game as I could, I ran short when I bade him my card.

"I never sell anything," said he, "as likable a fellow as you are." Gordon was a man of several thousand dollars. He had been unhappily needed by the Liar, who was visiting the theatres of the Middle West, where I found that it was his individual problems that interested most the manager of every theatre I visited and that the gentleman who extended the generous invitation was no exception to the rule. He owns and manages two small picture theatres in the capital city of one of the lake states.

Seated in the office of the theatre I proceeded to ply the proprietor with questions.

"Do you find the reviews of feature pictures in the trade papers of value?" I asked.

"Not to me," was the reply.

"Why not?"

"I don't run features. The town is full of all sorts of theatres. My houses are small and low price, and I find it pays best to run shorter, better and comedies. Some of my competitors find fault with the way I do things, but I'm making money, so I don't believe I'll change just to please them."

"What started you in the picture business?"

"My father. He invested some money in this theatre and did so well, on the start, that I was more or less under the obligation to help him build the theatre on the next corner. My regular business is structural steel and I have quite a good-sized plant—for a small one. We put a man in to run the two houses and before long we started to run behind on our investment."

"That's when you took hold of the managerial reins?"

"There wasn't any other way out of it that I could see."

"What about your steel business?"

"I hired a manager for it and its coming along all right."

"Then you were a practical business man before you were a showman?"

"Yes. And, believe me, the picture business has a lot to learn in several of its branches about real business methods. A man's commercial rating doesn't seem to count any in this game. A few months ago I needed a piece of machinery for the plant. The matter involved several thousand dollars. The machine was delivered before the company that sold it to me received one penny. I've been careful to keep my credit good, but that fact doesn't get me anything in the running of my two houses and theatres."

"But you are making a success of them?"

"Yes. I was mighty green when I started, but I tinkered around until I got folks coming, and we cleaned up about fifteen thousand dollars last year."

EDWARD WEITZEL.

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"The Slim Princess" (Goldwyn).

"Cynthia - of the - Minute" (Hodkinson).

"If I Were King" (Fox).

"The Ladder of Lies"

Paramount Domestic Drama Starring Ethel Clayton Takes Up Popular Subject of Marital Intrigue and Infidelity.

Reviewed by Mary Kelly.

TWO women, both accomplished in the gentle art of prevarication, but widely differing in their motives, find themselves seriously involved in "The Ladder of Lies." Many of the situations in this photo-play are not unusual, and the principal characters are not unlike the Truthful Couples in the drama. But the story travels on entertainingly, the dramatic construction is thorough and the acting is up to a high standard. The subtitles are unusually fine and lend character and charm to the scenes.

There is naturalness and smoothness in the way the plot unfolds and yet in the background undetected, an effect which shows finesse on the part of director and scenarist.

Ethel Clayton successfully characterizes the dissembling Harold Yick, a role, that exploits the intelligence rather than the personality of the star. The contrasting type of woman is portrayed by Jane Acker, who is attractively youthful and quickly spirited. Charles Meredith, as the man who worships truth gives an accurate performance and Irving Cummings gracefully adapts himself to the role of the gay Lothario."

"The Joyous Troublemakers"

Six-Part Fox Production Features William Farnum in Brent and A. Roy Young.

Reviewed by Robert C. McElroy.

A STEP in advance for the summer story is registered in this new six-part Fox subject, featuring William Farnum. It gives the spectator some real vacation thrills, opening with the hero on a fishing trip in a beautiful mountain country. His favorite resort, known as Hell's Gobble, lies along Little Thunder River, at the foot of a waterfall. The locations are fine all through this production and the shafts of sunlight, seeping between the rocks, are studied enough as a background for the rough characters. The production as a
whole is quite unusual and sparkles with good humor. Many of the subtitles will bring laughter, as they are well above the average.

**Cast**

William Steele .......... William Farnum
Beatrice Corlin .......... Louise Lovely
Harry J. Jerush .......... Henry J. Jerome
Richard Stanton .......... Harry Devere
Dill Grayson .......... Richard Dix
Turk Smith .......... Alexander Matthews
Cash Truitt .......... George Nichols
Peggy Miner .......... Joseph Brown
Butler .......... Mark A. Warfield
Under Butler .......... Harry cherry
Roughs .......... Earl Crain
Hostler .......... Pedro De Leon
Mrs. Denham .......... Claire Dolorez
Mall .......... Molly Bishop

Story by Jackson Greer Scenario by Charles Kenyon Directed by J. Gordon Edwards

Lena Melani's Reels.

**The Story.**

William Steele, In "The Joyous Troublemakers," is a rich young business man with a passion for vacation outings. His favorite fishing resort is Hell's Goblet, lying at the foot of the town. He owns this little resort from the government, but when he appears on the scene it means that Beatrice Corlin owns the adjoining property, but does not live in the Goblet. After he has passed out of her father's possession before his death.

There are some amusing scenes between Steele and Mrs. Corlin, in which he presents the "Queen," as she is called. He informs her, after she has invited him to leave, that he intends to find a building at Hell's Goblet, and that he will get a dinner for him when he does so. She insists on having her men keep Steele off the property, but one of them knows him personally and allows long Steele to have contact with the cabin. When it is finished the Queen angrily keeps her promise to cook the meal, but leaves later in disgust.

Steele clashes with Joe Embry, one of the Queen's admirers, whom he had previously come into contact. He saves the girl from Embry and his followers later wins her love. Gets the Site and the Girl besides.

**Story of Summer and Its Days of Outdoor Activities.**

William Farnum as a Roving Vacationist.

**Explotion Angles:** Play on Farnum, but making up of your bid with the Alvy Cooper angle. This is the best bet. Go to it strong, starting off with teasers about vacationing and advising the reader to spend his outing in "Hell's Goblet," then working into the title.

"The Invisible Divorce"

Selznick Drama Based on Sacredness of Love Bears the Message of Compelling Interest.

Reviewed by Mary Kelly.

THE Invisible Divorce" is an intimate, beautiful revelation of the forces that make for the continued love and happiness of marriage. In a way it has a lesson as profound as itself, a story that commands and holds interest, and brings to the screen the loveliness and personality of one person of Beatrice Joy. The picture is propaganda, but it is propaganda in highly dramatic form.

The dramatic construction is excellent. Climaxes are approached and seized with marked skill. The treatment of a somewhat familiar subject is free from any tautness and the emotional passages are full of significant value. Much of the credit for this goes to Beatrice Joy, whose beauty, graciousness and expressiveness illuminate every scene wherever she appears. Walter Mcgrail, in the

**Kiss on the Menu**

Charles Ray getting his order in Paramount's

less attractive role of the young husband, has responded sensitively to the demands of the director. Careful direction as well as individual ability is evident in the work of Grace Darmond and Walter Miller. The pleasing effect of the whole is greatly augmented by good photography.

The picture is one that carries an influence upon our spectator and is thoughtfully and impressively.

**Cast**

Peggy Gray .......... Leatrice Joy
Jimmy Ryder .......... Walter Mcgrail
Claire Howard .......... Grace Darmond
John Barry .......... Walter Miller


**Length:** Six reels.

**The Story.**

Peggy Gray and Jimmy Ryder are married without possessing any capital but an all-engulfing love for each other and $200 in cash. In leaving their home town they bid goodbye to their beautiful young woman, who is seen in love with Jimmy.

Arriving in San Francisco they stop at an attractive hotel and give out their find work. They turn over medical officers and work through the city, where he learns all the ability which he believes himself to possess. But the world is slow making a new place for him, and with the depletion of his funds his disposition undergoes some changes for the worse. They are forced to go into very humble quarters and to stretch their pennies.

Peggy remembers something her father had told them about buying a statue of the Winged Victory, symbolic of happiness. Eager to own one of these, she decides to work for the landlady, unknown to Jimmy. He believes that her small savings are the result of scrupulous economy on her part. One night they go to buy the statue, and on the way home Peggy fails and the wings are broken off from the figure. Jimmy is no longer able to conceal his accumulated rage and bitterness and cruelly accuses her of being useless, and by this assertion the breach between them widens and Peggy grows more and more unhappy, although she says nothing.

Then Jimmy meets Claire, who has been married to Walter Miller, an artist. She offers Jimmy the position of looking after her property. He immediately sees a possibility for showing his business acumen by suggesting that he be allowed to dig for all on her land. Claire consents.

But failure again awaits him. Peggy lends her sympathy and support, but is silently hurt by the growing attachment between Jimmy and Claire. She suggests that they set up the wings in another part of the land. Claire agrees once more to finance the undertaking and this time it turns out successful.

After three years Jimmy has accomplished what he set out to do in a day. He is established in a beautiful home and gives an expensive dinner to celebrate his success. After the dinner, he tells Claire of his wife's which sets him thinking. He hears heavy to Barry that the period of their marriage has been a one-divorce. Her words strike hard and he begins to realize they are foolhardy. He pleads for forgiveness and promises to atone.

**Program and Exploitation Catchlines:** How Out the Invisible Divorce—Marry Life Him to Meant a Hard Struggle for Financial Success—To Her It Meant Pacific Endings of Hers, the Experience of a Life Without Love—"The Invisible Divorce" She Called It. May Exist Anytime—Anyone's Home—With the Death of Love It Comes Invisibility—One Young Couple Recognized It and Fought It.

"The Invisible Divorce"—a Picture with a Meaning That Comes Close to Human Hearts.

She bought a Statue of Winged Victory as a Symbol of their Happiness—But the Wings of the Statue Fell to Pieces and the Wings of their Love Broke, she Mended the Statue—Time Mended Their Life.

**Exploitation Angles:** Owing to the bigness of the subject this picture deserves stupendous advertising. Treat it as a propaganda picture. In the same fight Make a personal appeal to your patrons something like this: "The Invisible Divorce" is a good lesson that belongs in every home. Yours is no exception. It will make you think," etc. Then on the next line: "What is 'The Invisible Divorce'?—A menace that exists all over the world—See what it has done to their home. Work with any art goods store that carries a line of Winged Victory statues.

"Homer Comes Home"


Reviewed by Louis Reeves Harrison.

W ith plenty of comic material and a star at home in a congenial role, "Homer Comes Home" is also in pleasing style with the exception of too much repetition of "Hooray" scenes. These may be gratifying to the star, but, just as the spectator fails to laugh when the screen actor does too much of that sort of thing, so people in the theatre fall to guffawing when they see the picture ensembles. A large amount of film is devoted to showing how "Homer" is fairly idolized by the citizens of his native town, and he takes all the merits of the place and its development so skilfully as to reflect high credit on author and scenario department, but that an entire town should go mad over a young man who comes back in a nice suit of clothes and intimates that he had done well in the city, is hard to swallow in one dose. When constantly repeated, it begins to tire the interest.

Ray is at his best, and the story correspondingly entertaining, where he is brought into conflict with a few of the community characters and given opportunity to reveal amusing phases of human nature. He is ably seconded by the men of his support, who play their parts very well.

But a Ray comedy is one dependent for success largely on an outlet for his own distinctive personality, and this is rarely shown in such a film. A general sum of values, however, of "Homer Comes Home," as shown at the Rivoli Theatre, is so high that it will prove a decided success. A safe number for any program.

**Cast**

Homer Cavender........... Charles Ray
Silas Prouty............. Otto Hoffman
Rachael Prouty.......... Rachael McArther
Frida Bonner......... Frida Bonner
Old Machim............. Ralph McCullough
H. Mr. Bailey..... Walter Higby
John R. Elliott...... Mr. Kort
The Grocer............. Gus Leonard

**July 10, 1920**
He's Just Learning the Game

In "The Ladder of Lies," a Paramount production with Ethel Clayton.

Exploitation Angles: Exploit this as an opportunity to introduce the tragic element. Be sure to emphasize the happy ending. The fact that Tsuru Aoki is Sessue Hayakawa’s first love will arouse interest. Atmospheric lobby displays and collaboration with Japanese art studios will be both effective methods of attracting attention.

"Whispers"

Pleasing Society Comedy Drama Starring
Elaine Hammerstein Produced by Selznick.

Reviewed by Louis Reeves Harris.

RIGHT modern them, shall the young lady of today shape her own career in accordance with the needs of the day and ideals, or shall she closely adhere to established conventions? Many are now in revolt against old arbitrary rules of society to late great the action be extended. More than one intelligent girl of good family is satisfied that she can safely "live her own life." They entertain the dread power of "stare" and the destructive influences of ill repute; whether deserved or not, the "Whispers" that condemn them without any form of investigation or trial.

Elaine Hammerstein is startlingly alert to the opportunities of her role, that of a girl "buried" in a small town. She follows in a gay companionship with a young married man. She depicts the varying phases of a girl's mind and heart under trying circumstances. Her performance of Philips Tead is delightfully human, so admirably done as to arouse kindly amusement and sympathy at the home. Her charm and natural performance as part of the social adventurer. The personality of these three carries practically all the human interest, but they are supported by well-rounded settings of varietal good direction. The Selznick social comedy moves with the ease and grace of fine workmanship, and should prove a pleasing addition to any program.

Cast.

Daphne Morton—Elaine Hammerstein.
Wellesley Mace—Phillips Tead.
J. Dyke Summers—Charles Girard.
Beatrice Summers—Mary Varian.
Evelyn Saxon—Warren Cook.

Story by Marcus V. Connolly.
Directed by Harry C. Harrow.
Length: Five Reels.

The Story.

Whispers" are heard in the social circle of Daphne Morton because of her constant association with Dyke Summers, young married man with an attractive wife. In vain her aunt urges Daphne to accept wealthy young Wellesley Mace. The girl is innocent of wrong intention and she enjoys the companionship of Summers. When she appears at the opera with him, there is a clash with his wife, and a veiled accord is at home. He appears in a scandal sheet. During a quarter, her aunt invites him to tea. She speaks out her father, whom she has not seen since a child. Meanwhile Pat Darrick is assigned to the secret service as a spy. He speaks out her father, whom she has not seen since a child. Meanwhile Pat Darrick is assigned to the spy service as a spy. He

A Tokio Siren

Tsuru Aoki Stars as a Romantic Japanese Maid in a Pretty Story Produced by Universal.

Review by Mary Kelly.

As an example of fine, picturesque entertainment, skimming the surface of life and not touching the undercurrents of realism, "A Tokio Siren" qualifies. It will do well with the little folks and will be more apt to strike the fancy of women than of men. It is a painted story, with painted characters and painted situations, and carries an esthetic rather than emotional appeal.

Many members of the cast are Japanese, and this adds to the authenticity and the pictorial value of the production. Tsuru Aoki is a dainty mistress of the art of harmless coquetry and playfulness. Her mood is almost continuously, but with now and then a moment of pathos which further discloses her charm and ability. Japanese stories and settings always carry with them a certain romantic charm, and "A Tokio Siren" is no exception. The sub-titles seem overstocked with native idioms, however, and would be less prominent if the same expressions did not occur and recur.

Cast.

Austi Hisuki—Tsuru Aoki.
Dr. Niblock—Jack Livingston.
Mrs. Hisuki—Hiro Togita.
Ito—Arthur Jasmine.
Amelia Niblock—Florence Hart.
Mr. Chandler—Frederick Vroom.

Scenario by Doris Schroeder.
Direction by Norman Dawn.
Length: Five Reels.

The Story.

On the eve of her marriage to Hakama, whom she hates, Austi Hisuki has a narrow escape from a runaway horse. She is rescued, just in time, by Dr. Niblock, a young American who is arriving in Japan. After all, she has gone home, he discovers her fan, that she has dropped, and he decides to make the repairs to Niblock's home. When he has observed the dress she is wearing, he decides to marry her, so that she will be protected from any prosecution at her father's hands. Meanwhile she has been followed by her father and the enraged Hakama, who arrive just after the ceremony has been performed.

When Niblock and his Japanese bride arrive in San Francisco his former sweetheart is heartbroken. Austi realizes that she and her husband are not in love with each other, and she finds that Niblock's secretary and a former playmate of hers, is the man of her heart's choice. Thereupon she stages a love scene between Ito and herself, so that her husband may find an excuse for deposing her. Her scheme works and the happiness of all four is made possible.

Program and Exploitation Catches.

The "Most Honorable American" Did Not Love Her—But He Pitted Her and Married Her—She Came to America and Found Her Love in Los Angeles—What Happened Then.

Her Husband Found Her in the Arms of a Servant—She Met Him with a Smile and a Naive Explanation—Did He Accept Her Reason?
paper; that of her father. There he decides to abandon the scandal sheet and cast his fortunewith the live girl who dared dergard—"I shall be a good man," he de-Program and Exploitation Catchlines: A
Comedy Drama of Social Life, with Elaine
Hammerstein. She Associated with a Married Man So the Society Circle to Whisper—Then When She Went to the Opera With Him the Clash Came—It Reached the Social and went to Whisper—She Started—See Eleanor Hammerstein in This Society Drama.
SOMETHING out of the ordinary, more like an extravagance of the mythical kingdom type than anything else, the Goldwyn picture, "The Slim Princess," contains one of the most curious things in the "get-thin" mania, and affords sprightly Mabel the opportunities she seems to enjoy quite as much as the average spectator enjoys her antics. Most amusing of all the incidents is one where "The Slim Princess" attempts a false front, and a false back for that matter, in a land where it is the fashion to be "fat." Her attempt is made by means of a rubber suit blown up through a tube. She has a rolling tickle until a cactus plant dashes her hopes by letting the wind out of her... Mabel Normand is the exponent of what the French call "Let-well-enough-alone happiness," the rolling, don't-care kind. She romps at will among sedate dignitaries, scarring self-importance to the four winds. She suits that type, and it suits her so well that it wins sympathetic interest as well as laughter there. To accomplish this, however, requires a fine cast for contrast, and that is provided in "The Slim Princess." Chief contributor to the fun is Tully Marshall. His comical dignity is the sort of a first-class comedian at times. Hugh Thompson, Russ Powell, Lillian Syl-vestor and Harry Lorraine contribute to the company's high social standing.

The whole story, as presented at the Capitol Theatre, is one of fine direc-
tion, authorship and interpretation, an entertain-
ment of high quality on any program.

"Shipwrecked Among Cannibals"
Six-Reel Universal Production Reveals Fascinating Real Scenes on
Cannibal Isle.

Reviewed by Robert C. McElravy.

SPECTATORS viewing these six reels of thrilling adventurous episodes, re-
alized to feel a debt of gratitude to Edward Laemmle, a nephew of Carl Laemmle of the Universal company, and William F. Alder, a member of the California Academy of Sciences. These men traveled for a period of fourteen months, collecting material for this subject, and the results of that endeavor are a stand-
point of entertainment and educational value. There have been other films taken in the land of the cannibals, but this pres-
tent collection gives them credit.
The chief interest naturally attaches to the intimate views of the Kia Kias cannibals themselves, losing off with a good selection of scenes taken by them.
These include sports on shipboard, views of live and extinct volcanoes on the island of Hawaii; scenes of buffing the surface, waterfalls, clouds effects of rare beauty, a coral island, the Ghost Rocks of Buru and pictures taken during a slide of a larger ship, but in a storm. This latter event is a strong feature in itself. Following a shipwreck, the travelers

reach the land of the Kia Kia head hunters, where they are met by a startling reception committee of savages, decorated in the height of native fashion. During the visit in the village, the men, by the looks of the natives made, picturing them in all manner of pastimes. Such costumes as they wore of their own accord are in the nature of sheer ornament, but others have been furnished at times by the trav-
ers themselves in order that the pictures might be exhibited in civilized countries. There, however, do not rob the islanders entirely of their weird and frank appearance in everyday life.

The Kia Kias' capabilities were prevailed upon, through kindness and personal pres-
ents, to pose before the camera, but Edward Laemmle explains that they did not in his visits not altogether for what they wore. The beautiful unconsciousness of their poses supports this assertion.

These camera studies reveal the head hunting to sink the ship for once, chiefly bent upon killing off one another at a rate which it is said will exterminate them almost altogether in a period of fourteen or fifteen years. These, however, are prosecuted for these practices, but persist in them when opportunity affords. Personal vanity and lust for power seem to be their own purposes. The primitive scenes show a number of the head hunters on trial before a military court.

"Cynthia-of-the-Minute," a Hodgkinson photoplay with Leah Baird, is a Very Good Adventure Melodrama.

"CYNTHIA-OF-THE-MINUTE," a Hodgkinson production, is a good photoplay and one that will make a hit with lovers of adventurous melodrama. It was adapted from a widely read novel by Louis Joseph Vance and might be called a story of the sea, since a great portion of the production was made aboard ocean steam-

ship. It seems to contain a bold idea that it is a war or navy story. Its sea action concerns a romance between the heroine and the young purser, a wireless operator, who are constantly separated on deck and in the cabins of the steamship are quite attractive and the fight during the mutiny makes a fine climax.
The consternation of the story in the fore part of the story, Cynthia, a young Eng-

lish girl in New York seeking work, meets two men in Greenwich Village. She finds her name written on a card, and by chance, of some of them dropped. Later on, when companion to a wealthy woman on a voyage, she finds out who the men really are and unearths a plot of some magnitude.

Leah Baird has the leading part. She appears to excellent advantage and puts lots of pep in her work, doing a thrilling highbrow act from time to time. Another who deserves particular mention is Burr McIntosh, who plays the role of Rhode Islander, a native of Maine. Hugh Thompson, is a human and gallant char-

acter. If you want to show your patrons a great melodrama, one with lots of ac-
tion, mystery, flirtations, wild stuff, wireless thrills and—love, here it is.

Cast.

Cynthia .............Leah Baird
Burr McIntosh ..........George Rhone
William Clare ............Alex. Gaden
Betty Murrell ..........Letty Murell
Miss Hunt ..........Ruby Hoffman
Mr. Clark ..........J. Dillan
Mr. Williams ..........William Welsh
Senor Perez ..........Wallace Wildecombe

Story by Vance. Directed by Perry Well.

Length, 5,800 Feet.

The story and exploitation angles of "Cynthia-of-the-Minute" will appear in the

next issue.

July 10, 1920

THE MOVING PICTURE WORLD
Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.
The Strongest (All-Star)—Vol. 44; P-1224; C-R, Vol. 44: P-1209.
Should a Husband Forgive? Vol. 42; P-1191.

WILLIAM FARNUM SERIES.
Heart Strings (William Farnum—Six Parts) Vol. 44; P-1218; C-R, Vol. 44; P-1284.
The Adventurer (William Farnum—Six Parts). Vol. 45; P-1089; C-R, Vol. 44; P-1284.
The Orphan (William Farnum—Six Parts). Vol. 44; P-1168; C-R, Vol. 43.
The Trouble Makers

TOM MIX SERIES.
The Feud (Tom Mix). Vol. 44; P-1088; C-R 2002.
The Devil's Devil (Tom Mix). Vol. 43; P-1065.
Desert Love. Vol. 44; P-1088.
The Ten Cents (Tom Mix). Vol. 44; P-1208.
5 Gold Coins.

FOX ENTERTAINMENTS.
A Man From Nowhere (Shirley Walsh). Vol. 43; P-2173.
Molly (Shirley Mason). Vol. 44; P-1218; C-R 455.
Black Shadows (Nancy Hyland). Vol. 44; P-1168; C-R 485.
Leave It to Me (William Russell). Vol. 44; P-1219.
The Trailers (Madeline Traverse). Vol. 44; P-1220; C-R, Vol. 44; P-1199.
The Dead Line (George Walsh). Vol. 44; P-1204; C-R, P-1197.
Forbidden Trails (Buck Jones). Vol. 44; P-1254.
The Spirit of Good (Madeline Traverse).

ARCTICRAFT.
Rebecca of Sunny Brook Farm (Mary Pickford Reissue). Vol. 44; P-1192.

May.
Old Wives for New (DeMille Special Reissue). L-5,663 Ft.
Below the Sandwich (Thomas H. Ince Special). L-5,597 Ft. Vol. 44; P-1163; Ex. 1236; C-R, Vol. 44; P-1287.

June.
The Sins of St. Anthony (Bryant Washburn). L-1,565 Ft.
Away Goes Prudence (Billie Burke). L-5046.

JULY.
The Sims of St. Anthony (Bryant Washburn). L-1,565 Ft.

AUGUST.

COMEDIES.

SALOME, THEODA BURA,

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W. W. HODKINSON

BENJAMIN R. HAMPTON—GREAT AUTHORS PICTURES, INC.
The Sanecbusher (Hampton Production). Vol. 45: P-1357; C-R: P-1619.

ZANE GREY PICTURES, INC.
Riders of the Dawn (Six Parts—Hampton). No. 45: P-830; C-R: P-1105.

J. PARKER READ, JR., PRODUCTIONS.
Sex (Lone Wolf—Seven Parts). Vol. 43: P-2013; Ex. 1331.

DIETRICH—BECK, INC.
The Bandbox (Six Parts—Max Kr会导致). The Harvest (Doris Kenyon—Six Reels). Vol. 44: P-302; C-R: P-723.

DIAL FILM COMPANY PRODUCTIONS.
King Spruce (Mitchell Lewis—Seven Reels). Vol. 48: P-2177; C-R, Vol. 44: P-723.

ARTCO PRODUCTIONS.
Cynthia-of-the-Minute (Leah Baird—Six Parts).

FRIEDE BRUNTON PRODUCTIONS.


JOSEPH LEVERING PRODUCTIONS.

PATHE EXCHANGE, INC.

Releases for Week of May 23.
Simple Souls (Blanche Sweet—Six Reels). Vol. 44: P-238; C-R, P-1233.

Releases for Week of May 30.
Sherry (Pat O'Malley—Seven Reels). Vol. 44: C-R, P-1495.
No. 9 of Three Eye (The Pasha's Revenge). No. 10 of Three Eye (The Pendulum of Death). No. 12 of Thirty After Thirty (The Emotional Miss Vaughn). Grab the Ghost (Harroll Pollard—One Reel). Pathe Review No. 55. Topics of the Day No. 57. Pathe News No. 44 and 45 (Shipped June 2 and June 5).

Releases for Week of June 6.

Releases for Week of June 13.
No. 11 of Three Eye (The Torture Trap). No. 4 of The Third Eye (Daggers of Death). Start the Show (LaPlant—One Reel). High and Low (Hold Lloyd—Two Reels). Pathe Review No. 55. Topics of the Day No. 59. Pathe News Nos. 48 and 49 (Shipped June 16 and 19).

Releases for Week of June 20.
Passers By (Herbert Rawlinson—Six Reels). Vol. 44: P-1735; C-R Vol. 45: P-1127.
No. 12 of Three Eye (The Burning Furse). No. 5 of The Third Eye (The Black Hand Band). All in a Day (Rolin Comedy—One Reel). Pathe Review No. 56. Topics of the Day No. 60. Pathe News Nos. 50 and 51 (Shipped June 23 and 26).

Releases for Week of June 27.
No. 13 of Three Eye (The Door of Death). No. 6 of Third Eye (The Deash Spark). No. 3 of Three Eye (Fathers Father and the Social Lion—Two Reel Comedy). Any Old Port (Harry Pollard—One Reel). Pathe Review No. 57. Topics of the Day No. 61. Pathe News Nos. 52 and 53 (Shipped June 30 and July 3).

Releases for Week of July 4.

Releases for Week of July 11.
No. 15 of Three Eye (The Reckoning). No. 8 of The Third Eye (Dangerous Trails). Tex of the Timbrell Bandidos (Young Buffalo Series—Two Reels). Hello Uncle (Beatrice La Plante—One Reel). Pathe Review No. 59. Topics of the Day No. 63. Pathe News No. 56 and 57 (Shipped July 14 and 17).

Releases for Week of July 18.

ROBERTSON-COLE

The Brand of Lopes (Sessue Hayakawa). Vol. 44: P-139; C-R, P-597.

The Notorious Miss Brooks (Bessie Barriscale). Vol. 44: P-1198.
The Wonder Man (George Carpenter—Six Reels). Vol. 44: P-1286; C-R, P-1787.
The Heart of Twenty (ZasSu Pitts). Vol. 45: P-118.

Supreme Comedies.

MARTIN JOHNSON.

ADVENTURE SCENICS.
Sons of Silesia. Ghosts of Romance.

METRO PICTURES CORP.

The Right of Way (Bert Lytell). Vol. 43: P-1116; P-1237.
March—Old Lady 31 (Emma Dunn). Vol. 44: P-301; C-R: P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44: P-1321; C-R: P-723; Ex. 1329.
May—31—The Best of Luck (All Star—Six Reels).
July—5—Parlor, Bedroom and Bath (All Star—Six Parts).
July—10—The Mieft Wife (Alice Lake—Six Reels).
Aug. 2—Held in Trust (May Allison—Six Parts).
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts).
Sept. 1—The Four Horsemen of Apocalypse (All Star—Six Parts).
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Rapheal (Crane-Keaton—Six Parts).
Sept. 21—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMHOVA PRODUCTIONS.
January—Stronger Than Death (Seven Reels). Vol. 44: P-531.
April—The Heart of a Child (Seven Reels). Vol. 44: P-1450; C-R, P-537.
Oct. 11—Billions (Six Reels).

C. E. SHURTLEFF, INC., PROD.
Aug. 23—The Mystery of the Elisino (All Star—Six Reels).
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.
April—Nothing But Lies (Six Reels). Vol. 44: P-1236; C-R: P-1785.
Universal Film Mfg. Co.

Releases for Week of May 24.

The Path She Chose (Anne Cornell). Vol. 44; P-1327; C-R. P-1339.
No. 16 of Elmo the Fearless (The House of Intrigue).
No. 17 of Elmo the Fearless (The Trap).
No. 5 of The Moon Riders (The Death Trap). Caught in the End (Lyons-Moran—One Reel).
The Tale of a Dog (Brownie-Century Dog—Two Reels).
Bought and Found (For [Marten Huner and Liner—Western—Two Reels].
New Screen Magazine No. 47.
International News Nos. 29 and 30 (Shipped May 25 and 28).

Releases for Week of May 31.

Everything but the Truth (Lyons-Moran—One Reel).
No. 12 of Elmo the Fearless (The Trap).
No. 6 of The Moon Riders (The Caves of Mystery).
Mr. Fitch’s Tip (Lyons-Moran—One Reel).
An Artist’s Muddle (Harry Mann and Lilian actress—Two Reels).
Bought and Found (For [Marten Huner and Liner—Western—Two Reels].
New Screen Magazine No. 48.
International News Nos. 31 and 32 (Shipped June 4 and 5).

Releases for Week of June 7.

No. 18 of Elmo the Fearless (The Fatal Letter).
No. 7 of The Moon Riders (The Monster).
No. 13 of The Vanishing Dancer (The Scarlet Confession).
A Hero’s Memory (Monty Bank—Two Reels).
Moonshines and Jailbirds (Billy Engel and John Resigma—Two Reels).
Two from Texas (J. Parrell McDonald—Two Reels).
New Screen Magazine No. 49.
International News Nos. 33 and 34 (Shipped June 8 and 11).

Releases for Week of June 14.

A Tokio Siren (Tsuru Aoki). No. 1 of The Moon Riders (At the Rope’s End).
No. 4 of The Vanishing Dancer (Once in A Lifetime).
Three Pairs of Stockings (Harry Keaton—One Reel).
Lion’s Jaws and Kitten’s Paws (Harry Sweet and Charles Bennett—Two Reels—Century).
Bought and Found (Magna-Lane—Western—Two Reels).
New Screen Magazine No. 50.
International News Nos. 35 and 36 (Shipped June 15 and 18).

Releases for Week of June 21.

Alias Miss Dodd (Edith Roberts). Vol. 44; P-1333; C-R. P-1339.
No. 5 of The Moon Riders (The Triple Menace).
No. 5 of The Vanishing Dancer (Danger’s Clutches).
The Last Lep (Lee Kohlmar—One Reel).
A He Man Vamp (Miss Monty and Connee Henzy—Two Reels).
The Flighty Tiger (Robbie Gibson—Two Reels—Western).
New Screen Magazine No. 52.
International News Nos. 37 and 38 (Shipped June 23 and June 25).

Releases for Week of June 28.

Human Stuff (Harry Carey). Vol. 44; P-1792; C-R. P-1339.
No. 10 of The Moon Riders (The Moon Rider’s Match).
No. 4 of The Vanishing Dancer (On the Trail of the Dancer).
Twin Lizzies (Star Comedy—One Reel).
A Villain’s Broken Heart (Billy Engel and Celeste Zimick—Two Reels).
A Tough Tenderfoot (Helen Lynne and Jack Carlyle—Two Reels).
New Screen Magazine No. 72.
International News Nos. 39 and 40 (Shipped June 19 and July 2).

Releases for Week of July 5.

No. 11 of The Moon Riders (Death’s Door).
No. 5 of The Vanishing Dancer (The End of the Rustlers).
Pills for Paws (Neal Burns and Josephine Hill—Two Reels).
Under Crimson Skies (Elmo Lincoln—Six Reels).
A Hard Case (C-R. Vol. 44; P-117). Should Waitsa Marry? (George O’Toole—Two Reels).
The Boss of Copperhead (J. Farrel McDonald).
New Screen Magazine No. 73.
International News Nos. 41 and 42 (Shipped July 6 and 9).

VITAGRAPH

SPECIAL PRODUCTIONS.
The Sporting Duchess (Alice Joye—Seven Reels).
Vol. 43; P-1840; C-R. P-597; Ex. No. 5.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R. P-782.
Dollas and the Woman (Alice Joye—Six Reels).
Vol. 44; P-1561; C-R. P-44.
The Courage of Marge O’Doone (James Oliver M v.–Corinne Grilli–C-R. P-1259; C-R. P-1875.

STAR PRODUCTIONS.
The More Excellent Way (Anita Stewart).
The Galter Girl (Corinne Grilli).
Vol. 44; P-989; C-R. P-1562; C-R. P-1378.
Clover’s Inheritance (Anita Stewart).
May—A Master Stroke (Ere Earla Williams).
June—Bab’s Candidate (Corinne Grilli).
July—The Gauntlet (Harry T. Morrey).

VITAGRAPH.
Sept.—Trumpet Island (All Star Cast—Special).
Sept.—The Precy (Alice Joye).
Sept.—The Whiskey Market (Corinne Grilli).
Sept.—The Purple Cipher (Earle Williams).
Sept.—The Silent Albatross (William Dana—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMOM COMEDIES.
School Days (Girl–Corinne Grilli).
Soldi t Concrete.
Sept.—The Stage Hand.

BIG V COMEDIES.
Pals and Pugs (Jimmy Aubrey).
E. P. A. Parcel (Earl Montgomery).
He Laughs Last (Jimmy Aubrey).
July—The Laundry (Earl Montgomery).
August—Springtime (Jimmy Aubrey).

O. HENRY FEATURES.
(Two Reels).
The Ransom of Mack (All-Star).
The Kiss (All-Star).
The Interloper (All-Star).
A Ruler of Men.

FIRST NATL EXHIBITORS.
The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdesse (Anita Stewart).
Vol. 44; P-1411; C-R. P-979.
March 25—The Man Dancer (David White Head Jaffett).
Vol. 44; P-1337; C-R. P-597; Ex. 828, 1328, 1477, 1489.
March 25—The Two Dancers (Earl Montgomery).
Vol. 44; P-46; C-R. P-117.
April 4—Polly of the Storm Country (Mildred Harris Chaplin).
Vol. 44; P-1250.
April 11—Don’t Ever Marry (Marshall Neilson Production).
Vol. 44; P-726; C-R. P-782; Ex. P-1743.

April 18—The Love Expert (Constance Talman—John Emerson-Anita Leopold Production).
Vol. 44; P-1969; C-R. P-483.
April 25—Passion’s Playhouse (Katharine MacDonald).
L-5966 P’t; Vol. 44; P-483.
May 3—The Yellow Typhoon (Anita Stewart—Miss Leopold Production).
Vol. 44; P-1196; C-R. P-1323.
May 31—David Waltz Griffith Production.
June 29—Marshall Neilson Production.
June 30—Constance Talman Production.
July 1—Yes or No? (Norma Talman).
Aug. 2—Curtain (Katherine MacDonald).
Aug. 3—Jack Knife Man (King Vidor).
Aug. 30—Forty Minutes from Broadway (Charles Ray).
Sept. 6—The Sender (Allan Dwan Production).
Sept. 8—Harriet and the Piper (Anita Stewart).
Sept. 20—Smiles (Norma Talman).
Sept. 20—The Master Mind (Lionel Barrymore).
Oct. 6—The Woman (Charles Ray).
Oct. 6—A. R. Walsh Production.
Oct. 6—Norma Talman Production.
Oct. 25—Allan Dwan Production.
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—A Time to Remember (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 25—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talman).
Nov. 29—Prometheus (Marshall Neilson Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin).
Dec. 13—The Human Chess-Board (Constance Talman).

HALLMARK PICTURES CORP.

SPECIALS.
When a Woman Strikes. Life’s Greatest Problem. The Other Man’s Wife. The Littiest (Junior Special).

HALLMARK RECREATED STARR PRODUCTIONS.
Carmen of the North (Anna Boss). Vol. 44; P-1572; C-R. P-1378.
The Yelled Marriage (Annalver Rah Ralph K elucid).
Vol. 44; P-1342; C-R. P-44.
The Evil Eye (Benny Leonard—15 Episode Serial).
Vol. 44; P-2714.
A Dangerous Affair. War Win.
Wits vs. Wits (Marguerite Marsh).
Vol. 44; P-1894.
June—Loves Me or Justifies (Loulie Glaum).
June—Hell’s Binges (William S. Hart).
June—Fifty-Fifty (Norma Talman).
July—The Coward (Frank Keenan).
July—The Lamb (Douglas Fairbanks).
July—The Arrows (William S. Hart).
July—The Deserter (Frank Keenan).
July—Wild Winship’s Widow (Dorothy Dalton).

HERTON KING PRODUCTIONS.
The Discarded Woman (Grace Darling and Rod La Rocque).
Vol. 45; P-119.
Love’s Suicide (Grace Darling). The Common Sin (Grace Darling and Rod La Rocque).

CLIPITON PICTURES.
What Children Will Do (Edith Stockton). Should a Wife Work (Edith Stockton).

COMEDIES.
Gidding His Doom. Madame Ambrose. Thrift. The Betrayal of Marge.
Current Film Release Dates

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L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

The Man with the Gun (William Faversham). Vol. 44; P-1599.

The Flapper (Olive Thomas). Vol. 44; P-1232; C-R, P-1499.

Miss Women. Vol. 45; P-1190.

NATIONAL PICTURES.

Distributed by Select Exchanges.

March—Just a Wife. Vol. 44; P-1455; C-R, P-1479.

March—Blind Youth. Vol. 44; P-608.

April—The Invisible Diver.

REPUBLIC PICTURES.

Distributed Through Republic Exchanges.

Klugman's News Reel.

Girl of the Sea (Williamson Submarine Production). Vol. 44; P-1273.

Trilby (Clark Kimball Young—Tournour Reels). Vol. 44; P-1232.

The Woman God Sent (Special). Vol. 44; P-273.

April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.

The One Way Trail (Eddy Sterling). Vol. 44; P-1232.

The Great Shadow. Vol. 44; P-1237.

Man's Plaything (Montacu-Love-Glave Dacvi). Vol. 44; P-1792.

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 44; P-774; Ex. P-1885.

Soldiers (Dwan—Seven Parts). Vol. 44; P-544.

The Mystery of the Yellow Room (Chauard—Six Parts). Ex. 339.

The Deserted (The Walsh Production—Six Reels). Vol. 44; P-983; C-R, P-1283; Ex. P-1595-174.

The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Judyl of Rogue's Harbor (Mary Miles Minter). Vol. 44; P-1120; C-R, P-2172.

The Strange Confession (Harley Brown). Vol. 44; P-2011; C-R, P-444.

Sinners (Allan Turby). Vol. 44; P-2175.

Nurse Jurgen (Mary Miles Minter). Vol. 44; P-1355; C-R, P-729.

Jonny Be Good (Mary Miles Minter). Vol. 44; P-854; C-R, P-1253; Ex. 1478.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1113; Ex. 1599; C-R, Vol. 44; P-117.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie Kinke). Vol. 43; P-2660.


UNITED ARTISTS.

Jan. 18—Pollyanna (Mary Pickford). Six Reels. Vol. 43; P-636; Ex. 157.

Apr. 25—Down on the Farm (Mack Sennett). Vol. 44; P-352; Ex. 1894-1897; 1597.

Romance (Doris Keane—Seven Reels). Vol. 44; P-1232; C-R, P-1787.

EDUCATIONAL FILMS CORP.

Chester Comedies. (Two Reels).

Four Times Poised. An Overall Hero.

Christie Comedies. (One Reel).

Kiss Me Caroline (Bobby Vernon). A Seaside Serenade (Perry Tinker).

Torchy Comedies. (One Reel).

Torchy (Johnny Hines). A Knight for a Night (Johnny Hines). Torchy Comes Through.

Mermaid Comedies. (One Reel).

A Fresh Start (Charlie Rols). Duck Inn (Lloyd Hamilton).


A Day with Carranza. Modern Centaur.

Robert C. Bruce Scenics.


Chester Outing Scenics. (One Reel).


GREAT EDUCATIONAL FILMS CORP.

The Chamber Mystery. Circumstantial Evidence (Glen White). Vol. 44; P-1254.

Unseen Witness. The Trail of the Cigarette (Glen White). Vol. 44; P-1503; Ex. P-1747.

The Bromley Case (Glen White). Vol. 44; P-1502.

Woman's Man (Romaine Fielding). Love's Protege (Ors Carew).

Hank Mann Comedies (Every Other Week). Blunted Trail (Every Other Week).

Lon Star Westerns (Every Other Week). Lightning Breyce (Serial).

The Lucking Peril (Serial). The Fatal Sign (Serial). (Seven Reels).

Celebrated Players Film Corp. (Advert "Gumps" Comedies).


GROSSMAN PICTURES INCORPORATED. (Seven Reels) (Julian Walker—Serial). Vol. 44; P-1523.

Face to Face (Greer Garson). NATIONAL FILM CORPORATION. (One Reel).

The Confession (Henry Walthall). Vol. 44; P-1811.

HALL ROOM BOYS COMEDIES.

April 6—Out the Way Out. April 13—Poor of a Kind.

GRETHER EDUCATIONALS.


JAMS PICTURES, INC.

Love Without Question (Oliver Tell—Six Reels). Vol. 44; P-1431; C-R, P-597.

A Woman's Business (Oliver Tell). Vol. 44; P-1759.

Madonnas and Men (Seven Reels). Vol. 44; P-1715.

PIONEER FILM CORPORATION.

Midnight Gambols (Mary Dore). The Place of Honeymoons (Emily Stevens and Montagu Love—Six Parts). Dr. Jekyll and Mr. Hyde (Shelton Lewis). Vol. 44; P-599.

Nobody's Child (Jose Collins — Godfrey Tearle). FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels). Frivolous Wives (Vera Slisson). Vol. 44; P-1245.

GAYMONT COMPANY.

In the Clutches of Red Wind Avenue. Husbands and Wives (Vivian Martin). Vol. 44; P-142.

PHOTO PRODUCTS EXPORT CO., INC.


HELMCRAG PICTURES CORPORATION. (Billy West Comedies. (Two Reels).

HAPPY DAYS. The Dreamer. Hands Up.

TUXEDO Comedies. (Two Reels).


ALICE HOWELL Comedies. (Two Reels).

Her Bargain Day. Rubes and Romance.

HADLEY FRANK Comedies. (One Reel).


HALL MORAN Comedies. (Two Reels).


NAPOLI & SALLY Comedies. (One Reel).

Dreamy Chintzina. Perils of the Beach.

GATE HENRY Comedies. (Two Reels).

Heirlooms. Help Me.

Burrud (Sunset) Scenics. (One Reel).

The Mountain That Was God. The Wind Goddess.

RAXIN PICTURES, INC.

WISDOM'S SEVENTH AVENUE. (Two Each Month). Brind's Excitement (One Reel).

S—PHOTOPLAY CORPORATION. (Washington, D. C. Determination—Woman (Seven Reels).)

ROMAYNE & PER-FILM CO.

Gates of City, Cal. Jan. 15—Shot in the Kitchen.

Feb. 1—Underground Route.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anne Luther). Vol. 44; P-1401.

MURRAY W. GARRISON.

A Dream of Pair Women (Two Reel Feature).

WARRER BROTHERS.

The Last City (Jumika Hansen). Vol. 44; P-775.

WILK AND WILK.

Ashes of Desire.
How He Did It

HARRY T. DOBSON, Toronto, Ontario, responds to your request (April 10 issue) for diagram of fifty-five degree line as follows:

In your reply to Melvin A. Davis, McLean, Texas, you request diagram of fifty-five degree line as reflector. Here is the way I did it. First draw three small holes in the frame door, and with piece of bell wire, stripped of its insulation, passed through the two outside ones, fasten a piece of broken condenser lens over the center hole. Now move the foresaid wires or lumps of steel to the image corners where you want it. I use the lamp house of the left hand projector for one image, and the projection room wall for the other.

Grab a Protractor.

Now get a "protractor," which may be had from almost any stationery store, price from ten cents to a dollar. Mount on card board, say one foot square, lay the flat side of the protractor to the right top hand corner and mark on the fifty-five degree line. With a straight edge carry this line clear across the card. Next cut out the portion outside the degree line and mount on the top left hand portion, which leaves us a card which makes a perfect fifty-five degree angle with bottom of the card.

I placed this card on the door of the lamp house of the left hand projector and on the same level, or pitch as the axis of projection (angle of the projector) and with a nail drew a mark on the edge of the fifty-five degree line of the card. I then fastened a strip of tin one half inch wide to the door to make a straight line; it is a very visible and perfect fifty-five degree angle to hold my crat image to.

On the Wall.

When using the wall for a screen, because the image, shows up larger and better. If the projectionist is careful to get his are burning exactly right and his spot the right size and properly adjusted, he may then juggle the piece of condenser to the exact size and distance from the wall, whereupon he want need to look at his arc or spot at all. He can maintain perfect condition by working entirely from the crat image.

Questions Remind Him.

Your series of optical questions are the real dope. Reminds me of the time when another series was yearly for two years. I have been out of the game for four years, but I'm back now and need knowledge. Will write line occasionally to the "We lead—others follow" department.

Don't know about the "leading" brother, but we don't aim to do much following. Don't need to.

Muchgracias for the angle dope, but either you've left out the important item, or else I'm full of prunes, and I've no immediate use for it. A plain-in-the-lamp-house-door will invent the image of the crater and as I remember it a lens over the arc, and you have the arc over right side up. And it was just for that reason we asked detailed information as to exactly how the angle could be laid out under different conditions, but since some have it on the floor, ceiling or front wall and with the combination of the lens, is the image right side up? Am I wrong?

For Projector Manufacturers

Mark Isaacs, projectionist, Steinway Theatre, Astoria, Long Island, makes the following suggestion, which seem to us to be both excellent and timely:

Much if not most projector troubles is caused by upkeep refusing to work, which in turn is due to crooked reel or broken belt or patches. This causes or may cause, the damage of some film, besides very de- sertly increasing the fire hazard. As a refinement would suggest, First, deepen the magazines one-quarter of an inch, then make the collar against which the reel hub rests half an inch thick, instead of a quarter of an inch, as at present. This would operate to prevent the Globe friction, bent-up, wobbly curvature of reels with which the average exchange favors us from striking the sides of the magazine and stripping, thus pulling weak patches or takeup belts in two.

Presumptuous.

I suppose it would be presumptuous and narrow of me to ask the projectionist to lend a bit of aid and co-operation. It is, however, with great pleasure that I am confident the projectionist will be willing to order it on the screen in the best way pos- sible. For instance, they will frequently place a bit of very important action right at the beginning of a feature, so that the projectionist to give it full value on the screen, as follows:

Notices to All.

PRESSURE on our column is such that published replies to questions cannot be guaranteed under two or three weeks. For special replies, by mail, on matters, for which reason, cannot be remit four cents, stamps, and we will send carbon copy of department reply as usual. For special replies, by mail, on matters, for which reason, cannot be remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing an explanation and guide to use. These indicate what the projectionist should know.

Either booklet, postpaid twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guesst" or Do You Employ up-to-Date Method?

You demand that your employer keep his equipment up to grade and up to date. He owes it to both himself and to the pictures to set time to him to keep abreast with the times in knowledge and in your methods.

The lens shown in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of projectionists.

Don't "guesst." Do your work RIGHT.

Price, fifty cents, stamps.

Addressing to Through Picture World, either 515 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Another Intermittent Projector

At the Montreal meeting of the Society of Motion Picture Engineers, I had the pleasure of examining the main optical element of and listen to an explanation of an invention of C. Francis Jenkins, Wh is often credited with the invention of intermittent, or "continuous" projector.

We were very sorry indeed not to able to get a practical demonstration of the machine, because, with all the respect to Mr. Jenkins, we have examined very many intermittent projectors, some of which were presented to us by projecting a picture, during the past few years. Most of these near inventions were exactly what the term "near invention" implies. They came very near to delivering the goods, BUT there was always some un-removable fly in the ointment which spoiled it.

Mr. Jenkins frankly admitted he ran into just such trouble, and had successfully removed it. We hope so, but seeing is believing, especially after the wasting of so very much valuable time exam- ining into the claims of other inventors, who also claimed, doubtless honestly enough, they had removed the fly, but found their dream just would not come true.

Economy in Light Probalmedical.

Several members of the society remarked that there would be a saving of fifty per cent. of the light through the elimin- ation of the revolving shutters. Nothing of the sort. Just what, if any saving would result, we are not certain, but it would not be, we think, very much, because of the fact that since the film picture must be illuminated through a considerable period of its travel, the "spot" must be very large indeed, which not only sets up loss, but calls for a totally different focal length of condenser.

Well, anyhow, Mr. Jenkins has our very best wishes for success. If the mem- ber he has worked out for "stopping" the picture during its projection, though the film continues to move, is simple—extremely—simple, but as the saying goes, "nothing is as tough to work. It consists of what in effect are two very thin, long glass prisms, bent into a circle. The "light element," combined prism revolves just like a revolving shutter, the prism band being at its edge, and about, as we remember it, an inch in width. It is placed, we suppose, at a right angle to the film and objective,
though exactly where we are not quite sure.

The trouble seems to be in getting such a glass ground as it must be ground to deliver perfect results. It also occurs to us that quite a few of these lenses are lost motion in the driving gear of the prism wheel, or the slightest deflection of the film itself would tend to an exaggerated error. This, however, pure speculation. We shall see what we shall see, and we sincerely hope Jenkins will realize his hopes.

Notes from Wilkes-Barre

THE following are excerpts from a letter from Edward Seaman, Secretary Local 325, Wilkes-Barre, Pennsylvania:

"Have been nosing around a bit since your visit to see if your visit
and lecture actually produced tangible results. I find that it has, in more than one case.

Personally I found that the knowledge acquired enabled me to remedy several things which were wrong. And when I say the lecture and visit produced results I mean that it has produced them both as applies to the projectionist and the managers.

Almost every time a number of our men meet something is mentioned about your visit, and it is good stuff too."

Handbook Worth Fifty Dollars.

But at that it is alright, for I really would not accept fifty dollars for mine, it is impossible to secure another copy.

I am in charge of the Type 8 Simplexes at the regiment, here. Am getting good results, except for one thing, viz: they insist on using the E Combination. Am using White A C Special carbons. They are the best I have found for A C. Have been tried to use the motor generator, but to date, without success.

Honolulu Projection Fierce.

Projection in Honolulu is nothing short of fierce. They have a bunch of Chinese and Jap kids, etcetera, down there, and a lone man is putting a real result on the screen—good as one could wish for. So far as the well known Norteño directors are concerned, their work for me is not getting any better, but is improving. Notch is improving, and I think we will see the day when he will put out a real show in Honolulu.

Our position on army schools is that they are all right, so far as applies to projection work, provided the man be given a genuine grounding in projection technique. We have in mind the idea that he must serve a competent apprenticeship in a projection room, but this is not always the case.

In some of the army schools (so called) the soldier is given a mere smattering of technical knowledge, to all intents and purposes the same as an apprentice, and in some cases the man is simply put to work, with no real help to his progress. In real help to your men, the fact remains that the average army vocational school of which we have knowledge does far more harm than good, and in so far as applies to the projection field.

A Suggestion

Mark Isaacs, who recently sent in a plan for an adjustable revolving shutter, now suggests a shutter blade width chart to be used in conjunction with the second chart of the lens chart. In brief his proposal is that such a shutter as he has proposed be adopted, but that there be a scale of different sizes.

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Grees marked thereon, so that the projectionist may instantly determine from the marking, or degree scale, the adjustment necessary to get a master blade of any given number of degrees. Then he proposes that friend Griffith work out a table which will give the number of degrees of master blade necessary to any given condition.

Well, I dunno. Like the Scotsman, I 'ave me doots' as to the feasibility of such a chart or table, but I hereby side step and conceal my ignorance by passing the matter up to brother Griffith. Let him be the goat—I'm goat enough.

Cartoon Points Lesson

In the January 25, 1919, issue of the Moving Picture World we published the accompanying cartoon.

Down in Pennsylvania, in the City of Philadelphia, is the headquarters of the Stanley Company Patent, which owns forty-three theatres in Philadelphia alone. On our recent visit to that city we inspected three or four of their projection rooms, made notes of the methods used, and were surprised to find enlarged copies of the cartoon, neatly framed, hanging on the walls of the rooms.

We remarked upon this and were informed that the company had caused a copy of this cartoon to be made, framed and hung on the walls of every one of their projection rooms.

This is what we call practical work, because naturally with such a thing constantly before him a man is going to make at least some attempt to find out if those various things are wrong on his projectors.

We might add that General Manager Frank Olseson has the same feeling for every one of the theatres his company owns; also he insists that they be kept at all times in the theatre, available for instant use.

Just Look Who Is Here

God bless my soul, just look who's yanked the latch-string after an absence of something like three years. Well, well, well. Come right home to the office. We cut off the best chair in the room and sit down, Ralph W. Martin, Los Angeles, California. Real glad to see you again. Thought you'd gone an' went us for good.

Last time we were in Los Angeles we had lunch together, and it was Martin personally, and when he did call at a hotel we were just simply done completely up, flagger entirely out and dead to the world. We couldn't talk—could hardly hold our eyes open. And we let him depart without getting his local address (which we did not have with us at the time) or phone number or anything.

Then we wrote him twice when we got back home, but received no answer. So we seemed to have lost track, and we did not blame Martin. We've really felt mighty bad over it, in proof of which Martin is hereby and now cordially invited to dinner at our home. We thought it might be a good idea to pick out when we visit the "Home of the Moving Picture" next time—which may be any time—and also he is hereby fully authorized to order whatever dinners or truffles if he wants to, and that represents penance. Don't it, huh?

What Martin Writes.

Brother Martin writes:

I thought - I thought Department for May fifteenth a question on something as to "What is the practical effect on screen illumination of spherical aberration in the condenser beam?"

I do not know whether the questions are practical or theoretical, but I have the proper answer. I have been given to understand that the answer has been given to that question this side of the Rocky Mountains, or from the side of the Pacific, and that the answer is correct.

I am particularly interested in this point, knowing five years ago the Projection Department propounded the question, "What is the practical effect on screen illumination of spherical aberration in the condenser beam?" Now, after five years the question is again asked: "What is the practical effect on screen illumination of spherical aberration in the condenser beam?"

Answer—Nobody actually knows anything whatever about what the practical effect on screen illumination of spherical aberration in the condenser beam is.

These are cold facts; nothing more or less.

The writer is not presenting any arguments pro or con, or blaming anyone, and hopes to be exempt from everlastion redemption if these are not cold facts.

Perhaps not. So be it. This is the practical effect on screen illumination of spherical aberration in the condenser beam.

Believe That He Is In Error.

Unph, we wouldn't wish to see friend Martin condemned to everlasting anything, but we firmly believe that he is in error, wrong and mistaken in his conclusion in this particular matter.

Our view is that Griffith's theory that spherical aberration serves a very useful purpose in evening up the image illumination, hence the spherical illumination is correct. It is a proven fact that screen illumination is extremely uneven, due we personally believe to the existence of floor of electric crater, due probably to impurities in the carbon, and to lack of perfect optical surface in the front condenser.

Experiments seem to prove this to be
true. And if it is true it seems to us that with a condenser corrector for spherical aberration the effect of unevenness of illumination at the aperture, hence at the screen, would be decidedly greater.

With these few stabs at the gizzard of brother Martin's argument, we will pass the matter along to friend Griffith, and any others who care to take sides.

The Condenser and Economy

There are certain things about the condenser concerning which little is as yet understood, except by those who have listened to our talk on "Optics of Projection," and even those have not a very clear idea on one or two points, since it is only now that we have been dealing nightly with certain phases of the matter for some time that we have come to better understand other phases.

For instance, suppose we have a projec-
tionist who has his arc located at proper distance, as per lens chart, and that distance happens to be just three and one-half inches. Another projectionist, who perhaps does not believe in lens charts, and who has excessive condenser breakage by reason of poor lamphouse ventilation, or other cause, has his arc located four and a half inches from the condenser. Amperage in both cases is the same. What is the effect and how can we express it understandably and intelligently?

In the first diagram we think we have found the correct answer to that.

A is 3.5 inches from the center of the crater. It picks up light cone C D.

We now remove it to position B, whereupon it can only pick up light cone E F. Now, as we see the matter, the actual effect of added distance of lens from crater as to reduce the collector lens diameter exactly as in the proportion shown.

The Optical Law.

The optical law involved is that "intensity of light decreases with increased distance from source inversely as the square of the distance," but to the average man this is largely meaningless. He just thinks to himself, "Gee, that must be a hell of a lot!" and let it go at that. But when we see that one inch of added distance reduces the light-collecting power the same as though we decreased the lens diameter by seven-eighths, or A B to A C, that it was in position A we readily understand exactly what practical effect added distance has.

In effect, one inch of added distance acts to stop down the lens to almost a 3.5 inch diameter, in so far as concerns its light-collecting power. If my reasoning is wrong, show me wherein the error lies.

Another Thing

And now another thing. Many men have a slide carrier permanently installed in front of the condenser of their projector. Have you ever stopped to figure out exactly what this means in light loss? If not, suppose you take a slant at the second cut accompanying this article.

The black ring represents the part of the lens carrier exposed by the condenser holder. May be somewhat less in some cases. Leaves an effective condenser opening of about 4 3/8 inch diameter. The for those with experience. For the novice it is mighty nearly impossible. Looks easy, yes, but looks are deceiving, as you will find if you go ahead.

Paper Screens?

Walter Preddy, the San Francisco supply dealer, who ought to advertise his wares in the Old Reliable, the Moving Picture World, but who doesn't (there, darn you, Walter, waddy y' gotta say for yourself, huh?), sends us sample of a paper screen that he is putting out.

Says it is very cheap, as compared to ordinary screens; also that it "increases light wonderfully." Um, yes; also we suspect the sample submitted would increase the fade-away quite wonderfully also, though it might be almost equal to a satin finish mirror screen for a long, narrow house. But even so, the thing has possibilities, it seems to us, because almost any desired type of paper surface may be secured, and it might be possible to send out a screen in wall paper width, rolled up in rolls, hang it with butt joints and have them, the joints invisible.

In fact the Preddy paper screen is put out exactly that way, if we rightly understand. We repeat, the thing seems to have possibilities.

Feed Reel—Yes? No?

It has occurred to us that that "upper reel" hardly is the proper term by which to designate the reel in the upper magazine. Seems to us that "Feed Reel" would be a better term. What do you chaps think about it?

A Unique Souvenir

At the time of our recent visit to Wilkes- Barre, Pennsylvania, the men of local Union 325 gave a midnight dinner, which was attended by the exhibitors and managers as well as the membership of the local.

The dinner was succeeded by a lecture on the Optical Production, but prior to that Toastmaster Fred W. Herman, manager Savoy Theatre, surprised the editor by presenting on behalf of the members of local union 325, a combined testimonial of their regard and souvenir of Wilkes-Barre in the form of a beautifully carved and polished ink well something like eight inches long by six wide by five high, made of coal.

"AREA OF 4 3/4" CONDENSER LENS 15.9 SQ. IN.
AREA OF BLACK CIRCLE, 4 1/2" WIDE, 25.6 SQ. IN.
OR 16% OF THE TOTAL AREA OF THE LENS.

SLIDE CARRIER
LENGTH 2 3/4" DIAMETER EFFECTIVE CONDENSER OPENING 4 1/16"
INSIDE BLACK RING .336 SQ. IN.
PERCENTAGE 16% OF TOTAL CONDENSER AREA.

Wilkes-Barre is the center of an enormously productive hard coal region, hence the gift is eminently appropriate. We shall treasure it as among the most unique of all the many tokens of friendship we have received from unions and individuals during the past years.

July 10, 1920

THE MOVING PICTURE WORLD 261
CONDUCTED BY E.T. KEYSER

The How and Why of Theatre Uniforms
As Told by Representative Exhibitors

WILLARD PATTERSON is manager of the large first-run Criterion Theatre of Atlanta.

When interviewed by a representative of the Moving Picture World, Mr. Patterson expressed the opinion that the size of the house makes little difference in regard to the advisability of uniforming the staff.

"Almost any house, large or small, should uniform its ushers," said Mr. Patterson.

"As for color, gray combines attractiveness with durability and as it will not show dirt quickly, this color represents economy in cleaning charges.

Patterson Prefers Plain Uniform.

"While summer and winter uniforms should differ in weight, Atlanta's winter weather is such as to minimize the importance of seasonal uniforms in this section."

"Plain uniforms," continued Mr. Patterson, "are, in my opinion, always the most attractive."

"The manager should go carefully over all uniforms at least once a week and note their condition, both in regard to cleanliness and repair, and be particularly careful that no hooks or buttons are missing from the same. Dry cleaning is, in my opinion, the best method.

The House Should Pay.

"As theatre employees are not as a rule very highly paid, and are generally young people getting a start in life, the house should pay the entire uniform cost." The uniforms used by the Criterion are gray and white, plain, hooked. A little braid is used for trimming, but not enough to be conspicuous.

In Mr. Patterson's opinion there is no argument against the use of uniforms in moving picture houses, as he considers that they add to the individuality and up-to-date appearance of the theatre in which they are used.

Remond Uniforms Them All.

The S. A. Lynch Enterprises controls in Atlanta the eighteen hundred seat Forsyth, the eighteen hundred seat Lyric, the nine hundred and sixty seat Rialto, the six hundred and ten seat Strand and the five hundred seat Vaudeville, of which Messrs. L. P. Whaley, L. M. Semon, H. B. Clarke, J. R. MacEachron, Jr., and A. B. Ewing are the respective managers.

All of these houses are under the general management of W. W. Remond, who expressed the following views:

"No house is too small to uniform its ushers and other employees who may come in contact with the public."

"Which is why in all the Lynch Atlanta houses, porters, ushers, and stage hands wear the same kind of uniforms."

"The material to be used," continued Mr. Remond, "depends upon how much a theatre desires to expand on its uniforms. Palm Beach is an excellent material for hot weather, and should be of a color to minimize the cleaning expense. In my opinion, gray comes closest to filling these specifications and combines attractiveness and durability.

Choose Plain Uniform.

"Plain uniforms, with no figures or designs in the goods, should be chosen and black or colored braid offers a pleasing contrast, too."

"Dry cleaning is the best method of keeping the uniforms attractive and the house manager should make weekly inspections. By ordering an assortment of the different sizes most commonly in demand, the stock of uniforms is reduced to a minimum."

The Lynch houses adopt the method of utilizing separate collar bands of a great assortment of sizes which may be used for the individual fitting of the employees.

In Mr. Remond's opinion, the house should always pay the entire cost of uniforms.

San Francisco Attitude.

The question of uniforms in the moving picture theatre has not received the same amount of attention in San Francisco and on the Pacific Coast, as in some other parts of the country. This is probably due to the fact that people here are more easy going in their habits, do not observe the niceties of dress considered so essential in other places and dislike display in this respect. The war has increased this dislike of uniforms and some moving picture houses that formerly garbed their aids, from ticket sellers to ushers, in distinctive attire, have thrown this idea into the discard.

The general expression of opinion on this question is that the location and clientele of the theatre has more to do with the adoption of a uniform than has the size of the house. The owner of a four hundred seat house may find it advisable to make his attendants stand out sharply, while no uniform may be just the thing in a two thousand seat house in the same city.

Costello's View.

The T. & D. Circuit, with headquarters at San Francisco, controlling eight moving picture theatres, is another of the theatres which take much in the lack of attention that has been paid to the subject of uniforms. In this connection it might be mentioned, however, that the subject is now receiving the consideration of the management and that it is the plan to adopt a uniform type of garment for all the houses, taking advantage of collective purchasing power.

At the Tivoli Theatre, the leading house of the circuit, girls are employed as ushers and they furnish their own attire. They are instructed to wear skirts and waists and these are set off by white collars and cuffs. Manager Frank Costello states that there has been no difficulty experienced by patrons in finding the persons in authority at this house, which has a seating capacity of two thousand.

Clement Keeps Eighteen Sets.

The Portola Theatre on Market street, San Francisco, has employed girl ushers for several years and furnishes uniforms outright. The ones in use at present are of wash goods in a tan color, with white detachable cuffs and a white cotton apron. The dresses are sent to the laundry each week and the cuffs and apron changed whenever soiled.

A light color is chosen because of its attractiveness and the tendency to keep dark garments in use until badly soiled. Manager Van B. Clement states that the same uniforms are used winter and summer, owing to the fact that this city enjoys perfect climate and there is but little difference between the two seasons. This house, which has a seating capacity of about one thousand keeps eighteen sets of uniforms on hand, a part of which goes to the laundries each week, this expense being met by the theatre. Three sizes are purchased, 34, 36 and 38. Care is taken in the selection of girls and there is never any difficulty in finding a dress that will fit those chosen.

Pincus Girls Are Bluebirds.

The California Theatre, San Francisco, whose house manager is Charles Pincus, uses almost the same type of dress for its ushers as the Portola Theatre, which is owned by the same interests. The dresses here are blue, in the simplest design possible, set off by white caps, cuffs and aprons. The girls are furnished with clean garments weekly and the same plan is followed in the matter of selecting sizes and in selecting workers.

Moore Discards Uniforms.

A. L. Moore, of the U. S. Theatre, Berkeley, a house with a seating capacity of
Columbia Silvertip Combination Carbons for D. C.

The Columbia Cored Upper holds ingredients that permit a long and steady arc, and prevent cracking near the center.

The Columbia Silvertip Lower is unique for its current carrying capacity. Small in diameter, it does not shadow the crater of the positive.

Write for information

NATIONAL CARBON COMPANY
Incorporated

Cleveland, Ohio        San Francisco, Calif.

Canadian National Carbon Limited, Toronto, Canada
two thousand, has found through experience that both his patrons and his help prefer the elimination of uniforms. Before discarding these he made use of Fuxedo suits, with a ribbon of blue and gold, in college colors, across the vest. In discussing this question he said: "I find that we are able to secure a better class of ushers when we permit them to wear their regular clothes. This is a city of homes, where people are acquainted with each other, and our ushers are high school boys, full of vim and action. They resent being placed in a uniform and their friends, who are our patrons, prefer to see them in regulation attire."

"If we were located in a city like San Francisco, where theatres get many transient visitors, a fixed uniform would probably be advisable, and if we were employing girls some badge of distinction would likely be used. There is no need of a uniform suit to distinguish ushers from the patrons of the house, their business-like air and enthusiasm serving the purpose as well as any mode of dress."

Donovan is Strong for Them.

J. P. Donovan, manager of Rowland and Clark’s one thousand seat Regent theatre, East Liberty, Pittsburgh, says: "In my opinion, no matter how small the picture house, uniforms on employees can be used to advantage. Of course it is more easily seen in a small mining town or the like, where the class of patronage is not very high, this would not be necessary."

"In a house as large as mine, to think of employees without uniforms would be ridiculous. In fact, all types of public servants are uniformed, and by the makeup of these, we know their positions immediately and no more is expected of them. The Regent caters to the best people in East Liberty, and accordingly we have uniformed employees. We think our class and distinction to the environment already created."

"In the winter my employees are clothed in plain dark gray uniforms, as the coal mine differs from the color of the seats or the patron’s clothes, thus adding variety without confusing the eye with bright colors. The uniforms are trimmed with black, and have a gold monogram, ‘R. & C.’ In the summer, the boys wear light grey silk mohair suits and a white leather cap."

House Pays Entire Cost.

"We pay the entire cost of the uniforms, and the boys are instructed to keep them next at all times. Each boy has his individual locker, and has his suit pressed every month. We furnish shoe polish, etc., so the boys have no excuse for looking shabby. We purchase standard size uniforms, and these take care of the average sized boy."

"I can’t see why any exhibitor with a house of any size at all would attempt to do business without uniforming his employees. As I said before, they add tone to the place, and in case of an emergency or anything of a like nature, the patron naturally looks to the man in uniform to help him. If the patrons see the]lillian clothes, how does the patron know whether or not he is an employe of the house?"

Salt Lake City Supplies a Mighty Good Ball Team

R. E. SCHAYER, of the Salt Lake Theatre Supply Co., Salt Lake City, sends us a clipping from a newspaper published in his city, which indicates that this concern has a lot of good ball players connected with it. We give the full score herewith, and can understand why Mr. Schayer wishes us to negotiate with the New York Giants for a game so that he can demonstrate in the East just what the Salt Lake Theatre Supply team can do on the diamond.

Theatre Supply Nine Beasts Motor Mercantile

The Salt Lake Theatre Supply nine won from the Motor Mercantile company by a score of 33 to 9.

The lineup:

Salt Lake Theatre Supply—M. Smith, p; E. Bursle, 1 b; R. Brudger, 2 b; H. Hill, 3 b; J. McMillen, ss; C. Miller, rf; M. Fell, cf. Salt Lake Factory. Motor Mercantile Company—N. Murphy, c; R. Gordon, p; S. Sanderson, 1 b; F. Whitey, 2 b; L. Cahoon, 3 b; T. Davies, ss; A. Cargill, rf; R. Buddy, cf; A. Anderson, if.

Howell’s Man Travels in Most Shocking Company

The difficulty of getting goods delivered on time to fill contracts these days of railroad difficulties and lack of production applies to the film business as well as to everything else in the country.

The Howell Cine Equipment Company recently received an order for the entire equipment of the Valentine Theatre, Fordham road and Valentine avenue, New York City, with a date that the case all of the work was completed on time. All of the equipment arrived with the exception of the motor generator, outside of the projection room, the most important piece of machinery in the booth.

Brown Was the Goat.

A telegraphic tracer located the missing piece of machinery at Syracuse. A representative, L. Brown, hurried to Syracuse, found the car in which the motor was contained and after much persuasion succeeded in having it routed for Albany.

He stayed right in the car with the machinery until he arrived. There it was sidetracked for two days, Brown sleeping in the freight car all of the time and sending a boy out to bring him something to eat.

At last he got the car moving again, routed for Yonkers, still sticking close to that motor generator and making a bed of hay. The motor finally got on a side track at Croton-on-the-Hudson on the day the theatre was scheduled to open, and by means of a motor truck Brown got the generator to the theatre and installed just fifteen minutes before the house opened its doors for the first performance.

Inter-Ocean Brings Out Handsome Export Catalog

A PARTICULARLY attractive twenty-eight page catalog with a cover of buff and gold has just been issued in English, French and German by the Inter-Ocean Film Corporation, foreign film and accessory distributor of 228 West Forty-second street, New York.

The book, each page of which measures eight and one quarter by eleven inches is devoted to advertising and illustrating Master projectors, transformers and rheostats, Westinghouse electric motor generator sets, Pulo accessories, Acme and Globe accessories, Spool carbon, Pro-Jex lenses, Wohl studio equipment, Hawk spotlights, Universal cameras, Kraus advertising lamps, Argus Crystal Bead screens and Westinghouse incandescent lamps.

The splendid illustrations, clear and concise descriptive matter and two pages of export prices in United States gold make the volume a valuable buyer’s guide.

It will be mailed upon application to interested parties for sampling purposes.

The book is bound in heavy covers that will withstand the wear and tear of constant handling and will bear the loose leaf principle which permits of the addition
July 10, 1920

THE MOVING PICTURE WORLD

265

The Thirsty Child That Disturbs the Audience

Can be quieted with a drink of water, if you furnish the means to drink it.
Don't blame the youngster. Don't make the mother leave the house without seeing the show through.

DIXIE cup
Penny Vending Machines

most situations like this. Hundreds of theatres and picture houses use them, among them the Strand, Keith's, Loew and Moss Circuits.
Anyone is glad to pay a penny for a round, glass-shaped cup. The service is self-supporting and yields you a liberal revenue besides.
Write today for sample cups and terms.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original Makers of the Paper Cup
222 West 18th Street, New York

BRASS FRAMES
Of Exceptional Quality and Dignity
"Built For Permanence"

NEWMAN'S Brass Frames for Posters and Photos have been installed in over 9,000 theatres, and have proven far more durable than other frames.

They Can Be Secured in Any Size
Any Finish
Any Style

Several of the finishes do not require polishing.
Several Popular Sizes and Finishes are Carried in Stock For Prompt Shipment.
Our Frames Cost Less Than Flashy Wood Frames and Outwear All Others 3 to 1
WRITE FOR COMPLETE CATALOG OF FRAMES, RAILINGS, ETC.

THE NEWMAN MFG. CO.
ESTABLISHED 1882
717-19 SYCAMORE STREET, CINCINNATI, O.
68 W. WASHINGTON STREET, CHICAGO, ILL.

Canadian Distributors—Perkins Electric Co., Toronto, Montreal and Winnipeg
Pacific Coast—O. A. Mcauley, San Francisco, Calif.

Frames, Easels, Grilles, Rails, Signs, Choppers, Kick Plates, Door Bars

—Says the Projectionist

"I never knew what really good A.C. projection was until I used the Speer Alterno Carbons—the new white combination sets."

Speer "Directo—Hold-Ark" Carbons for D.C. Projection
Speer "Alterno" Carbons for A.C. Projection

"The Carbons With A Guarantee"

SPEER CARBON COMPANY
SAINT MARYS, PA.

EAGLE ROCK FILM

The Quality Raw Stock

Right Photographically.
Maximum Service in the Projector.

Made by
THE EAGLE ROCK MANUFACTURING CO.
Verona, New Jersey
of extra pages as issued, its value as a permanent bit of sales literature is assured.

Simplex Distributors
Visit the Home Office

A RECENT distributor visitor to the Simplex plant was L. H. Francis, general sales manager of the Teco Products Manufacturing Company, in the Arcadia Building, Minneapolis, which holds the distributing franchise for Simplex in Minnesota, Dakotas, Northern and Eastern Iowa and Northern and Western Wisconsin.

Mr. Francis, who, with George Feinberg, organized the Teco Company, took occasion to bring a batch of Simplex orders in person to the home office and to see that the Simplex orders already at the factory were started moving.

Order for 125 Simplexes.

At the present time the Teco Company has orders for at least 125 Simplexes at the factory, and so great has been the demand for the popular projector in its territory that Messrs. Feinberg and Francis are planning on a cross-country motor truck delivery service in order that the theatres waiting for installations may not be in any way inconvenienced by the service characterizing the several transportation companies today.

Mr. Francis reports that the Teco Company has just taken over the franchise for the National distribution in theatres, schools and churches of the "Safe and Sure" fire extinguisher, early adoption orders on which indicate that this will prove a most popular accessory.

Boston Simplex Manager Here.

Sam Merchant, for years with the Famous Players-Lasky Company and known to practically every film man and exhibitor in New England, is now the manager of the Boston Motion Picture Supply Company. This company, of which Harry Asher, also late with the Famous Players Company, is the head, has just opened up its new headquarters at 69 Church street, Boston.

Mr. Merchant spent several days at the Simplex factory, and reports that the theatres in the cities of Fall River and New Bedford are rapidly following the lead taken by the cities in installing Simplex. Among recent installations are those for the Boston Theatre (a Keith house), and the Congress Hall Theatre.

Mr. Merchant brings with him to his new position, the best wishes of hundreds of friends throughout New England, while Mr. Asher, since severing his connections with the Famous Players Company, will devote a great deal of his personal attention to the affairs of his company.

Webster Was Also There.

Another visitor was George G. (Electric) Webster, the dynamic head of the Webster Electric Company, Simplex distributor in Washington, D. C., Western Maryland and Northern Virginia.

According to Mr. Webster, the number of Simplex Projectors being installed in and around his territory far exceeds his fondest expectations. A recent order of 25 Mazda equipped Simplexes for use in a branch of the War Department was particularly pleasing to Mr. Webster, who keeps in close touch with the numerous government departments as is evidenced by the large number of Simplexes now in use in the buildings comprising the seat of Govemment.

SPOOR-THOMPSON HAS NEW QUARTERS

Spoor-Thompson Laboratories have secured new quarters at 310 West 40th street for their New York Sales Office and Service Bureau. Phone Bryant 994.

Take a Day Off and Read "Argus Idius"—It's Bully

THE June issue of "Argus Idius" has just reached us. It's a bird of a house organ with a cover in blue and gold with a peacock perching at the top.

Besides breaking the glad news of the acquisition of the Swanson Equipment Company by the Argus Enterprises, Inc., and the latter's exclusive West Coast distributors for Fulco products, the contents includes many other interesting items.

Among these should be mentioned a glance at the recent Cleveland Convention from the spiritualistic viewpoint and a thrilling narrative of how a coadjutor of the late Christopher Columbus was whipped in the act of working which in these days constitutes considerable of a crime if permitted to continue unchecked.

The new Argus lamp setter, the Argus G. E. motor generator, a ticket changer that converts admissions into breakfast food and the Lightning coin changer were served up in a style calculated to make every exhibitor want several and our old friend George Washington Armstrong is equipped with the bacon in a very classy looking grip.

Please keep us on the mailing list.

THE WARMEST MAKER

Typhoon Plants Popular

T HE warm weather of the past week or two has convinced theatre owners throughout the country that it is time to install their cooling systems to prevent falling off in attendance during the summer months, and as a result the Typhoon Fan Company of Norwalk, Conn. has secured orders from the following theatres for Typhoon cooling equipment:


MONSON DRAWS BIG CROWD AT THE CLEVELAND CONVENTION

O F THE most interesting and popular exhibitions at the recent Cleveland Convention was the demonstration of an eight-foot Monson blower in the lobby of the Hotel Winton, personally conducted by "Monson" Dailey, president of the Monson fan company.

This enormous blower was so perfectly balanced that a little ten-inch desk fan propels a paper at the same rate of speed. The novel demonstration aroused a great amount of interest among the exhibitors at the convention and drew good-sized crowds to the demonstration to learn interesting things to say about this system, which is designed especially for theatre cooling and ventilating, and the demonstration led to the signing up of several big orders.

"Monson" Dailey is going to make an extended trip through the South very soon to get acquainted with the exhibitors in that section of the country.
DO IT NOW
BUY THESE NEW LIGHTING FIXTURES AND PLASTIC RELIEF ORNAMENTS

You'll be surprised at the attractiveness which can be added to your lobby or interior by the use of our plastic relief ornaments and fiberolitic lighting fixtures.

An old run down front can be made to look like a new one at small expense.

BEAUTIFY your house now. Don't wait until your competitor beats you to it.

*Write for our catalogue today.*

The National Plastic Relief Co.
330 MAIN STREET
CINCINNATI, OHIO

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PRINTING

Stationery
Labels (all kinds)
Inspection Cards
Invoices
Booking Sheets
Contracts
Ledger Sheets
Cash Records
Report Sheets
Heralds
Circulars
Binders
Disbursement Records
Weekly Reports
Monthly Reports
Salesman's Daily Reports
Salesman's Expense Books
Inventory Sheets
Reel Bands

Specialists—
In drafting individual forms or systems to meet any requirements.
At your service—an expert film accountant.

SHIPMENTS MADE PROMPTLY TO YOUR OFFICES—ANYWHERE

Ross & Company, Printers
RODERICK ROSS
Printers to the M. P. Trade for 20 Years
448-450 N. Wells St., Chicago, Ill.

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CUSHMAN
ENGINE GENERATOR SETS

are adapted for all amusement houses and devices requiring electric power or light, from the smallest moving picture theatre to the largest road show.

Our complete line includes a wide variety of sizes ranging from 1 KW to 10 KW, thereby making it possible to secure the EXACT size outfit which your individual requirements demand. You have your choice of 60 or 110 volt equipment, with resistance for cutting down the voltage at arc, or 32 volt equipment, which is adapted for Mazda Projector Lamp.

The UNITED STATES GOVERNMENT and the CHINESE GOVERNMENT use Cushman Engine Generator Sets for Motion Picture Work. Could you ask for a better recommendation?

CUSHMAN MOTOR WORKS
938 N. 21st St.
Lincoln, Nebraska
The Burned-Out Simplex Building Again in Shape

THE five-story factory building at 327-329 East Thirty-fourth street, New York City, belonging to the Simplex factory group, and which was destroyed by fire on January 31 last, is again quite ready for occupancy, according to a recent announcement by C. Howard Crane, general manager of the Precision Machine Company.

"The trade will remember," said Mr. Porter, "the many wild rumors that were sent in action all over the country concerning our manufacturing conditions immediately following the fire, which destroyed only one building, the loss of which could not possibly put us out of business, as our main factory is located in the twelve-story building. The fire did, however, slow us down somewhat, which was quite natural.

Roof and Floors Completed.

"We are pleased to announce that the roof and new floors in the burned building are now completed and that shortly some of the departments that were temporarily housed in the main factory building will again occupy their former locations in the new building. The new building plans afforded us an opportunity of embracing new ideas for systems that could not have been worked out in the building previous to the fire.

"We will now be enabled to transfer our shipping department from its present location on the twelfth floor to the ground floor of the new structure, allowing us to entirely re-design our offices and executive departments, which will, when complete, occupy the entire top floor of our main factory building."

The Best Equipment Is Advertised in The Moving Picture World

15,012 Motion Picture Theatres in the United States alone have, for our addressing or list service and save 50 to 90% in postage. Also lists of State Rights Buyers, Supply Dealers and Producers.

Motion Picture Directory Co.
244 West 42nd Street, New York, N. Y.
Phone: Bryant 6128

STUDIO TO LET

(All Equipped)
Also Building in New York City
80x250, Which Can Be Fitted Up
Factory Exchange: 17 West 44th Street, New York City
Vanderbilt 6610

MACHINES THEATRE EQUIPMENT

AND SUPPLIES

WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

ROMAYNE COMEDIES

Among the Best Two-Resellers on the Market

WRITE ON WIRE

ROMAYNE SUPERFILM CO.
LOS ANGELES

THE CINEMA NEWS AND PROPERTY GAZETTE
30 Gerrard Street, W. I. London, England
YEARLY RATE: POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
The Cinematograph Exhibitors' Association of Great Britain and Ireland, Ltd.

MONSOON COOLDING SYSTEM
INC.
70 West 45 St.
NEW YORK

PICTURE THEATRE ARCHITECTS

These men can design a good house. Let them plan yours.

District of Columbia
ZINK & SPARKLIN, Inc.
163 Minnay Bldg., Washington, D. C.
Michigan
CHRISTIAN W. BRANDT
1114 Kreese Bldg., Detroit, Mich.
Missouri
Carl Boller & Brother

Theatre Architects
RIDGE BUILDING, KANSAS CITY, MO.
Consultants to other architects. Adaptable to orade seeking plans and specifications of contemplated theatres.

New York
EUGENE DE ROSA
110 West 46th Street, New York

Pennsylvania
RITCHER-LEE COMPANY
33 South 17th St., Philadelphia, Pa.

W. ALBERT SWASEY, Inc.
Architects and Engineers
101 PAw AVENUE, N. Y.
SPECIALISTS IN THEATRICAL WORK
No Charge for Preliminary Services
The following text appears to be a collection of classified advertisements from a vintage publication. The text is formatted as a series of short, numbered entries, each detailing a different service, product, or business opportunity. The ads cover a variety of topics, including movie projectors, theatre equipment, insurance, and various services offered by different companies.

In answering advertisements, please mention the MOVING PICTURE WORLD.
Come and visit our Slide Library at

BESELER LANTERN SLIDE CO., Inc.
131 East 23rd Street
New York, N. Y.
Manufacturers and renters of Slides on every conceivable subject.
PROFESSIONAL PEOPLE!
Have your photo put on a slide.

AMERICA'S FINEST LABORATORY
NOW DOING THE PRINTING AND DEVELOPING FOR AMERICA'S FOREMOST PRODUCERS
NEGATIVE DEVELOPING
AND SAMPLE PRINTS A SPECIALTY
H. J. STREYCKMANS, Managing Director
PALISADE FILM LABORATORIES
PALISADE, N. J.
OPPOSITE 129TH STREET Telephone: Morsemere 621-622

IF EASTMAN FILM WAS NOT AS GOOD AS IT IS, KODAK PARK, WHERE IT IS MANUFACTURED, WOULD NOT BE AS LARGE AS IT IS—AND KODAK PARK IS THE LARGEST PHOTOGRAPHIC MANUFACTURING PLANT IN THE WORLD.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

NOW READY
BOUND VOLUMES
OF THE
MOVING PICTURE WORLD
JANUARY-MARCH, 1920
$2.25

YOU NEED THIS COMPLETE AND ACCURATE RECORD OF FILM EVENTS

Chalmers Publishing Company
516 Fifth Avenue, New York
DO YOU KNOW THAT?

Seven out of ten purchasers of Simplex are buying them to replace other makes of Projectors—

SELLS ONLY ON MERIT
Nicholas Power Company,
90 Gold Street,
New York City, N.Y.

Attention of Mr. Will C. Scott, General Manager.

Gentlemen:

As I am about to begin the construction of two additional theaters in this City, I am most naturally concerned as to whether or not I will be able to get six of your latest model machines. I will not require them for four or five months, but, knowing the demand for your machines, want to get my order in early.

I have, as you know, been using your machines for the past 15 years, during which time I have of course tried about every machine manufactured, with the result that I have always had to replace such other makes with Powers to be sure I had the best. I am taking no chances of further experimenting—hence the above order.

I look upon your concern as not only having the best and the most reliable machine on the market, but the matter of personal service and attention that follows the sale of your machines is one that gains for you full confidence of the purchaser. Your accomplishments in the direction of putting a perfect picture on the screen and in the durability of your outfit are especially deserving of my high praise.

"More power to the Powers."

With thanks for past and future courtesies, believe me to be

Very sincerely yours,

[Tom Moore]

President,
Moore's Theaters Corporation.

No. 3—Fifteen Years Co-operation

I look upon your concern as not only having the best and the most reliable machine on the market, but the matter of personal service and attention that follows the sale of your machines is one that gains for you full confidence of the purchaser.

Your accomplishments in the direction of putting a perfect picture on the screen and in the durability of your outfit are especially deserving of my high praise.

[Tom Moore]
JESSE L. LASKY PRESENTS
WILLIAM DE MILLE'S PRODUCTION OF
"The Prince Chap"
with THOMAS MEIGHAN
FROM THE PLAY BY EDWARD PEPE
SCENARIO BY OLGA PRINTZLAU.
A Paramount Artcraft Picture
A story of love among the artists that brims over with human sympathy and emotional appeal.

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1920, by the Chalmers Publishing Company.
Motion Picture Certainties

CERTAINLY wild oats is about the one crop that requires no cultivation, but just as certainly a worth while crop of anything else requires a pretty steady cultivation. A crop of box-office receipts for instance. To get a full and constant crop of these RITCHEYY posters are essentially necessary. That’s certain, because the amount of box-office receipts vary in direct proportion to the quality of the posters used, and the greater their advertising value, the greater the ticket sales. That’s certain!

That the RITCHEY poster always has the maximum advertising value is likewise certain. It is certain because the RITCHEY LITHO. CORP. is the greatest organization of motion picture poster advertising experts, poster artists and poster printers in the world. Certainly the poster these men execute is attractive, and it is certainly convincing.

The exhibitor is certainly entitled to have them, and certainly he will get them when he demands them in no uncertain terms. But he will never be certain of having them unless they bear the RITCHEY trade mark, for then only is it certain to be a genuine RITCHEY poster!

RITCHEY LITHO. CORP.
406 WEST 31st STREET, NEW YORK
PHONE, CHELSEA 8388
Paramount Pictures

for

OCTOBER
The Second Month

The following Paramount Pictures will be released by the Famous Players-Lasky Corporation during October:

Cecil B. DeMille's "Something to Think About"
Douglas MacLean in "The Jailbird"
Roscoe (Fatty) Arbuckle in "The Round-Up"
Maurice Tourneur's "Deep Waters"
William S. Hart in "The Cradle of Courage"
Ethel Clayton in "A City Sparrow"
William Gillette's "Held by the Enemy"
"A Full House" with Bryant Washburn
"The Restless Sex" with Marion Davies
Charles Ray in "An Old-Fashioned Boy"

*THOMAS H. INCE, Production
HUMAN BEINGS, wherever he finds them, are DeMille’s characters. Human life, of whatever quality, is his story. That is why his pictures always succeed, always strike deep into the heart.

In “Something to Think About” he has gone into simple humanities, transfiguring into a marvelous motion picture the material of life as we live it, making an appeal to the emotions that none can resist.

The cast includes Gloria Swanson, Elliott Dexter, Theodore Roberts, Monte Blue, Theodore Kosloff and Julia Faye.
Thomas H. Ince presents

Douglas O MacLean

in "THE"

By Julien Josephson
Directed by Lloyd Ingraham
Photographed by Bert Cann
A Thomas H. Ince Production
Who captured the public heart and soul with his personality last season?

Answer (Joyous)
Douglas MacLean!

Who was the biggest comedy sensation in picture history?

Answer (Shouting)
Douglas MacLean!

Who is so strongly established in the public mind that people flock to see him?

Answer (Rising to a roar)
Douglas MacLean!

Well! “The Jailbird” is the best he has made yet! He lets out and goes the limit in it! It will break some more records everywhere!

Deafening Clamor:
“Hooray!”

A Paramount Picture
“Nobody loves a fat man”
says the Sheriff (Fatty Arbuckle).

He’s all wrong! For everybody in America is going to find a warm spot in his heart for Fatty in his first full-length drama.

The play was a knock-out on the stage—because it’s got comedy, and drama, and love, and thrills—some of the best thrills ever invented.

And on the screen—Wow! Words can’t tell how big it is!
MAURICE PRESENTS:

"Deep Waters"

Adapted from J. Hopkinson Smith's Novel "Caleb West, Master Diver" and from the play by Michael Morte.
TOURNEUR

An idyll of New England's stormy coast, a story of hazard and courage and love.

Replete with the spectacular, strong in thrills, but as close to life and to the heart as "The Old Homestead."

Produced as only Tourneur can produce, with a notable cast.

Canadian Distributors:
Famous-Lasky Film Service, Ltd.,
Toronto
WILLIAM S. HART

in

"The Cradle of Courage"

From the story by FREDERICK BRADBURY
Adapted and directed by LAMBERT HILLYER
Photographed by JOE AUGUST, A.S.C.
A WILLIAM S. HART PRODUCTION

A Paramount Picture
CROOKED to the world, but to his pals, square. And they called him "Square Kelly."

And then—"I'm through" he said. "I want to be Square Kelly to all the world."

His mother cursed him. His pals tried to knife him. But Square Kelly became a cop.

And then in that big battle—the hardest man-to-man fight in the memory of the Barbary Coast—he found that even his girl was against him!

It all makes a picture with the same punch and depth and reality as "The Toll Gate" and "Sand."
The glare of the vaudeville stage—the clatter of jazz—the shouts of the audience. These fed her senses as she danced—the apache dance that was the talk of the town.

Then the open country—clean air—real human beings—and an offer of true love. What made her refuse—try to renounce all in life that had meaning for her—though the sacrifice might break her heart?

Men and women will understand, and weep. And then, at the end, they will smile again. For the story is made up of those elements that touch the truest things in every heart. An Ethel Clayton picture de-luxe.
"Held By"

With
JACK HOLT
AGNES AYRES
WANDA HAWLEY
and LEWIS STONE

From the play by WILLIAM GILLETTE
DIRECTED BY DONALD CRISP
SCENARIO BY BEULAH MARIE DIX
Presented by Jesse L. Lasky

A Paramount
"The Enemy"

Not a war picture, but a love story of beauty and melodramatic strength. With the ruined South as its background, a thrilling story rises to the greatest heights of drama and passion.

Famous for a generation as the best of all stage thrillers, and now acted by an all-star cast and produced in the most realistic and spectacular manner, it is a dinner anywhere.

FAMOUS PLAYERS-LASKY CORPORATION

Lewis Stone

Josephine Crowell

Lillian Leighton

Jack Holt

Agnes Ayres
"A FULL HOUSE"
Starring Bryant Washburn

Adapted from the play by Fred Jackson.
Directed by James Cruze
Scenario by Alice Eytont

At every performance you'll have a full house—a laughing, shouting, happy house. They'll all start laughing at the first scene and they won't stop for a week.

On the stage it kept New York laughing for weeks, and those who saw it can still laugh over it. There are a dozen complications a minute, and all funny and all wholesome—so everybody can have a good time.

CAST INCLUDES
Lois Wilson
Guy Milhan
Hazel Howell
Catherine Wallace
Lottie Williams

JESSE L. LASKY PRESENTS
COSMOPOLITAN PRODUCTIONS

"The Restless Sex"
by Robert W. Chambers

With MARION DAVIES

Directed by Robert Z. Leonard,

A Paramount Picture

Canadian Distributors:
Famous-Lasky Film Service, Ltd., headquarters, Toronto
EMPESTUOUS, mad with youth, turbulent as the sea, was Stephanie, smashing, in her wild rush, conventions—and men’s hearts. Forever unsatisfied, forever craving excitement. Is she a type of her sex?

The story created a storm of comment when it was published. The picture will cause still more. That’s the best kind of advertising.

Luxurious and opulent in production, and acted by a notable cast, including Carlyle Blackwell.
Thomas H. INCE presents

Charles RAY

in "An Old Fashioned Boy"

By Agnes Christine Johnston
Directed by Jerome Storm
Photographed by Chester Lyons

A THOMAS H. INCE PRODUCTION,
YOU never know what's going to happen to a fellow with 1843 ideas when he gets wise to himself and steps out to be a 1920 clean-up.

It took a barrel of dynamite to drag him out of the prehistoric past, but when he did catch up with the calendar—

Pep and punch and fun and the good old human sympathies—it's got all those, and they're the things that have made Charles Ray pictures the big box-office knockouts you know them to be.

A Paramount Picture
The First Eight

Here are the Paramount Pictures which will be released in September by the Famous Players-Lasky Corporation, inaugurating the Season of 1920-1921

Adolph Zukor Presents a

**GEORGE FITZMAURICE PRODUCTION**

"THE RIGHT TO LOVE"

with Mae Murray and David Powell

Photoplay by Ouida Bergere

Adapted from the play by Pierre Frondaie and Claude Farrare

---

Adolph Zukor Presents

**ELSIE FERGUSON**

in

"LADY ROSE'S DAUGHTER"

Directed by **HUGH FORD**

By Mrs. Humphry Ward  Scenario by Burns Mantle

---

Thomas H. Ince Presents

**CHARLES RAY**

in "A VILLAGE SLEUTH"

By Agnes Christine Johnston  Directed by Jerome Storm

Photographed by Chet Lyons  A Thomas H. Ince Production

---

A **HUGH FORD** Production

Jesse L. Lasky Presents

**THOMAS MEIGHAN**

in "CIVILIAN CLOTHES"

From the play by Thompson Buchanan

Scenario by Clara S. Beranger

---

Adolph Zukor Presents

**DOROTHY DALTON**

in Sir James Barrie's Famous Play

"HALF AN HOUR"

Directed by Harley Knopes  Scenario by Clara S. Beranger

---

Famous Players-Lasky Corporation Presents

"HUMORESQUE"

**Featuring ALMA RUBENS**

Story by Fannie Hurst

Scenario by Frances Marion  Directed by Frank Borrage

Cosmopolitan Productions

The New Art Film Company Presents

**DOROTHY GISH**

in "LITTLE MISS REbellion"

Scenario by Wells Hastings  Directed by George Fawcett

---

Jesse L. Lasky Presents

**WALLACE REID**

in "WHAT'S YOUR HURRY?"

Directed by Sam Wood  By Byron Morgan

Scenario by Byron Morgan

---

**FAMOUS PLAYERS-LASKY CORPORATION**

Canadian Distributors:

Famous-Lasky Film Service, Ltd., Toronto
THE THUG
EUGENE O'BRIEN
SELZNICK PRODUCTION

THE MAID OF MOLOKAI
HOPE HAMPTON
HOPE HAMPTON PRODUCTION

THREE GOLD COINS
TOM MIX
FOX RELEASE

"BLUE STREAK" McCOY
HARRY CAREY
UNIVERSAL SERIES

THE GREAT REDEEMER
A METRO FALL SPECIAL

ARE SOME OF MR. VAN LOAN'S
FORTHCOMING STORIES.
4-A-WEEK!!!

Each Series DISTINCTLY INDIVIDUAL—

DISTINCTLY DIFFERENT—

DISTINCTLY BETTER!!!

SPECIAL PICTURES Short Subjects DOMINATE The Field

COMEDYART—In such demand that those who fail to arrange start dates NOW must forfeit their contract.

SUNSET-BURRUD-SCENIC-STORIES—Built by a real artist in this line—Co-operation of the greatest out-of-doors magazine AND the U. S. Government—It's best.

CLAYPLAY PRODUCTIONS—A Single Reel Comedy that's in a class by itself. A cross between an animated cartoon and the regular character comedy BUT different, greater and better than either. More FUN than a circus and can never grow old.

THE THREE WEEKLY RELEASES mentioned above are the best today's market can offer. They're hand-picked from a thousand different offerings. OUR FOURTH SERIES, to be announced NEXT WEEK is as different, as funny and as good.

"EVERY 'SHOW' NEEDS A 'SPECIAL'"

THERE'S A SPECIAL OFFICE IN YOUR EXCHANGE CITY.

A POSTAL WILL BRING A SUMMER QUOTATION.

SPECIAL PICTURES CORPORATION

H. W. Hellman Bldg.

Los Angeles, Cal.
We Are Not Your Competitors

Associated Producers are not coming into your cities and towns to buy or lease theatres—thereby becoming your direct competitors. We are not going to do this in the open or under cover.

We know our side of the fence and are going to stay on our side and leave your side to you.

All of our branch managers are on duty with sales policies and contract forms in hand. Our Home Offices are open in New York to serve you.

Associated Producers haven’t anything to sell you except their big productions. We will deliver for release in the year from September 12th thirty big productions—and you may buy any producer’s picture or pictures you want.

You may bind into your theatre—at your option and not under compulsion—the pictures of any one, two, three or more Producers. Or, you may obtain all of our productions at the prices we are individually worth in your city. We are not linked together or averaged as to rentals.

Knowing at first hand the pictures we are making we believe exhibitors will be glad to control our entire output—but that decision rests with you, not with ourselves.

If you are leaving for New York, have your mail and telegrams sent in care of our Home Offices, and we will be glad to make your hotel reservations for you if you wire or write us in advance.

THOMAS H. INCE - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
GEORGE LOANE TUCKER - MAURICE TOURNER - J. PARKER READ JR.

ASSOCIATED PRODUCERS INC.

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729 SEVENTH AVE, NEW YORK CITY
TREMENDOUS BUSINESS!

MARY PICKFORD

in "SUDS"

From the Charles Frohman Production "Op' O' Me Thumb"
By Frederick Fenn and Richard Hynce
Directed by Jack Dillon
Screen Adaptation by Waldemar Young
Photographed by Charles Rosher.

WESTERN UNION
TELEGRAM

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HIRAM ABRAMS
729 SEVENTH AVE
MARY PICKFORD IN SUDS IS CLEANING UP AT THE NEW GRAND CENTRAL AND WEST END LYRIC TREMENDOUS BUSINESS
SPYROS SKOURAS

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN DOUGLAS FAIRBANKS DWGRIFFITH HIRAM ABRAMS, PRESIDENT
The fight starts when Doug leaps from a cliff into a tree at the villain—they fight down thru the tree—fall through the roof of a hut—fight all over the hut—

then through the wall and down a mountain side, fighting all the way—

then over a precipice into the rapids—

and over the falls into the river below.

The greatest fight ever screened

Just one of the many big punches that make—

DOUGLAS FAIRBANKS' newest picture

"THE MOLLYCODDLE"
The Sensation of the year!

Story by HAROLD McGRATH
Scenario by TOM GERAGHTY

UNITED ARTISTS CORPORATION
MARY PICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT.
“Words cannot express the great joy that is mine in being given this opportunity to strengthen, broaden, and in part, recreate the characters of my books to meet the demands of the screen.

“The leavening influences of the world’s greatest drama so vividly impressed upon me during four years at the French Front, cannot fail to show in a quickening action and compelling appeal in these heart stories of my Northland.”

(Signed) RALPH CONNOR.
“Ralph Connor has given us every latitude in adapting his stories so that they may be made to tower as cinema masterpieces.

“In addition thereto we have every resource of the Northland—of civic and military government—and of finances, to the end that these big sweeping and diversified stories of this world-recognized author will be honestly and realistically made, each in its own natural environment.”

THE DOMINION FILM CO., Inc.

6 West 48th St.

Ernest Shipton
President

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Another stage hit that never missed fire

A splendid picturization of the famous Neil Burgess play.

A Maurice Tourneur Production

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Mr. Exhibitor:

No matter how you are stocked up on regular releases, if you Boss your own bookings and want a live wire on your screen, for a week or longer, write us your available time and we will take care of you at the right terms. Nothing shorter than weekly first runs will be booked at present. First in, first served.

Of course you know about the wonderful career of this play!

① Broke records everywhere for twenty years. Don’t take our word for it. Ask any manager who ever played it.
② Maurice Tourneur never made a better picture. A perfect cast plus a ticket booth draught. Story replete with the humors and sentiments of home folks—an exciting day at the County Fair—Drama of pastoral purity and heart interest—and, the greatest horse race ever seen on stage or screen.

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ALBERT E. SMITH presents

ALICE JOYCE

in "THE PREY"

A VITAGRAPH SPECIAL PRODUCTION

Bigness—richness—impressiveness! These qualities fairly leap from this unusual drama of society, politics and finance—a drama which offers the beautiful Vitagraph star extraordinary opportunities for the display of her world-recognized talents.

"The Prey" is a picture of subtle, elusive half-tones. Its plot turns and twists. It is always the unexpected, never the obvious. It has suspense. Joseph Le Brandt wrote the story, and the elaborately mounted production was directed by George L. Sargent. Vitagraph has surrounded Alice Joyce with a supporting cast of favorites.

"The Prey," showing Alice Joyce at her best in every shadow and highlight, will still further increase the prestige of "the Madonna of the silversheet."
Contract for Thirty-six (36) Photoplays, Each Starring One of the Following: Mary Miles Minter, Alice Brady, Constance Binney, Wanda Hawley, Bebe Daniels or Justine Johnstone.

Season 1920—1921

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INSURING YOUR THEATRE’S EARNINGS

For next year is a wise move and one quickly accomplished by signing a Realart Star Franchise. Do not hesitate to secure this finest insurance policy of your career, offered for a limited time only to the discriminating exhibitors of the land. Insure your 1920-21 takings. Plan ahead for profits. Get your box-office set NOW for the season! The Realart Star Franchise gives you not only the valuable Realart stars; it also gives you protection. The six Realart stars work for you always. No “do-I-or-do-I-not” puzzling under THIS plan! You know exactly where you stand on Realart product the very day you acquire the Franchise. It gives you that sure feeling. Available under this Franchise — all six Realart Stars in thirty-six productions that have these elements:

1. adequate production,
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3. famous authorship,
4. an entertaining story based on a successful play or well-known book,
5. first class continuity,
6. brilliant direction,
7. capable supporting cast,
8. perfect photography,
9. PLUS THE STAR.

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AUTHOR OF TARZAN OF THE APES

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TARZAN

Made by the Same People Who Made “Tarzan of the Apes,” and “The Romance of Tarzan,” the Biggest Box Office Attractions of the Year

WILD ANIMALS
EXCITEMENT
JUNGLES
THRILLS

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Stronger Than the Other Tarzan Stories Because a Beautiful Young Girl Is Tarzan's Companion in the Jungle—Making of It a Sensational and Exciting Love Story

LOVE

ROMANCE

ACTION

FIGHTS

HOWELLS

New York City

Produced by National Film Corp. Capt. HARRY M. RUBEY, Pres.
END

By Cosmo Hamilton

Margarita Fisher

Supported by Milton Sills
Bertram Grassby
and an All-Star Cast

An unconventional and tantalizingly delightful summer romance.
Just enough jazz to keep any audience enchanted.
The story of an unchaperoned house-party.
Deliciously daring—yet delightfully wholesome.
Directed by George L. Cox.

It's a housepacker!
Get it!

Produced by
AMERICAN FILM COMPANY, Inc.
Samuel S. Hutchinson, Pres.

Distributed by
PATHÉ
One of the Best of the Popular Kerrigan Pictures

A big motor car submerges through the ice and Kerrigan escapes from prison in one of the spectacular scenes that make "No. 99" the talk of the town. Make it the talk of your town.

Robert Brunton presents
J. Warren Kerrigan and his own company in

By Wyndham Martyn directed by
Ernest C. Warde. No. 99

W.W. Hodkinson Corporation
527 Fifth Avenue, New York City
Distributing through Pathe Exchange, Incorporated
The MAN on the LOOKOUT
for a Good Screen Drama

to fill an open date
today—not next September

Will not overlook the great
melodrama of the Maine woods

King Spruce
from the novel by Holman Day

Take your patrons on a joy ride to Maine—
to the borderline of civilization. Give them
a thrill of forest fires flaring, log dams bursting,
strong men fighting, great love calling.
In fact, give them “King Spruce.”

In Maine the Gray Circuit is playing “King Spruce”
because they know it is the real thing. The Beacon and
The Modern play “King Spruce” for first runs in Boston.
It plays The Regent, Kansas City, and The Regent, Pitts-
burgh. “King Spruce” plays The Garrick in St. Louis
and The Palace at Buffalo, The Tabor Grand at Denver
and The Liberty at Spokane and The Palace at New
Orleans.

SPRUCE UP YOUR THEATRE BUSINESS
WITH “KING SPRUCE”

Produced by
DIAL FILM COMPANY

Directed by
ROY CLEMENTS

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated
URBAN POPULAR CLASSICS

All film men—Producers, Exchangemen, Exhibitors—like to believe they know better than anybody else; better even than each other, just what it is that the public wants.

There was a liberal education for all of them at Dr. Riesenfeld's Rivoli Theatre during the week of July 4.

The audiences during that week offered especial material for study. Not on account of the feature picture. Not on account of any “special.” Not on account of anything that cannot be repeated week in, week out.

But all on account of two brief subjects in the Rivoli Pictorial. These two were called "The Chemistry of Combustion" and "The Tragedy of the Praying Mantis."

Both are from the URBAN POPULAR CLASSICS, classified more particularly under Urban Science Series.

They held the audiences in such rapt attention that one did not have to be a student of audiences to notice it.

And showed unmistakably that high quality, high educational value in films can be so entertaining as to attract more interest than the “acted-picture.”

Alison Smith, writing about it in the New York Globe on July 6 compared it to a chapter from studies by Fabre, the great French scientist.

URBAN POPULAR CLASSICS will add quality and patronage to any theatre which plays them. They include, among other series of classics, the famous Charles Urban Movie Chats.

Some Territories Still Open

Buyers Write to

KINETO COMPANY OF AMERICA
INCORPORATED

71 West Twenty-Third Street
New York City
THE Goldwyn Pictures Corporation will release Sixty Pictures in the coming year.

GOLDWYN has spared neither effort nor expense to put into these pictures the finest elements that go into picture-making.

FROM its inception each picture is constantly under the supervision of men and women who know the public taste, and are skilled in meeting it.
MANY pictures to be offered in the new season have been produced in co-operation with the foremost authors in the world, who aim to give to their work on the screen the same personal vitality, the same imaginative and emotional quality that they have given to their works in other media.

EACH picture thus produced is subjected to the severest critical examination, from every angle, as to its amusement and profit-getting quality, before it is offered by Goldwyn for distribution.

Samuel Goldwyn
President
Goldwyn Pictures Corporation
THE high quality of each Goldwyn Picture in the coming season demands that there be no departure from a system of unit bookings.

ADVANCE showings of Goldwyn Fourth Year Pictures will be held in all Goldwyn exchanges starting July 15th.

FIFTEEN productions will be in readiness, representing the Goldwyn product for the first fifteen weeks of the season. The merit of the individual picture will be the sole factor in every transaction.

IN the following pages you will find complete descriptions of the first pictures to be offered by Goldwyn.
The First **Fifteen** pictures will be ready for advance viewings starting this month. They represent the Goldwyn product for the first fifteen weeks of the exhibitor's season. Each is listed with a brief and salient description.

**GOUVERNEUR MORRIS' powerful drama**

**The Penalty**
Directed by Wallace Worsley

This picture will inevitably be classed as one of the outstanding and most powerful productions ever made. Lon Chaney, whose famous performance in "The Miracle Man" has established him as one of the greatest character actors on the screen is featured as the legless master criminal. A picture on which no superlative is wasted.

**PAULINE FREDERICK in**

**Madame X**
*By Alexandre Bisson*  
*Directed by Frank Lloyd*

"Madame X," famed as one of the greatest stage successes has been picturized with even more dramatic power with Pauline Frederick in the most satisfying role of her career. "Madame X" will be talked about by everyone who sees it.

**MARY ROBERTS RINEHART'S famous story**

**It's a Great Life**
*Directed by E. Mason Hopper*

You've been waiting for another "23½ Hours Leave." "It's a Great Life" even surpasses the author's other success. This comedy sensation throbs with love and dances with humor. It holds the interest all the way.
MADGE KENNEDY
in The
Girl With the Jazz Heart
By Robert Shannon
Directed by Lawrence Windom
Timed to the minute this picture is a story of a girl with a jazz heart who jazzed her way into one of the most interesting of screen romances. It is Madge Kennedy at her charmingest.

JACK PICKFORD
in The
Man Who Had Everything
By Ben Ames Williams
Directed by Alfred E. Green
Jack Pickford, in this new and highly original photoplay, plays the part of a young man who has everything he wants in the way of fortune, but a blind man and a pair of beautiful eyes show him the error of his ways. A big picture.

TOM MOORE
in
Officer 666
By Augustin MacHugh and Winchell Smith
Directed by Harry Beaumont
Tom Moore puts on his official dignity in "Officer 666," a picturization from the Cohan & Harris play which set Broadway laughing for more than a year.

A REGINALD BARKER Production
The Branding Iron
From the successful novel by Katherine Newlin Burt
Directed by Reginald Barker
Adapted by J. G. Hawks
Three hundred leading newspapers are now running "The Branding Iron" as a serial story. Millions are reading the novel. As picturized by Goldwyn it is one of the sensational and inspirational dramas of the screen. Those who have seen it say that this picture will be boomed by exhibitors everywhere it is played.
MABEL NORMAND

in

What Happened to Rosa

By Pearl Lenore Curran

Directed by

Victor Schertzinger

Mabel Normand has the part of an overworked, tired, shop girl who, through adventurous circumstance and a fortune-teller, finds love and happiness in life. You will like Mabel Normand in this new and original role.

BASIL KING'S

Powerful Super-Drama

Earthbound

Directed by

T. Hayes Hunter

One year in production, "Earthbound," as powerful as its title suggests, is destined without question to go down in photoplay annals as one of the masterful sensations of the screen. A mere descriptive paragraph can in no way acquaint you with the bigness of "Earthbound." You will judge it when you see it.

REX BEACH'S Famous Story

The North Wind's Malice

Directed by

Paul Bern and Carl Harbaugh

This is destined to rank as one of the most powerful of Rex Beach's blood-stirring photoplays. It is a tremendous drama of human emotions with the action laid in the wilds of Alaska, which Mr. Beach portrays with startling vividness. There is a moral to this story which enhances the great human conflict on which it is based.

Milestones

by

Arnold Bennett and Edward Knoblock

Directed by

Paul Scardon

As a play, "Milestones," is known in every city in America as an outstanding success. As a picture portraying family life, it will appeal to the emotions of every patron.
WILL ROGERS
in
Old Hutch
By Garret Smith
Directed by
Clarence G. Badger
Will Rogers’ inimitable and droll self is once more with us in “Old Hutch,” a Saturday Evening Post story that is suited to Rogers as Rogers is suited to your patrons. It means one step more in the development of this swift moving star.

J. Parker Read, Jr., presents
HOBART BOSWORTH
in
His Own Law
Directed by
Irvin Willat
Hobart Bosworth is conceded to be the most powerful, dramatic male star in pictures. This J. Parker Read production presents Hobart Bosworth at his absolute best. Goldwyn presents “His Own Law” to you with the conviction that it is a truly worth-while production.

JACK PICKFORD
in
Just Out of College
By George Ade
Directed by
Alfred E. Green
A typical Jack Pickford picture and a zippical George Ade story. With all the pep and dash that goes with the two names. “Just Out of College” shows Jack Pickford in the best role of his career. Your patrons will say so.

MADGE KENNEDY
in
The Highest Bidder
Adapted from
THE TRAP
By Maximilian Foster
Madge Kennedy in “The Highest Bidder” promises to surpass her former comedy achievements. “The Highest Bidder” is a sympathetic love story of the ever popular sort.
Future Productions

A REGINALD BARKER Production
Black Pawl
By Ben Ames Williams

The Christian
By Hall Caine

The Great Lover
By Leo Ditrichstein and Fred and Fanny Hatton

A Tailor Made Man
By Harry James Smith

The Concert
By Herman Bahr

Bunty Pulls the Strings
By Graeme Moffett

GOUVERNEUR MORRIS'
Famous story
Yellow Men and Gold

REX BEACH'S
Famous story
The Net

PAULINE FREDERICK in
Roads of Destiny
By O. Henry

BASIL KING'S
Famous Novel
The Eternal Law

MARY ROBERTS RINEHART'S
Famous Novel
A Poor Wise Man

MABEL NORMAND in
Head Over Heels
By Edgar Allan Woolf
Suggested by the story "SHADOWS"
By Nalbro Bartley

TOM MOORE in
Six Seconds of Darkness
By Octavus Roy Cohen

BETTY COMPSON in
Prisoners of Love
By Katherine Henry

WILL ROGERS in
Boys Will Be Boys
By Irvin S. Cobb
From the play
By Charles O'Brien Kennedy

MADGE KENNEDY in
What the Doctor Ordered
By Oliver Bailey
From The Play That Stole The Public's Heart!

A comedy that travels "on high" from the first flicker to the final amazing climax. Tom Moore's gayest and most lovable role.

Samuel Goldwyn Presents
TOM MOORE
Stop Thief
The COHAN & HARRIS notable stage success by CARLYLE MOORE
Directed by Harry Beaumont

GOLDWYN PICTURES CORPORATION
Alkire Productions
Present
Joseph Bennett
in "YOUTH'S DESIRE"
by P. H. White

Released by
FORWARD FILM DISTRIBUTORS, INC.
J. JOSEPH SAMETH Pres.
110 WEST 40TH STREET
NEW YORK CITY
9326 BRYANT
Sh-h-h-h-h-h-h-h-h-h-h-h-h-h-h-h-h----!

Whisper! The sensation of the year! Turn the page----
NEITHER BEAST NOR MAN
WHAT?
THEY'LL ALL WANT TO GET IN TO SEE HER.

INIMITABLE

FAY TINCHER

And the Christie Comedy "BEACH VAMPS"

IN "A SEASIDE SIREN"

Laughs As Countless As Sands of the Sea

2d of the New Christie's in 2 reels

HAVE YOUR PATRONS MISSED "KISS ME CAROLINE"?

ITS BRAND NEW

EDUCATIONAL FILMS

CORPORATION OF AMERICA

729 Seventh Ave. New York
NATIONAL PICTURE THEATRES, Inc.

CALL ATTENTION TO

SEVEN BIG PRODUCTIONS
NOW PLAYING OR READY TO PLAY

Distributed by Select

"JUST A WIFE"
From the Stage Play by EUGENE WALTER
Directed by HOWARD HICKMAN

"BLIND YOUTH"
From the Stage Play by LOU TELLEGEN and WILLARD MACK
Directed by TED SLOMAN

"THE INVISIBLE DIVORCE"
By LEILA BURTON WELLS
Directed by NAT C. DEVERICH and THOMAS MILLS

CONWAY TEARLE in
"MAROONED HEARTS"
By LEWIS ALLEN BROWNE
Directed by GEORGE ARCHAINBAUD

"THE PALACE OF DARKENED WINDOWS"
By MARY HASTINGS BRADLEY
Directed by HENRY KOLKER

"OUT OF THE SNOWS"
A RALPH INCE PRODUCTION
By E. LORD CORBETT

"WHO AM I?"
From the Novel by MAX BRAND
Directed by HENRY KOLKER

Get a Franchise
At Any Select Office

NATIONAL PICTURE THEATRES, Inc.
LEWIS J. SELZNICK, President
729 Seventh Avenue, New York City
Lelia drew herself up proudly. "If you have quite finished, we will go. I will not take your word against his; you shall tell him tomorrow what you have just told me. Open the door and take me back."

"I will take you back to him - tomorrow." His voice grew hoarse with passion. "I will send you back to him, as he sent Nancy back to me, twenty years ago. He can have you tomorrow."

Clermont Photoplays Corporation
Hannibal N. Clermont, President

Presents Their
Second Big Special Feature, an adaptation of Bradley King's
Smashing story

BEYOND THE CROSS ROADS

Lloyd Carleton Productions
DIRECTION: LLOYD B. CARLETON

Republic Distributing Corporation
Lewis J. Selznick, Advisory Director - Briton N. Busch, President
The SPIRIT of the TIMES

"DEMOCRACY"

The VISION RESTORED

Directed by WILLIAM NIGH

Every class has its type in this cast

A STORY FOR THE MASSES

DEMOCRACY PHOTOPLAY COMPANY

Phone: Fordham 8330-8331

Lee Francis Lybarger, President and General Manager

2826 DECATUR AVENUE

NEW YORK CITY
Haworth Production

A Haworth special—with an all-star cast including Edith Storey, Sam Degrasse, Joseph Swickard, Wallace McDonald, William Courtleigh, Clair McDowell, Frankie Lee and Fred Starr. A production built with lavishness and splendor worthy of the "special" brand.

MOON MADNESS

has for its main theme the romance of youth, the eternal search for love and happiness, and in the development of the plot the spectator’s emotions are played upon as keenly as though he himself were living through the scenes portrayed.
"THE BUTTERFLY MAN" is an intensely interesting story of a social aspirant who through a combination of personality and good looks gains the love of women. Cody's characterization is a novel one, and one which will "draw them in." It is one of the best pictures of the year.

Exhibitors Trade Review

"If your audiences like pictures depicting high society life, you will do an extra big business with "The Butterfly Man."

Motion Picture News
Coming Soon!

Katherine MacDonald

The most beautiful woman in the world
presented by
Katherine MacDonald Pictures Corp’n
Sam E. Rork, President and General Manager
in her latest and greatest picture

“The Notorious Miss Lisle”
From the novel by Baillie Aldrich
Directed by James Young
Photographed by J. Brotherton
Art Director, Milton Menasco

Love--Romance--Intrigue

By arrangements with
Attractions Distributing Corp’n
B. P. Schulberg, President

A First National Attraction
Attention Franchise Owners

Paste this on the inside door of your safe

—Where it won’t get lost

This is our promise to Sub-Franchise Holders

The day will come when your First National Sub-Franchise will be worth more in dollars and cents than the theatre for which it was purchased.

—this is bound to come true and it won’t take so long either

There’ll be a Franchise everywhere
Trade Follows the White Lights

Out in Omaha the Daily News calls attention to one of the "unsung wonders of the film industry," i.e., the influence in a business way on its immediate territory exercised by the motion picture theatre. The newspaper points out what has been accomplished in creating new business by the attraction of throngs of people to brilliantly illuminated streets where previously there had been darkness and silence.

Manager Thomas, of Omaha's Rialto, who sends to us the editorial which is reproduced on another page, remarks in an accompanying note that the newspapers of his city are unusually friendly toward motion pictures. Very likely this friendliness may not be entirely unrelated to the fact that Omaha exhibitors are not unmindful of the newspapers when making up their advertising appropriations.

"The managers of newspapers are only human," writes Mr. Thomas, "and while, of course, there are instances, especially in the largest cities, where personal contact does not get the desired results, owing to set rules, I believe if the exhibitors would cater to the papers they would gradually overcome the tendency on the part of some papers to snoot at pictures."

Showing Pictures Without Music

Chicago on the Fourth of July saw its pictures without music, and our correspondent in that city reports that with few exceptions patrons seemed quite satisfied with the situation. To witness the showing of pictures without music is an every-day occurrence to many men and women in the film industry. To these the absence of music means next to nothing so far as estimating the value of the picture is concerned.

In some larger houses a certain proportion of the clientele may attend primarily for the purpose of hearing the music, the desire to see the pictures being secondary. The vast majority of persons who pass the box office do so to see what is on the screen. We do not wish to be understood as depreciating the importance of music in the better presentation of pictures, but the musicians in leaving their places in the pit should bear in mind that their classification in the scheme of things is more of an important accessory rather than that of an actual necessity. The large proportion of the public that wants to see pictures will not be stopped from so doing by an absence of an orchestra or even a piano player.

Clean Salesmanship

We believe all men engaged in the selling and buying of motion pictures for showing in theatres will find matter for serious contemplation in the advertisement which appeared on Page 147 of last week's issue of the Moving Picture World. The announcement gives in full the brief but definite instructions of a general manager of a newly formed organization to his branch managers. Summarized these orders are:

Sell your own pictures and leave alone those of your competitors.

There is one paragraph especially which well might be posted conspicuously in every exchange: "Every big, successful picture in the market—no matter who makes and owns it—helps us in maintaining and getting proper rentals for our own big successes."

Certain it is exhibitors will doubly welcome a visit from salesmen who do business along these lines, whether they represent Fred Warren or any other up-to-the-minute manager.

The Girl in the Box Office

In the series of articles now being printed in the Moving Picture World from the pen of Samuel Rothapfel, perhaps none will have more direct concern for the average exhibitor than the one that goes to them this week. It has to do with the box office and the young woman who presides over it and in it. As Mr. Rothapfel points out, here is where is established the patron's initial contact with the house as an institution; here are formed his first impressions.

"If they are the right kind of girls they will add an atmosphere to your booth and to your theatre," says the writer after pointing out they should be well informed, cool, courteous and rapid. "If they are the wrong kind of girls they will cost you more money every hour of your rush business than their salary amounts to each week."
Snappy News Secured from Sundry Sources

Asks Repeal of New York Law Regulating Classroom Films

THE New York State statute that no films should be run in classrooms narrower than the standard safety stock—measures should be repealed," says Carl H. Pierce, vice-president of the Kineto Corporation, in a letter to Nathan Vidaver, chairman of the legisla-
tive committee of the National Association of the Motion Picture Industry.

"Manufacturers of narrow film are now ready to manufacture on non-
flammable stock," the letter continues. The claim of such manufacturers that only people who manufacture narrow films, that standard width projection machines will offer the teacher the opportunity to run in-
flammable stock, no longer obtains because the new proposed statute can be mandatory
on this point.

"On the other hand, the children are entitled to such productions as have al-
ready been made or are now about to be made, both in English courses and others, offering to them the advantages not obtained from these films—I cite particu-
larly such films as 'Ivanhoe,' 'Oliver Twist' and 'Macbeth.'" The children have been produc-
ted by using high fire resistance stock.

"I believe the hour is now come for the proper authorities to present a new bill
on this subject to the legislature of New York and make such other plans as will be
necessary to obtain the rescinding of this discriminatory legislation."

Rap Methods of "Big Four," Robertson-Cole and Famous

CRITICISM of United Artists, Robert-
son-Cole and Famous Players-Lasky
was voiced at a recent meeting of the
Theatre Owners' Chamber of Commerce
of New York, which was largely attended. Criticism of the "Big Four" was expressed in the form of the following resolution:

That the Theatre Owners' Chamber of Commerce demand a payment of full p
all pictures as an advance deposit; that we condemn the efforts of a certain distributing or-
ganization attempting to force full-pay-
ment on the theatre contrary to the law and that the members of this organization in self
defence pledge themselves not to enter
into any contract requiring payment in full for any picture more than seven days in advance of play dates."

Discussion of the resolution brought out the statement that Robertson-Cole, which is re-spinning full payment in advance, upon the signing of the contract, and the door is thus left open for other distributing companies to adopt a similar policy.

A committee was appointed to investi-
gate the reason for an alleged reduction in the number of releases in the film world, by Famous Players-Lasky, and if no "satisfac-
tory" reason is forthcoming, the committee is to institute action to "enforce the com-
pletion of the contracts."

Movies and Cities

(From the Omaha Daily News)

THE changes that movies have wrought in nearly every community are among the unsung wonders of the industry. It takes no old man to remember the time the business districts in towns and even some cities went dead at 6 p.m. and dark after 9 or 10. But today—or rather tonight—the main streets are alive with a product of the movies which has revolutionized night life in town as well as in the larger cities, just as it has broadened individual life and, generally speaking, made it more

First the lights of the Little Gem Theatre burned out the darkness of the district after 6 p.m. and it was quickly shaded by the electrics of the Bijou, a few doors up, while across the street the Elite opened for business with a candy store in front, bordered with red, white and blue lights, and, over all, an illuminated sign.

Next came a good glass door and an ice cream store and a train of three or four competitors to cater to the night trade.

No single influence has operated to cause so many changes in the business and social life of American communities as have movie
pictures during the past ten years. And, in general, the changes have been for the better.

Censorship and Politics

Look Like Twin Brothers

THE people of Baltimore City, Md., are more interested in the election of the Supreme Court, on July 7 by Judge Soper in the Superior Court upholding the action of the legislature in provid-
ing for the ballot box.

The action of the court is a blow to the hopes of the Lord's Day Al-
liance, which petitioned the court for a declaratory judgment to the effect that the super-
visors of elections from printing the question on the ballots for next No-

The Alliance attacked the right of the legislature to make such provision. It will now take the case to the Court of Appeals.

London Theatrical Landmarks

Give Way to Picture Houses

THE Empire Theatre and the Queen's
Hotel in Leicester Square, two well-
known landmarks of London, Eng-
land, theatrical district, are to be pulled down shortly. In place of the Allen Entrap-
tes of Canada will erect two large picture houses, to seat together about 6,000. The Canadian company had hoped to begin work on the new scheme, but the restrict-
ions under which its luxury building was to be carried on, the general state of the building trade indicate that it may be some little time before the work is begun. The Empire Theatre may probably be converted temporarily into a cinema theatre.

The new theatres will be constructed on the continental model, which means that they will be far more spacious and luxurious than any picture theatres in England at the present time. One of the new buildings will seat 4,000 people and will have a sym-
phony orchestra of at least sixty members—
a degree of cinema development not before reached in England.

The other building will be smaller and will be used entirely for giving long runs of American films in the so-called theatrical model. A similar system has been inaug-
urated at the Alhambra with 'Broken Blos-
some.' S. W. Smith, European manager for Allen Enterprises, is planning to build two at a cost of $3,000,000, one for the season, to furnish and equip the other until the theatre is completed.

In the first list sent out there are 322
cities. That will be supplemented by an additional list to be issued each week, giv-
ing the population of the other cities.

Lord's Day Alliance Loses

Sunday Fight in Baltimore

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ing the population of the other cities.
The Way to Kill Percentage, Declares Exhibitor Head, Is to Leave It Alone

BY SYDNEY S. COHEN
President of Motion Picture Theatre Owners of America

obtains complete information regarding your theatre but who is not your friend and is very apt to be a prospective competitor.

The way to kill percentage booking is to keep away from it as you would from a dose of chlorid of mercury.

Stand by your friends.

Shut your ears against even the suggestion of percentage booking. Refuse to entertain any argument which a glib tongued salesman might offer you.

Should Know Picture's Cost.

The renting of films involves but two transactions: Fixing of a price mutually fair and payment of that price. When that is through the business is done. The men who advocate percentage have not taken into consideration the fact that the exhibitor taking the risks in the days when the future of the business was uncertain is the backbone of the industry. It is my opinion that before the producer can consistently ask to be allowed to see the books of the exhibitor to determine the price of a picture he should be willing to let the exhibitor go over his books to see how much the picture actually cost him. The Motion Picture Theatre Owners of America must bind themselves, as per their action in convention assembled, against the producer with the two contracts: One for straight rental and one for percentage booking, because the man who has two contracts to offer has but one to sell, and that is percentage booking. If this organization means anything it means the prevention of any attempts by producers to force percentage booking on the exhibitors of the United States.

May Result in Loss of Theatre.

If the prices quoted you for the rental of film is so high that you cannot entertain it, remember that it is the purpose of the man with two contracts to always force the percentage one. Do not entertain either one of the two, and especially do I plead to the big theatre owners who have often listened to the siren call of the big producers.

Remember that while your contract on percentage may have netted you a little bit more money, do not forget the eighty per cent, the great backbone of the business. If percentage is ever forced on him, the ownership of your theatre is gone for all times.

The interests which at this time may be too weak or too cautious to make a frontal attack on your property now resort to a roundabout way or to a flank movement. Resist! Resist now and forever! Remedies are always late.

FOOTNOTE AT WEST COAST

Hubert Footner, writer of stories of the Canadian Northwest, is the first of Metro's long list of recently acquired writers to reach the company's west coast studios in Hollywood. He reached Los Angeles last week and took up his residence in Hollywood, where he will remain during the term of his contract with the producing company. He will study the production end of pictures from the moment the story leaves the typewriter until it is unfolded in film.

Fox Man on Tour

Armed with complete plans of the 1920-21 season production campaign, Louis Levin, special representative of Fox Film Corporation's sales department, has left for Omaha, Neb., the first stop in a six weeks' trip that will carry him to ten of the Fox branches in the West and Southwest. The trip, which annually precedes the regular opening of the new Fox season, is for the purpose of outlining to exchange managers the plans and policy to be followed during the new year.

After completing his business at the Omaha exchange, Mr. Levin will proceed to Kansas City, Oklahoma City, Denver, Salt Lake City, Butte, Mont., Los Angeles, San Francisco and Seattle.

Her Heart Is Pines in the Pine Tree Bough as She Basks in the Rays of the Harvest Moon.

Scenes from the latest Olive Thomas production, "Darling Mine," made by Selznick. Guess any one'd be willing to call this little heroine "Darling" and then fight to call her "Mine"! He's a lover of pets, and loans a helping hand to a friend in this new release.
THE MOVING PICTURE WORLD

July 17, 1920

FAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

Paper Shortage Considered

It's Fortunate McAdoo's

His moving picture associations would have made him sure death to what is left of newsprint.

His Secretary of State would have become a Secretary of Statements.

Movies will, not in any event, be ignored. The cabinet-makers are thus early selecting a Secretary of Interiors.

Exteriors will be in charge of the Secretary of Agriculture.

For a man who didn't want the nomination Mr. McAdoo put up a fight that compared well with those who admitted they did; and he finished as good as any of them—except one.

Folks outside filmdom knew little about the Oscar Price McAdoo paid.

Mr. McAdoo's entire attitude was unfilmmike and unpatriotic.

The cast for 'Hearts Are Trumpets' is Gerald Pring and Macey Harlam is directing for Metro, includes Frances Billington, Alice Terry, Joseph Kilgour, Frank Brownlee, Thomas Jefferson, Brinley Shaw, Edward Connolly and Norman Kennedy.

Charles Swickard will direct Alice Lake in her new Metro feature, "Boy and Soul."

Ora Carew, now playing in the new Clumont Photoplay being made by Lloyd B. Carleton, has been engaged for a leading role in the William De Mille feature, "His Friend and His Wife," soon to be filmed by Famous Players-Lasky.

Marshall Neilan is putting the finishing touches to "Dinty," in which Wesley Barry, Marjorie Daw, Colleen Moore and Pat O'Malley, play the principal roles.

Emory Johnson, Doris Pawn, after a long absence from the screen, will be seen in a leading role in "The Fighting Chance," a new Paramount feature.

Smith C. McGregor has discovered a press agent in Stanford, N. Y., who hooks up his playboy items with the local paper's obituary column.

Which same might be termed a live stunt.

"They Sought the Scent."

When a careful search of the shores failed to reveal the trace of the unfortunate writer of the note the order was issued to drag the river.—Exhibitors' Trade Review.

"Add to the Cheer-Ups: Hope Loring."

"Whispering Devils" is the title of an on-coming photofilm. Glad somebody is starting a drive against the title-readers and gossips at the movies.

The Saturday Evening Post was wildly enthusiastic over Hoover and boosted his nomination.

Now you know how much publicity in the Satev Post amounts to.

"Stick to Your Last," Frank E. Woods tells "So Called Producing Companies": is a trade-paper headline that brings Thomas Beddington to his feet. Tom seeks permission to "produce if I choose or exit if I may."

Choose, Tom, your exit now. Run, don't walk.

"Don't overlook Nellie Ravell's Benefit, C. & H. Theatre, July 11."

Flinging Around Big Figures Has Worn Out the Ordinary Millions

"Before you incorporate that new film venture, Melachton," said the Key Man of the First Class in Figures, "get off that "military stuff," it's worn out along its sprocket-holes."

Melachton meditated.

"Give us the rotation of the higher degrees," said he.

"After millions comes billions," began the Key Man.

"Quadrillions, quintillions, sextillions, septillions, octillions, nonillions and decimals," the Key Man was going on to say when his voice had been choked off.

"Hold! Enough! I'll incorporate for One Dollar and create a sensation."

"Scratch My Back" with an All-Star Cast is a sign Charles Belton has lamped uptown in electric lights.

A Booking film sales man was told to call an exhibitor in Ware, Mass.

"Where?" he queried.

"In Massachusetts," was the answer.

"Well, Ware in Massachusetts?" he demanded.

When he has been fired he would have been asking until this very day.

"Fox Will Release 10 in July,— Trade Paper Headline."

In which department?

Porchers of resort hotels and boarding houses are populated at this season by "Neglected Wives."

Anita Stewart has begun production of "Bowing the Wind," under Sir John W. Stahl, for Lewin, in conjunction with James Morison, Myrtle Stedman, Joseph Swickard, Ralph Lewis, William V. Mong, Margaret Landis, Harry Northrup and William Clifford in the cast.

Raymond Hatton, Russ Powell and Doris Deane have been cast to play in addition of Abel Nor- man in her new Goldwyn picture, "Head Over Heels."

One hundred girls belonging to the G. M. Anderson "Privileges of 1920" show, while appearing at the Mason Opera House, Los Angeles, took part in Jimmy Au- bry's new Vignes comedy, "Paradise Alley."

Molly Malone will play opposition Jack Pickford in "Just Out of College," for Goldwyn.

Dorothy Devore, just lately of the Christie Company Company, has been engaged as leading lady for Charles Ray in his company's production of First National Exhibitors.

Alfred Allen will play the part of Eph Adamson in the Jesse Haskill production of the Emerson Hough novel, "The Broken Gate."

Molina, the noted toreador of Spain, has completed his first two-reel comedy under the management of George R. Bentel, of the Ascot Amusement Company.

E. Mason Hopper has begun on the fifth of the Booth Tarkington "Edgar" pictures.

Elinor Fair will play the part of Marisinha in "Kiss Me," created by Rita Jolivet on the stage.

Dorothy Davenport, after a long absence from the screen, will be seen in a leading role in the "Fighting Chance," a new Paramount feature.

Wilton Welch, recently associated with the Lasky forces, is directing the new Max Linder comedies. Mr. Welch is an Australian, and is the husband of Louise Lovely.

"When Johnny Comes Marching Home" is the next Douglas MacLean vehicle as a Thomas H. Ince star.

Rowland Lee, formerly a film actor, has been made a director of the Hobart Bowers company at the Ince studio in Holly- wood, Cal.

Shooting on "Stop Thief," Tom Moore's newest Goldwyn feature, has been completed by Director Harry Beaumont.

"Lucid Intervals," the recently completed Douglas MacLean-Doris May lace feature, has been renamed "The Rookie's Return."
Stage in Pamliei Days Never Excelled in Quality the Best Types of Pictures

The motion picture is reaching an apex of greatness according to present standards for dramatic representation. We cannot forecast now what greater heights the films may achieve with the development of the latest ideas and methods and the advancement of the art of writing for the screen. The speaking stage, in its palmiest days, has never equalled in the fullest perfection never known in the highest type of motion picture and is likely to be outdistanced by the tremendous strides of the latter toward the pinnacle of performance.

These are the beliefs of William DeMille, producer of Paramount specials, recognized as a dramatist of high attainment. "The world has come to realize," declared Mr. DeMille, "that the 'movie' is a thing of the past and out of it has grown the perfect motion picture, the drama or comedy of the screen which partakes of the best qualities of the older forms and has embraced many that are new and unique.

Limitations of the Stage.

"Today, some of the greatest minds of the world, once the playgoer's lust and life, are being turned toward the development of the motion picture art, contributing to it, depending upon it for the advancement of ideals that were born in the very earliest stages of dramatic achievement, but have never been fully realized because of the limited scope of the stage.

"I appreciate the value of the stage—the speaking stage—to the utmost. But I also realize its limitations. I know that it can never be to achieve those degrees of perfection in investiture, or even in the art of acting, that are possible to the screen when the latter is developed to its fullest extent.

"Not for a moment do I suppose, however, that the screen will supplant the stage or that the latter will sink into innocuous desuetude as a result of the popular demands which the screen can entirely compass, resulting in better and more purely artistic plays which will have their own place that nothing can usurp.

Screen Excels in Scenic Effects.

"It is useless for the stage producer to attempt the play which depends upon scenic effect, for example, in opposition to the screen. The public has long since passed a result of the pictures, learned that the latter can so far outdistance the painted scenery of the stage that it will no longer tolerate the latter which depends upon these effects for its appeal. Even in the high art of dramatic acting, or of comedy representation in the true meaning of comedy as represented by the greatest playwrights, the screen is bound to excel by reason of the greater scope of the motion picture, the ability to create impressions pictorially that no amount of dialogue will give.

"The advancement of the screen drama will result in the betterment of the stage drama, not in its abolition. No matter how much certain stage producers and others who cleave to the older forms may claim advantage from a so-called intruders of the new art of the screen, the latter will continue to advance because it has found a high road to the hearts and minds of the people, because, in a word, the public demands it.

Instead of inveighing against the motion picture, it is incumbent upon stage producers to look to their own camps; to seek improvement in those attributes with which the screen cannot expect to compete. The voice is one, the investiture which suggests rather than expresses literally is another, the type of dramatic presentation which deals with subjects that can be expressed better in dialogue than by visualization, is a third.

"It is admitted there are certain plays which could not be expressed satisfactorily on the screen without additions, deletions or alterations resulting in a loss to some extent of the original conception. With these the stage can have full sway and regain whatever it believes it has lost by the 'encroachments' of the screen upon its sacred preserves.

"It should be borne in mind by those who today are bitter against the motion picture that they have had—or at least they and their predecessors have had—opportunities in which to bring the favorite medium they defend so powerfully to a state of absolute perfection. And yet just prior to the advent of the picture and since its development, the stage had made no all-comprehensive advancement.

"Good Stage Plays Were in Minority.

"The really fine plays were in a hopeless minority. The stages were filled for the most part with a great mass of trash which was neither literature nor drama; fish, flesh nor good red herring. The public must have been sadly in need of real and artistic, even of popular entertainment, else the mere curiosity which first sustained the 'movie' would have worn off and the industry would have perished. That it has grown to its present immense proportions is by no means attributable to the business acumen, great wealth or advertising. If the public did not want the pictures they would not persist.

"If they did not want the best picture we would not see that variety survive while the mediocre or trashy sort perish. If the public, the arbiter of all our fates who purvey entertainment or amusement in any form, if this same public did not want the motion picture and preferred the stage play, there would be no cause for alarm on the part of the stage producers. As it is, their alarm is only the result of a misplaced idea of what they must do in order to survive. They cannot do it by attempting to disarm the screen."

Public Not Opposing Theatre Which Max Spiegel Will Build

Max Spiegel, who now has under construction the Sheridan Theatre in Greenwich Village, New York, announces that this playhouse will have a seating capacity of 2,800, and will be devoted to high-class plays and music, similar in policy to the New York Strand.

There has been no opposition to the building of this theatre from the Greenwich Village people he said. The opposition that has been raised is against a theatre that is being contemplated and will be known as the Sheridan Square Theatre, located opposite the Greenwich Village Inn, in a district where it is necessary to obtain special permission to build a playhouse, as it is within the zoning limits. The Sheridan Square Theatre has not yet been started, and if built, it will be devoted to the presentation of dramatic plays, he said. The theatres above mentioned are two different and separate institutions, controlled by two different and separate corporations.

Shows Lure of Pictures

Paramount Magazine of July 11 in "The Movie Lure" shows ambitious candidates striving to "break in" to the moving pictures. "No-account News," also contained in this issue of the Paramout Magazine is a disconnected jumble of items kneaded together into a running picture of the last subjects.

Ten-Shun! Make Love! Halt! Hold Hands! Present Lips! On Your Knees! At Ease!

That's the way to put 'em through the sofa drill. Marguerite De La Motte is the love-sick maiden soon at the left in Vitagraph's new special, "Trumpet Island," which was directed by Tom Terrill.
On the Sidelines of Wrightsville Beach

There was a goodly number of exchange and supply men present at the eighth annual convention of the North Carolina Exhibitors' Association at Wrightsville Beach last week. The proceedings of which were told in detail in last week's issue of this journal. As North Carolina, with its bay between Wilmington and Washington, is a busy crowd, as is usual at conventions, and considerable business was done between sessions.

"Lieutenant Jim" Anderson, of First National specifically and the world generally, talked franchises between swims. "Why blame me for the high tide?" he retorted to a bantering friend. "I'm not the only fat one on the beach."

J. S. Wadsworth of the Southern Equipment Company, Atlanta, sole distributor in thirteen states for the Power machine, had on exhibition a 6-0 Power machine with special type E lamphouse. Mr. Wadsworth said he had placed in North and South Carolina several twofold machines, a total of 132 Power machines. "The Moving Picture World's Projection Department has done more for the good of projection than any other single factor," he declared. "And maybe I'll interest you to know I always carry a copy of Richardson's Handbook on my travels," he added.

E. F. Dardine, of the Universal exchange at Charlotte, was present at Wrightsville. He came very near getting his picture in last week's issue of the World—the only thing preventing it being the failure of the writer of these lines to turn forward the film after the exposure.

Ed. A. Schiller, southern representative of Marcus Loew, was the other party in the just mentioned accident, or blunder if you will—for the commission of which regrets are expressed here and now. Mr. Schiller was kind enough to talk to the convention on Saturday. He is a convincing and fluent speaker, one able to hold his own in any company. He has been a student of film and worker in the show business from his boyhood.

Mr. Schiller was among the paradoxers on Friday evening at the Lumina. This was one of the entertainment features provided by President Percy Wells. A band was brought in from the city, and its members led the picture men on the jaunt which, described as three blocks in length, proved to be something more than a mile.

At the little party given Saturday evening by Mr. Wells the Loew representative "put one over" on "Shaddy" Mitchell, an associate of Mr. Wells in his enterprises. Shaddy had somehow or other gotten wind that Mr. Schiller had had too heavily partaken of something approximating "corn lick-er"—if there be anything that approximates that colorless fluid which was doubtless concerned. Everyone else present was aware of what was going on and hugely enjoyed it.

Sunday noon Mr. Mitchell confided to Mr. Schiller: "You seem to be all right today—how do you feel after last night?" Mr. Schiller's eyes twinkled. "Well, Shaddy, I've been making up a story. 'Brushed off,' he replied, 'I haven't had a drink in three years.' "Three years, eh?" mused the Sheriff. "Well, would you mind confiding to me your method of doing it which goes to show that a circuit manager also may be a good actor."

They were talking about switching or bicycling film. It was just between friends, exchangemen and exhibitors. "I'll tell you of one instance that came under my observation," said an exhibitor. "The showman I'm in closest business with is a voracious chap. When one of his neighbors one day remarked to him that he liked the service he was getting, the ambitious one suggested that his visitor take a slice of it. "I am paying a hundred a day for my show," he went on. "If you want to run it with me I will let you have it for $40. That will bring me down to $60." His visitor thought it over and finally said it was a go. The arrangement continued for several weeks, until No. 2 discovered he was paying within $10 of his neighbor's daily film bill. Then there was uttered some harsh language.

A story was told of an exhibitor who had advertised a picture containing five reels as a part of his program at the regular weekly showing. The film arrived at the same time as before the appointed time for opening. To the exhibitor's dismay there was no third reel. He was equal to the occasion, however. He quickly printed a slide and threw it on the screen. It read: "The Moving Picture World's Projection Department has done more for the good of projection than any other single factor."

S. C. Conde, representative from Hallmark's Washington branch, spent several days in the city being made familiar with the outside of the city. Incidentally he quoted Manager W. A. Busch of the Washington office of Hallmark as having very favorable results from the "smash" in the World.

Among representative exchangemen were Fred H. Little, Atlanta; Bob W. Robin- son, K. & R. Film, Atlanta; T. A. Brannon, Eltraban Film Company, Charlotte; R. A. Upchurch, Robert S. Wolfe, Raleigh; George Henry, Lineman, United Artists Corporation; Ben- jamin Laskin and D. Prince, Southern Enter- prises, Charlotte; J. W. Jenkins, Enter- prises, Raleigh; L. M. Lightman, Criter- ion Film Service, Atlanta. G. B.
Englisch Lack Variety of Screen Types Found in American Films, Says Hammons

INTIMATING that there are many new plans concerning his company's activities both in this country and in Europe, E. W. Hammons, vice-president and general manager of Educational Films Corporation, returned from a tour of the British Isles and France. However, these plans will be further worked out here before announcements are made. During his stay in England Mr. Hammons visited the twelve branches of the Ideal Film Renting Company, Ltd., in the control of which Educational is associated. He also conferred with officials of the Hudson's Bay Company, who are largely interested financially in Educational.

Mr. Hammons was asked about the report that Educational plans to have a theatre in London, but replied that this and other important developments could not be discussed at the present time. As the result of his visit to France, it is expected that new relations will be announced within a short time.

No Real Antagonism.

"I found," said Mr. Hammons, "that the demand for American motion pictures is just as strong as it was on any of my previous visits. There is no real antagonism to the product of this country, so long as the pictures do not undertake to ridicule the English people, as, unfortunately, a few of them have done. I believe, though, that the English feel much more kindly to those American producers who are handling their product through companies in which English capital is concerned than to others. It is natural that so great a city as London does not take kindly to being considered a 'branch' office.

"However, one great change has come over the English motion picture world. They realize that their pictures are vastly inferior to those on this side, as a general rule, and the producers are now trying very hard to profit by their mistakes. The works of their greatest writers are being transferred to the screen, and the result of this effort is being made to achieve the best results. I feel very sure that the more serious of these are going to have good results, and that the English speaking world at any rate will not see the day when there is not a demand for the best of the American product throughout Great Britain.

Lack Natural Advantages.

"One reason is that the natural advantages are not with England as a country. Then, too, the people want the screen types that are American, types that are American, types that we have in such variety. For instance, it would not take long to tire the English of their own cockney type, while here we have several types. Then, too, at least for screen consumption, the bright and breezy American stories. In short, the 'atmosphere' of the American picture has a lot to do with its popularity. "With their determination to produce better pictures the British are devoting their attention entirely to the longer pictures. As I have indicated, these are being made largely from the works of noted authors, both from the classics and living writers, and so the field has been practically untouched. They have not essayed two reel comedies and I found there a great demand for the type that we are not yet doing.

Short Subjects in Vogue.

"The single reel scene, travel and educational picture continues to have a great vogue. I reached England about the same time that our Robert C. Bruce arrived there to begin a tour of the British Isles for a number of his pictures which we will release. I found that his arrival was one of the events of the film world. That type of picture is being done, and may well be the forerunner for you to know that the revenue from such pictures as the Bruce series abroad has been very favorably received in this country. Every one of the Bruce series abroad has compared very favorably with that in this country. Every one of the Bruce pictures has been shown in the leading cinemas of England and they were very much interested in the prospect of seeing his camera record of their own country.

"Although this phase of picture making has not developed to anything like the extent it has had us, I was able to get in touch with some very interesting plans and we expect to announce some further subjects that will attract a great deal of attention in this country. You may know that we have already purchased the product of several foreign cameramen which we will distribute throughout the world.

Plans Wide Distribution.

"Our own relations with Great Britain, and for that matter the rest of Europe, are going to be very much closer. As you know we are intimately associated with the Ideal Film Renting Company, Ltd., one of the greatest distributors of films in the British Isles, and we are with the British Government's Foreign Office A.C.O.R.E. This means, so far as our interests are concerned, that we have a wide distribution throughout the world."

E. W. Hammons
Vice-President and general manager of Educational Films Corporation.

Kane Holds Luncheon in Honor of Bessie Love

ESSIE LOVE, the motion picture star who is spending a busy vacation in New York, was the guest at a luncheon tendered by Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation, and attended by Miss Love herself. Each of the speakers, who is a New Yorker, expressed the hope that the star will visit the city again.

Besides Miss Love and Mr. Kane and those previously named there were also: Mrs. Love, the star's mother; Miss Marion Reid, Mrs. Leonhardt, James Beeacroft, John C. Ragan, William A. Johnston, Maurice Kann, Silas F. Seadler and Frank L. Shellabarger.

"Going Some" Ready for Release

"Going Some," the photoplay adaptation of Rex Beach's comedy, will be distributed immediately to exhibitors through the twenty-two Goldwyn exchanges, according to an announcement received from Goldwyn Pictures Corporation. Those who have seen the theatrical version of Mr. Beach's story may be assured that the picture not only retains every original comic situation, but adds several touches that were impossible of presentation on the stage, owing to the limitations of stage technique.

Herbert Blache Comes East.

Herbert Blache, Metro director who recently completed his work on "The Saphead," co-producing and directing Blanche Sweet in that touching story, has arrived to take over the production of "Toward a Private Dining Room," with which Blanche Sweet is now engaged. The film is being made under the supervision of the famous Winchell Smith, with whom Bayard Veiller, chief of productions for Metro in Hollywood, will supervise the cutting, editing and assembling.

To Make Prints of "Old Dad"

"Old Dad," the Eleanor Hallowell Abbott story, is expected to be completed by Harris Chaplin and directed as a First National release by Louis B. Mayer by Lloyd Ingraham, has been cut and assembled and is now on its way to a laboratory plant at Chicago where prints are to be made.

Second king Picture Released

"For Love of Money," the second of a series of Burton Kingsley screen dramas, has been scheduled for release by Frank G. Hall, president of Hallmark Pictures Corporation, following "The Towned Doctor," which was released in June. Virginia Lee is starred, Harry Benham is leading man.
"THE GREEN FLAME"
BRINGS
J. WARREN KERRIGAN
to the screen in one of his best romantic mystery dramas.
Released by W. W. Hodkinson and directed by Earnest C. Warde.
Moving Pictures and the Screen Have Arrived at the Specialization Age

A STATEMENT of fact, coupled with an expression of opinion from an ex-exhibitor; a letter from an exhibitor in a small town in the South; and the policy of certain exhibitors as to the class of pictures they prefer not to book have inspired this article.

The statement of fact made by the ex-exhibitor was to the effect that one of the biggest artistic and financial successes of the year was the first run houses has been the same highly satisfactory result in many of the towns under fifty thousand, some of the theatres in these places refusing to book it at all. Said the ex-exhibitor: "These are the towns where the producer must look for his profit. The first run houses in the big cities just about pay back the cost of production."

The letter from the small town exhibitor stated that he did not run features, but made up his program with a serial, a comedy and other numbers.

The policy of certain exhibitors as to the class of pictures they do not care to book refers to all pictures that may have a depressing influence on their patrons, also those that deal realistically with life or may be thought too frivolous for serious folk.

No thinking man, whether exhibitor or producer, has "sat in" in the moving picture game for the last year without becoming aware that the rapid advancement toward specialization the screen in response to the demands of its patrons, is forcing upon the makers and exhibitors of the silent drama.

Hundred of years ago it was learned that it could not put a ring in the nose of the public and lead it about at will. The screen has acquired the same valuable influence in something less than five years.

No manager or owner of managers controls the taste of the patrons of the playhouses. And at least seventy-five per cent. of these patrons do not support the best that is offered them. Of the half a hundred or more theatres in New York City offering a taste, ten percent are devoted, at present, to the finest works of ancient and modern drama.

This spring the greatest drama of the greatest dramatist who has ever lived closed a week's engagement at one of the local theatres. There are a dozen or more plays of the popular sort that will run the entire season. The plays of one of the finest dramatists now living have never been acted outside of New York's Little Theatres.

It is doubtful if a copy of "Hamlet" can be found in the homes of three of the supporters of the regular theatres of this country. The patrons of the screen cannot boast of any better average on any of these counts.

No play has ever been written that pleased everybody. The greatest motion picture that ever has been, or will be, produced is now in, or will find itself in, the same situation as the greatest stage play.

The public accepts or rejects its stage and screen entertainment without a thought or a care as to the effect of its decision on the welfare of the maker or the exhibitor, and reaches this decision through individual taste, acting with a fine disregard of the other fellow's likes or dislikes.

The success of a picture is not determined by the cost of production.

Broadly stated, it is the aim of the producer to hit the taste of as many screen patrons as possible with every picture he makes. It is also the aim of every exhibitor to hit the taste of as many of his screen patrons as possible with every picture he books.

But, since tastes differ and variety is the spice of life, it is obvious that specialization is the logical solution of the problem.

In fact, it is the only solution for both producer and exhibitor. To refuse to accept this condition means a more or less rapid retirement from the moving picture business by the men in both branches of its activities.

The long run houses in the big cities will solve the problem of the ultra feature.

Less expensive pictures that appeal to a special class of film patrons is the answer to the exhibitor who does not cater to a cosmopolitan taste.

Moving Pictures and the Screen have arrived at the specialization age.

British Exhibitors’ President Replies to Cohen's Plea for Entente Cordiale

BEGINNING a movement for a closer affiliation of interests and an entente cordiale between American and British exhibitors, Sydney S. Cohen, now president of the Motion Picture Theatre Owners of America, wrote to Mr. Goodwin to congratulate him on his election as President of Cinema Exhibitors’ Association of Great Britain.

Mr. Cohen referred to a resolution dealing with international exhibitor co-operation which was adopted by the New York State Motion Picture Exhibitors’ League, of which he was then president. He discussed the “inertia” in the ranks of exhibitors and “how often his unwillingness to act has brought bitter regrets.”

“Many of our producers are endeavoring to form intimate business relations, and perhaps striving at control of the international market,” Mr. Cohen wrote. “We are in a position to assure you that there is no question whatever of their aiming at the control of our theatres on this side. Some of the most distinguished men in the producing branch are even now in Europe looking out for the protection of their interests. Surely, here is where we ought to take a lesson from them and gather whatever strength we may have from a close affiliation of British and American exhibitors, which we hope will eventually form the whole exhibiting body of the world.”

Concluding the letter Mr. Cohen suggested the appointment of a special official to keep in touch with other exhibitor organizations as possibly advisable.

Mr. Goodwin’s reply said that British exhibitors "have to fight the same evils" as American exhibitors. "In this country the producer-exhibitor has only now commenced to rear his head and we are all alive to resist him by every means in our power," Mr. Goodwin wrote. Replying to the reference to the apathy of exhibitors, the Englishman said: "I am rather more concerned with his jealousy of his neighbor, and I yearn for the old time to come back again when the only test of the film was that it was a good one and that you could have it all to yourself."

Mayer Signs Ralph Lewis

Ralph Lewis has been signed by Louis B. Mayer to play an important role in Anita Stewart’s new Mayer-First National attraction, "Sowing the Wind," being directed by John M. Stahl.

"Sowing the Wind" is an adaptation of the noted play by Sidney Grundy.

Willat National Vice-President

C. H. Willat, who recently emerged from retirement to be general manager of the National Film Corporation of America, has been elected vice-president of that concern. According to Capt. Harry M. Rubey, the National's president, Mr. Willat purchased a large block of National stock shortly after he became associated with that company.

Trio of Howells Picture Corporation Executives.

Left to right: Mario Luponini; David P. Howells, president, and Ferdinando Luponini, who is also associated with the company.
NORMAN MORAY, formerly with World Pictures Corporation, Selznick, Republic, and more recently with the Selznick-Film Corporation, D. Chadwick, resigned from the last company and hired himself to the control of Famous Players-Lasky. Before resuming his activities in the industry, this is the first time Mr. Moray has rested from his labors in seven years.

Van Dyke Brooke has just finished playing a prominent part in "The Passionate Pilgrim," under the direction of Bob Vignola, for the Cosmopolitan Pictures Corporation. Cosmopolitan pictures have under the direction of Frank Borsage, who will begin work about July 12.

Frank Norcross, an old-time Frohman director for the Famous Players, will come in, on Saturday, July 3, to take part in some coming feature by the Vitagraph Company.

Henry McRae, who has just returned from the Orient, where he has been for several months producing a series of photoplays, will soon leave for Canada to make a special feature for a producing company not yet announced.

Joseph Morency, manager of the Plaza Theatre, Salem, Mass., has got the people of that old town bewitched with his programs and the way he present them. Warm or cool nights the enthusiasm of his patrons never waver and Joe keeps smiling all the time.

A. W. Fisher, treasurer, and A. R. Morse, president, of the Motion Picture Advertising Company, Inc., of Boston, Mass., are putting over some novelty scenes that are catching the fancy of the Hub exhibitors. They are two of the bright lights of the Boston white way.

Louis Laemmle, brother of Carl Laemmle, and his nephew, Julius B. Laemmle, both of Chicago, arrived in New York, Tuesday, July 6. They accompanied Mr. Laemmle on his European tour, which ended on the "Olympic" Thursday, July 8.

Cortlandt J. Van Dusen, formerly with the Vitagraph Company and recently managing director of the Apex Pictures Corporation of Indianapolis, has now launched his own corporation, to be known as the Cortlandt Pictures Corporation, and is now working night and day to get out a series of short stories. He intends to produce features of real human interest with one or more companies making children's stories. He has under option two successful stage productions, which he hopes to have in process of production within a short time.

Mark S. Nathan, representative for the American Film Company, making a tour of the South, stopped over at his home town, Wilmington, N. C., and attended the North Carolina exhibitors convention at Wrightsville Beach, N. C., on June 25 and 26.

David Horsely, of Los Angeles, was seen last week in the lobby of the Hotel Astor in company with one of the financiers of the industry. He is still active in picture affairs and by no means out of the game.

William Parker, of King Vidor Pictures, left for the Coast on Thursday, July 1, to resume his activities.

"Humoresque" has been booked at the Tropic Theatre in Newark, N. J. for two weeks, beginning September 5.

May Loomis (Mrs. Frank Loomis), formerly with the Vitagraph, is secretary to Vic Smith at the Famous Players-Lasky studios. Charles Chapman, for several years at the Vitagraph studio, is also with Mr. Smith, as technical director. Arthur Cozine, one of the old Vitagraph players, is assistant to Edward Dillon, of the F. P. L. Anne Sheaffer, who was one of the Western Vitagraph players, is cast in Bryant Washburn's, "Mrs. Temple's Telegram," a Famous Players-Lasky production.

Harry Reichenbach will exploit "Shipwrecked Among Canibals" for the Universal in Boston, Philadelphia and Chicago, following its run in New York.

Julius Mayer, general manager of the Elm Amusement Company, is credited with the control of the Marlborough Theatre, Marlborough, Mass.; Magna Theatre, Dorchester, Mass.; Milford Opera House, Milford, Mass.; Orpheum Theatre, Canton, and two others in that state; also the Elm Theatre, a 2,000-seat house, under construction, at Waverly, Mass.

Warren G. Roosevelt, New York salesman for Famous Players-Lasky, is the winner of a liberal prize for the largest amount of sales made during the month of June.

Ben Grimm's duties as director of publicity for the Associated Exhibitors, which he gave up a short time ago, are being handled by the Pathe publicity department until Mr. Grimm's successor is appointed. We have heard it intimated, from very good authority, that Mr. Grimm has had an offer to go abroad with an organization operating in Europe.

William C. Murphy has reconsidered his resignation from the Famous Players-Lasky. This is gratifying news, as he surely would be missed by all those of the industry who have learned to appreciate his service in his present capacity.

Allen E. Newhall, managing director, and Miss F. Doughty, organizer, of the Strand Theatre, Lynn, Mass., are busy these days carrying out many new and attractive features of this popular playhouse. Miss Doughty has introduced many musical innovations, such as the celebrated Australian basso, Mr. McEachern, and other surprises that make this house one of the up-to-date places of amusement. The color scheme of this theatre is white, including the uniforms of the ushers and other attendants. This theatre is one of the most successful.

Eulalie Jensen, playing in J. Stewart Blackton's production, "Man and the Woman," by Shannon Pfe, has been selected by the people of this city to see her impersonations in this picture, as an illustration of the psychology of emotion. Dr. Sedwick, who has been one of the greatest emotional actresses of the age, says:

"Joe Reddy, assistant to Randolph Lewis, of the Pathe publicity department and Ruby Ethlin, of Salada, Va., will be united in the bonds of matrimony, at Salisbury, Wiccos County, Va., on Tuesday, September 7. There now! Everybody ***

James Leonard Lesce reports that the First Congregational Church, of East Hampton, Mass., will be remodeled into an up-to-date picture house, seating 650. Mr. Lesce controls the Metro, of mercerburg, Mass., and the Academy Theatre at Northampton, Mass.

R. H. Cochrane, vice-president of the Universal, after a six weeks' vacation, has returned to his desk at 1600 Broadway, New York, full of tan and vigor.

Randy Lewis, Pathe's publicity director, is the author and continuity writer of J. Stuart Blackton's new feature, "Cradle in the Valley," starring Warren Chandler and Mae MacAvery. This picture will open at the Broadway Theatre, New York, on July 15.

Louis Brock, head of the Select's foreign department, sailed for Europe on Thursday, July 8, in the interest of Select pictures.

Ruth Uffland, former secretary to Lee Kugel, has resigned from the Selznick publicity department to join Mr. Kugel in his new out of town show.

Stanley Adams, president of the Apex Pictures Corporation, of Indianapolis, arrived in New York Tuesday, July 6, in quest of new production and to close a few pending deals.

William Oldknow, manager of the Consolidated Film Exchanges, operating in Atlanta, Dallas and Fort Worth, Texas, and his son, Oscar, have been spending a few days in New York. Ned Depinet, manager of the Dallas branch, is here with Mr. Old- know.

T. Y. Langtree, R. W. Helen, H. Hayman, William Bernstein and G. P. Norris, all expert salesmen, have been selected by Harry C. Lasky, as representatives of the Famous Players-Lasky sales force.

James Solomon, head of Select service department, has resigned and will spend a few weeks among the hills and far away, before taking up new business connections.

Thomas B. Spry, general manager of the Famous Players-Distributing Corporation, England at Boston and New Haven, has a 100 per cent. booking throughout his territory.

J. Joseph Sameth, president of the Famous Players-Distributing Corporation, will leave New York this month to make a complete tour of the United States. Mr. Sameth has heard all the good stories of Joseph Bennett and Doris Baker, an Alikia Production.

(Continued on page 333)
Pertinent Facts About Box Offices and the Young Woman Who Sells the Ticket

By SAMUEL L. ROTHAPFEL
Director of Production, Capitol Theatre

The third article in the series which Samuel L. Rothapfel is writing for the Moving Picture World, concerns with box offices, in general, and with the box office personnel. The reasons adduced for this being the choice of a subject are three: first, he believes that the subject is of utmost importance; second, it is a subject capable of revealing some rather amusing details; and third, in the opinion of the writer, the subject is one to which the average reader has not given sufficient attention.

THE box office is the first personal contact with your institution and it is of the utmost importance, not alone in creating a first impression but also in handling the maximum amount of people with as little delay as possible. I recommend, because I have found it advisable, to have wherever possible a box office in the lobby of that is, on the outside of the theatre—preferably, in the center, if the lobby is wide enough.

The box office should be built in conformity with the general architecture of the theatre and should be extremely plain. It should be devoid of all signs except those essential to the operation of the policy. It should be built so that the cashier can be plainly visible to every patron—I will give a reason shortly for this.

Plate Glass Ribbed with Steel.

The box office should be the first bright spot in your institution. I believe that plate glass, with just a little rib of steel, and an ornamental top with a slight dome effect, well ventilated, are the requisites of a good box office. The equipment should be had at the top of this ticket booth going to some florist and making arrangements with him to supply you with a plant or flowers for your box office. A very beautiful effect can be procured with a little thought and taste.

Against Telephone Connection.

I am very much averse to having telephones in box offices, except those connected with the main office. Under no circumstances would I have the box office 'phone connected for outside calls. This, of course, applies to theatres of pretentious size. I would suggest that a narrow valance, not more than four or five inches in width, be used on the interior of the box office to divide off the glass sides, only, each side and top. This is my idea of how ticket booth or box office should be treated.

I have travelled around the country, and found very few theatres where I could not find a good deal of fault and where conditions could not be improved. I saw many good looking booths, that were either too large or too small; the girls were not properly coached and trained. The booths were generally littered with a lot of papers and personal belongings of the young woman, and in a good many cases empty side walls, scattered profusely around where everybody could see them.

However, I also saw some instances where the management was to be highly commended because the impression at the box office was carried on in the theatre and it was the atmosphere of the respective theatre, as it should be.

Few theatre men realize the vast importance of having clever and intelligent girls in their ticket office. Give much attention to this and it will pay big returns. First, the girls must be selected carefully, and preferably they must live with their parents, be well educated, have a nice personality and be intelligent. They should be paid considerably more than their area are now paying them because they are the first personal contact and often will win many patrons by their pleasing personality.

It is always advisable to have good looking girls. They should be taught and infused with the spirit of the theatre. They should be given the right kind of girls, with an atmosphere to answer quickly any questions that might be asked. They should be cool, courteous and very rapid.

The are the right kind of girls they will add an atmosphere to your booth and to your theatre. If they are the wrong kind of girls, they are going to cost you money every hour of your rush business than their salary amounts to each week. A good ticket seller can earn her salary at any time during the day, when your crowd commences to come. You will find that you have your peak attendance at certain periods of the day. They will flock to certain hours and every second counts.

I am a great believer in the uniform dress; by that I do not mean the military uniform, but just a very simple dress, simple in the extreme, of some dark, fine material, elegantly made. It should be cut in a V-shaped neck, with a little white lace or material hemstitched and starched or unstarched, as may be desired.

The same applies to the caff. Do not let patrons come around the cuffs to save the dress. Don't let jewelry of any kind, pearl necklaces, brooches or combs be worn in the box office. In the confusion of make-up, and ask for co-operation with you when things are brought into the booth such as sodas, ice cream or candy. Under no condition allow the ticket-seller to chew gum. See that proper ventilation is furnished, that your agent is relieved from the booth occasionally. A little finesse and thought for his or her comfort will make for respect for you; this will go a long way toward increasing their efficiency.

Some day, when you have the time, stand in the box office during the rush and see what has to be contended with. Then, perhaps, you will be better able to realize how important is the girl who sells the ticket and who first meets your patron.

Show Your Appreciation.

Let her know that you appreciate her work. A little box of candy or bunch of flowers unostentatiously sent from the management will pay big dividends. This, of course, must be done without any familiarity, because the old saying, "Familiarity breeds contempt," goes here. It must be handled in a quiet way. Take your young girls, and through their girls, let them know that the management regards them highly and that it is not always the pay that counts. And if these little rules are observed, I believe that you will be boosting your not alone during business hours but in their leisure hours, and I would rather have one woman talk in favor of your theatre than a thousand sheets in the best location in your city.

Teach them that the patron is always right. God knows this isn't so, but teach them to believe it. It will teach your ticket-seller to smile and to never fail to say a "thank you," and if she has time to greet the regular patrons by name.

There are a thousand little things that I cannot enumerate here that she will do on her own account if she is given proper incentive. If this portion of your business is handled right, the patron is brought into your theatre with the corner of his or her lips turned up and in a pleasant warm, way. The reason that I like to have the ticket seller visible and the box office not cluttered up with a lot of ornamental work is that it will make the lobby look much larger and not take anything away from it. If your box office is not semi-transparent it will cut your lobby right in half. It will spoil your architecture and of course this is undesirable.

The girl in the box office being plainly visible to the respective patrons will dominate the situation and her personality will make the whole feeling more lively. She is a human being who, on the other hand, if she were not visible and you did not see her until the moment you bought your ticket, the effect would not be nearly so good.

There are many things of course that could be enumerated, but this, I think, is a general rule and a subject, and I should be glad to take up any individual exception with any exhibitor. If he will mail me his problem, I will be glad to answer it if I can.
New Motion Picture Theatres Planned


FELDRADO, ARK.—L. B. Clark and others are interested in erection of motion picture theatre, with seating capacity of 750, to cost $75,000.

BELLEVILLE, ILL.—Mullen Building Corporation will erect two-story brick theatre and store building, 166 by 60 feet, at Main and High streets, to cost $100,000.

OQUAQUA, ILL.—T. G. Stenzel has disposed of his moving picture business to Clarence McOlgan.

POUND, WY., IND.—F. H. Coonberg has leased site at 117-117 East Wayne street for erection theatre and hotel building to cost $75,000.

AMES, Ia.—William Knudsen & Sons, 311 Flynn Building, Des Moines, Ia., have contract for two-story theatre, with seating capacity of 400, to be erected on Main street, for Rialto Theatre Company, 617 Locust street, Des Moines, Ia., to cost $65,000.

WATERLOO, Ia.—Currie Simpson Construction Company, L. & I. Building, has contract to erect four-story hotel, 120 by 30 feet, at Fourth and Mulberry streets, for Strand Theatre Company, Cedar Rapids, Ia., to cost $100,000.

FREEPORT, ILL.—John J. Dittman has acquired site for erection of theatre to cost $75,000.

STREATL, ILL.—William A. Bennett, 117 North Dearborn street, Chicago, is preparing plans for remodeling theatre here, to cost $18,000.

PORT WAYNE, IND.—Theodore Beirdorfer, owner Idle Hour Theatre, will erect theatre at 601 Second street, to cost $40,000.

LAFAYETTE, IIND.—T. Bauer and H. W. Marshall, 1907 Kossuth street, have plans by C. Peter Buck, 2635 S. State street, Chicago, for one-story brick fireproof theatre and office building, 135 by 132 feet, to be erected at Ferry and Sixth streets, to cost $10,000.

LOUISVILLE, Ky.—Major Theatre Company, 524 South Fourth street, will erect new theatre, to cost $200,000.

PADUCAH, KY.—Katterjohn Construction Company, has plans for theatre, to be erected at Third and Fifth streets, increased seating capacity to 2216 for Arcade Theatre, to cost $250,000.

CARLEST, KY.—Diamond Block Coal Company will erect one-story frame moving picture theatre, 27 by 65 feet. Address R. P. Harkness.

GLOMWAR, KY.—Reliance Coal & Coke Company will erect one-story frame moving picture theatre, 27 by 65 feet. Address Irving Davis, secretary.

LAKE CHARLES, LA.—Knapp & East have contract to remodel and enlarge Paramount Theatre, including repaint and reconditioning 24-foot extension, installing lighting plant and typography fan system of ventilation for Southern Amusement Company, to cost $100,000.

BAKERSFIELD, CA.—Lillian Myers and others have plans by L. Milton King for brick and stone trim theatre, 60 by 120 feet, including balcony, to be erected at Third and Fifth streets, to theatre at 1613-12 Pennsylvania avenue, for Regent Theatre, 521 West Lexington for same company. Cost $100,000.

MINNEAPOLIS, MINN.—Minneapolis Holding Company has plans by Huey & Macomber for Sun Theater Company, 335 Akron Savings & Loan Building, for an addition 76 by 126 feet, to theatre, store and hotel building at South Main and Thornton streets.

Cleveland, Ohio.—C. O. Collings, Studio, 103 Engineer Building and 1514 Prospect avenue, have plans by C. T. Johnson, 2824 East 93rd street, for one-story brick moving picture theatre, 96 by 260 feet, to be erected at 3600 Euclid avenue, to cost $60,000.

Cleveland, O.—A. F. Janowitz, 222 Permanent Building, is preparing plans for one-story theatre, 96 by 260 feet, to be erected at Highland and 10th street and Detroit avenue, to cost $100,000.

Cleveland, O.—Van Blanco Construction Company, 322 Plymouth Building, has contract for one-story moving picture studio, 100 by 260 feet, to be erected at 3600 Euclid avenue for Collins Studio, 1514 Prospect avenue, to cost $60,000.

Cleveland, O.—Maine Theatre Company, 1514 Prospect avenue, has plans by A. F. Janowitz, 222 Permanent Building, for remodeling after fire, and building an addition, 76 by 30 feet, to theatre building at East 25th street and Scoville avenue.

COLUMBUS, O.—Jacob Goldsmith, Wheeler Building, is preparing plans for remodeling Lyceum Theatre at 217 North High street, to cost $100,000.

COMANCHE, OKLA.—Charles M. Dunn Construction Company has plans by A. F. Janowitz, Building, Oklahoma City, Okla., has contract to erect two-story theatre, 25 by 140 feet, for E. Johnson, Chickasha, Okla., to cost $25,000.

BENTLEVILLE, PA.—Marco Fucini has contract to erect one-story moving picture theatre, seating capacity will be increased to 114, for Albert Clato, to cost $25,000.

EASTON, PA.—Twin City Theatre Company, 104 North Fourth street, has plans by John Irwin, 222 Fifth street, for two-story brick moving picture theatre, store and office building, 120 by 60 feet, to be erected at Seventh and Washington streets, to cost $30,000.

FARRELL, PA.—Stahl Brothers Amusement Company, Oil City, Pa., have plans by E. S. Bennett, Building, Pittsburgh, Pa., for one-story brick balcony theatre, 42 by 120 feet, to be erected at Idaho street and Apple street.

HUGHESVILLE, PA.—O. G. Edell has plans by F. Arthur Richard, Masonic Temple, Williamsport, Pa., for moving picture theatre, 35 by 75 feet, to cost $15,000.

INDIANOLA, PA.—Inland Colliers Company has plans by C. C. Compton, Donora, Pa., for two-story brick moving picture theatre, 45 by 100 feet, to cost $30,000.

MASON TOWN, PA.—H. W. Altman, Uniontown, Pa., is preparing plans for one-story brick and stone trim theatre, to cost $12,000.

UNIONTOWN, PA.—Liberty Theatre has plans by H. W. Altman for two-story theatre, 38 by 150 feet, to cost $40,000.

VERONA, PA.—Costa Brothers have plans by J. A. Nichol, 975 Fifth avenue, New Kensington, Pa., for two-story stone theatre and office building, 65 by 100 feet, to be erected at Front street, near Centre, to cost $60,000.

WESTMINSTER, S. C.—C. M. Juest, Anderson, S. C., has contract to erect brick, cement and masonry three-story theatre, 75 by 96 feet; terrazzo on first floor, Georgia rift on second floor, electric lighting system; for W. E. Cheswell, to cost $80,000.

EL PASO, TEXAS—Improvements and additions will be made at Rialto Theatre at El Paso and Campbell streets, to cost $230,000. Address James C. Quinn, manager.

AUSTIN, TEXAS—Major George W. Littlefield has plans by Ralph & Greene for moving picture theatre, 45-foot frontage, marble and wainscot entrance, with seating capacity of 1,000.

RICHMOND, VA.—S. P. Williams has plans by C. T. Russell, Van Union University, for two-story brick theatre, store and office building, 120 by 75 feet, to be erected A. F. 409 North Second street, to cost $35,000.

SALTVILLE, VA.—Saltville Amusement Company will erect brick and concrete moving picture theatre, 79 by 94 feet, to cost $30,000.

SPOKANE, WASH.—C. S. Crews management will convert Hippodrome into moving picture theatre.

KENOSHA, WASH.—Joseph G. Rhodes, owner, Rhodes Opera House, will erect theatre with 500 seats, 120 by 75 feet, at 24th street and Western avenue, to cost $100,000.

MILWAUKEE, WIS.—Colonial Theatre at 15th and Vliet streets is to be enlarged and improved. Address Ernest Langmaack, manager.
How a Los Angeles Reporter Startled the Guests at a Bessie Love Feast

By EDWARD WEITZEL

A NYONE would have been startled by the question. Suppose that you were a well brought up young movie actress and were seated in a private dining room with your friends. Then you would have gathered to make merry and congratulate you on the signing of a nice new star contract, and a wild-eyed, long-legged reporter should have come in with the breathless inquiry on the end of his tongue, "Where's the body?"

Bessie Love had just arrived, and she was jarred several inches from the calm center of her mental equilibrium. And it wasn't entirely the reporter's fault, at that. He was a new and youthful reporter, with a sense of the duty he owed to a waiting world strong upon him, and was bent only on getting the details of his first assignment and registering them on his paper.

**Trail a Crime.**

The mistake came about in this fashion: Someone had been careless enough to get himself killed in Los Angeles, and the regular police reporter of the paper being out on another case, the new man was told to cover the affair. Further information phone call to the city editor and the return of his star criminal man prompted the sending of the more experienced reporter to cover the case.

Besides, the Bessie Love luncheon had been overlooked, an error that must be rectified at any cost. Knowing where the new man would make his first stop, the city editor caught him there by phone.

"Never mind about the morgue," were his instructions. "Go to Parlor B at the Alexandria Hotel.

And that was all the eager news collector heard. Jamming the receiver back on the hook, he rushed out, jumped into a waiting taxi and ten minutes later made the abrupt demand that threw the Love feast into quite excusable confusion.

**The Reporter Takes Cold Chicken.**

It was Andrew J. Callaghan, Miss Love's new manager and head of the Andrew J. Callaghan Productions, Inc., who poured the oil of diplomatic courtesy upon the troubled waters by remarking:

"There seems to be a slight mistake somewhere, young man. This is not a cannibalistic feast but a luncheon given to Miss Bessie Love, and if you're a member of the press seat yourself between those two charming young ladies on the other side of the table and tuck in as much cold chicken and lobster salad as suits your carrying capacity."

The reporter may have been green but he wasn't foolish. He accepted the invitation, after hurriedly explaining how the mistake happened and joining in the laugh at his expense.

We were seated in the Peacock Alley of the Biltmore and were talking about Miss Love's departure for New York when she was reminded of the funny mixup that helped to enliven her luncheon the day before she left Los Angeles.

"The reporter turned out to be the right sort," said Miss Love, the finish of her story, "admitted he was having a much better time at my party than he would have had following up the murder case."

**Bessie Love's Patriotic Getup.**

I am unable to say anything about how Bessie Love dressed—except that her hat was red, her gloves were white and her suit was blue and the time was the afternoon of our glorious Fourth of July. All persons having intimate knowledge of the little star's appreciation of the fit and the finery of things will know how trim and suited to the occasion she looked. As to her shoes and stockings, I couldn't describe them if I wanted to. She sat curled up on the broad divan all through the interview, those distracting articles of attire most tantalizingly out of sight.

A number of photographs of Miss Love as Aurelie, heroine of "The Midlanders," the Charles Tenney Jackson novel that has been adapted to the screen for the new case, were among the group of stills that had been brought downstairs for my inspection. I selected one showing Aurelie just after she has reached the upriver town, after wandering away from the orphan's procession at the New Orleans Mardi Gras. The small figure in the gingham frock and bonnet looks about ten years old, the expanse of white stockinged legs being one of the outstanding features of the picture.

"I think you will like the opening of "The Midlanders,"" said Miss Love; "it's so novel. When Aurelie takes refuge on a flatboat she crawls into the big box where the boatman keeps his dog and her litter of puppies. All of the New Orleans scenes are out of the ordinary; but we did have a time with that hound family! Our property man heard of just the collection of puppies and fond mamma we needed, but when he went to offer them an engagement in the movies found that the lady bad disposed of her children and was living a life free of all maternal duties. The only thing to do was to round the puppies up again."

**Rounding Up a Litter.**

"Not an easy task, I take it," said I.

"Not if the property man was to be believed," replied Miss Love. "And our troubles didn't end when the last little hound-dog was restored to the bosom of his original family. Madame, their mother, was not at all pleased at the family reunion and refused to disguise her real feelings. We had to watch her constantly to prevent her from deserting her children and running out of the studio to gossip with a friend that belonged to one of the carpenters."

"What are some of the adventures you have when Aurelie outgrows short skirts and her hair?" was my next leading question.

"Well, for one thing, she goes to Chicago and wins a beauty contest," was the demure reply.

"In Chicago?" I repeated meaningly. Miss Love ignored the depreciation in my tone.

"What happens then?" I asked humbly.

"Aurelie's beauty and grace attract the attention of a theatrical manager and he offers her an engagement. The demure calm of this remark was a master stroke of artistic skill—until we both laughed.

**Another of Miss Bessie's Demure Remarks.**

"The author of "The Midlanders" must have taken that last incident from your own life, Miss Love."

"Thank you kindly."

Making demure remarks must be a habit with Bessie Love.

"But what about the love story?—there is a love story, of course?"

"Of course!—there is a Love story with everything I do!"

"And a happy ending, I'm sure!"

I am also sure that Miss Bessie would have thanked me for the implied good wishes. But a young man cannot be introduced and something told me that he wanted to talk to my companion and that it was time for me to go.

**Appoints Bamberger and Levy.**

Screen Products, Inc., has appointed Bamberger and Levy, Putnam Building, New York, as its official sales representatives for the single reel comedies "Regular Fellow," adapted from the cartoon to the New York Evening Journal, but not animated cartoons; a weekly novelty magazine reel called the Weekly Wash, and the Lafayette series of two-reel dramas which can be released weekly or bi-monthly. Bamberger and Levy have negotiations on to sell each series for the entire world's rights.

**Griffith Film Continues Success.**

David Wark Griffith's "Broken Blossoms" continues as one of the strongest motion picture drawing cards in England. Film Booking Offices (1919), Ltd., has written of its reception at the Tower, Regent and Strand picture theatres at Hull, where it has been running for three weeks to crowded houses. The letter said that the feature is pulling as strongly in England as it did in the United States. All English trade journals and newspapers have praised it highly.

**Takes Out $100,000 Insurance.**

Robert B. Broadwell, president and director general of the Broadwell Productions, Inc., not producing a personalized series of the world famous Nick Carter detective stories, has taken out policies covering $100,000 worth of life insurance, with two of Boston's prominent Insurance companies.

**W. H. Englert Dies.**

W. H. Englert, owner of the Garden Theatre, Iowa City, died on June 22. He was formerly owner of the Englert Theatre in the same city.
ANNOUNCEMENT is made by the Associated Exhibitors that "The Riddle: Woman," with Geraldine Farrar in the leading role, which Pathé will distribute, is rapidly nearing completion. The final shots will be taken at the studio at New Rochelle this week and the entire company will then go to Boston for certain soundproofing work which must be done before the film can be released.

As the picture approaches the finishing point, the general verdict of all who have seen it in its disconnected form is that it will be unquestionably one of the finest pictures in Geraldine Farrar's career. Time and money have been freely given to this production.

Edward Joseph, the director, is enthusiastic. He feels that a notable cast has been assembled in support of the famous star and that its technical equipment has been all that could be desired for an ultra fine production. He praises the interior sets.

Plan Fall Release.

Exhibitors were consulted for the selection of a story and actors. They are all men who are financially interested from the box office standpoint. They have all advised in the making of the picture that it will play in their houses.

Supporting Miss Farrar in the cast are Montague Love, Adele Blood, William P. Carleton, Frank Seaton, John Van Doren, and Madge Bellamy. They are all well known screen actors, and have worked in entire harmony with the director. Director Joseph has been assisted by J. H. McCloskey and an efficient staff of technical men.

The picture will be released early in the fall. Theatre managers are interested, and there will be a strong pre-release advertising campaign direct to the public.

Pacific Coast Distributor of Power Visits New York

H. E. Van Duyn, president of the Pacific Amusement Supply Company, Los Angeles, has been in New York for the past week accompanied by Mrs. Van Duyn, seeing New York under the guidance of George Kelton, manager of the Nicholas Power Company, and Mrs. Cassard. Mr. Van Duyn is a pioneer in the motion picture industry and claims the honor of having sold the first projectors used in the world's film metropolises. He has been selling machines in California for twenty years and was right on the job when the first producing concern moved into Los Angeles.

Recollections of the earliest days of Hollywood exhibition and other producing centers are his, for he has been through it all. In the early days he handled Edison projectors and later the Mutoscopes sold about all other makes. He is, however, a firm believer in Power's and has been selling them exclusively for some years. That he has been instrumental in the growth of Power's is indicated by the affidavit recently issued by him in which he stated that 95 per cent. of the machines used in and about Los Angeles were made by the Nicholas Power Company.

Mr. Van Duyn says that the requirements of the studio and producers are many and exacting but there was a time when they were not so particular. Mr. Van Duyn is a quiet, well informed and efficient business man who has a good supply of interesting details regarding the history of film activities in Los Angeles.

Mr. Van Duyn's trip to New York has been very successful. Mrs. Van Duyn, who is much pleased with the recent figures showing that Los Angeles rates larger than San Francisco, is wondering when Los Angeles will pass New York in point of population. As good Californians Mr. Van Duyn is interested in seeing what can be done to further their state.

HALL ROOM BOYS ARE NOT CARTOONS

In response to the large number of inquiries which have been received from foreign buyers regarding the type of production the Hall Room Boys Comedies feature, Inter-Ocean Film Corporation, exclusive foreign distributors of these justly well known motion picture sellers, has issued the following statement:

"The Hall Room Boys Comedies are not animated cartoons; they feature the antics of Percy and Ferdie in the best of Hall Room Boys fashion. Every movement in every release is registered by living actors and actresses specially engaged for the role in question because of their fitness for the parts. This statement should serve to dispel all doubts on the part of foreign buyers as to the type of production the Hall Room Boys Comedies are."
We Have With Us To-day
Henry S. Koppin, Who Gives Public Its Money's Worth

A MAN you hear very little of in the moving picture business in Detroit, and yet who is one of the real big exhibitors, is Mr. Henry S. Koppin, whose picture is presented herewith. Like all successful men, Mr. Koppin is extremely modest in talking about what he has accomplished. But we are permitted to tell of some of the things in which he believes, that have been gathered from observation, because they are not only worth while to him, but also of value to other exhibitors, but because if other exhibitors will "please copy" we know it will help them to be more successful.

Mr. Koppin is keeping the public big values. He contends that if you can make your admission 15 cents and make a good profit, you shouldn't charge more. However, if 15 cents isn't enough for a good profit, then charge more. But do not prostitute and do not charge more than you should just because you think you can get it.

To Build Fifth Theatre Soon.

The Koppin houses now comprise the New Koppin, Comique, Rosebud and La Salle, all situated downtown. Within a few months, he expects to break ground for another large house at Antoine and Catherine, which will seat 2,000 people. It will be called Koppin-Catherine Theatre. He will also extend his downtown and in the outskirts soon. He formerly operated the Pallister, Grand Circus, Woodward No. 1 and Woodward No. 2 theatres.

Mr. Koppin by profession is not a showman but a builder. Here is the way he got his start in the show business. About ten years ago he took a lease of the building at 148 Woodward avenue with the intention of putting in a theatre. He remodeled the first floor into three small stores, but somehow or other they did not rent fast. So somebody suggested it would be a wonderful location for a picture house.

Built House in Nineteen Days.

Mr. Koppin thought it over and decided to try it. Being a builder, he got his men together and they worked day and night and Sundays for nineteen days. Think of it—building a theatre in nineteen days. It seats 325 and was put together from the very start. Later he sold it to his brother, George, who now operates it.

This all happened about ten years ago. Since that time Henry Koppin has been adding new houses from time to time and he expects to continue adding them because he has found it a big paying proposition. He personally does not bother with the management of his theatres as his building, real estate and insurance business take up most of his time. But he has a "wonder" in William E. Leonard, his general manager, who looks after all of the bookings of the theatres.

"Silm," as he is known, is a hard worker who likes the game, and hence does not consider it work. He follows closely the principles of Mr. Koppin in getting the best pictures on the screen, giving the best projection and seeing that each house is properly conducted.

Cleanliness Insisted Upon.

Cleanliness is one of the big assets of the Koppin houses. In every projection room, you will find as many as three machines—and by the way, Mr. Koppin uses Power's exclusively in all his theatres.

Every Koppin theatre changes its pictures daily. The Comique and Rosebud open at 7 o'clock in the morning and run until 11 p.m. Starting Labor Day the Comique will open at 6 o'clock in the morning.

All of the Koppin houses are now being redecorated and completely overhauled. The Comique is going to have a new Marquee and new lighting system; the seats are being arranged and when completed it will look like a brand new theatre with its improved box office.

Mr. Koppin operates under the style of the Woodward Theatre Company and has offices at 306 Breitmeyer Building. He doesn't claim to be a showman, but he does know human nature and he does know that if you treat your patrons right and give them all you can for the money, they will come back day after day.

Oregon Film Exchange Sells to New $50,000 Organization

On June 7, the Oregon Film Exchange of Portland, Ore., sold all its property and accounts to the new Interstate Film Exchange, Inc., of Portland, with branch offices in Seattle and Spokane. The new exchange is incorporated for $50,000, which has been subscribed by H. G. Mapes, president; L. A. Todd, vice-president; G. C. Mapes, secretary-treasurer.

Franchises are now being bought for the states of Oregon, Washington, Idaho and Montana. Other franchises will eventually be contracted for. The papers of incorporation call for, in part, the purchase, sale and rental of films, slides and accessories, to transact a general, domestic and import and export business.

Chochrane to Introduce New Ideas in Britton Pictures

GEORGE COCHRANE, just elected vice president in charge of production for Sumner Charles Britton, Inc., is now new-comer to the screen. He has been making pictures for many years—all the way from two reel comedies with Christie to five reel specials, and for more than eight years he has been continuously directing pictures for Universal.

During that time he has stored up a number of new ideas in production which he will now have an opportunity to introduce in film work since all of the productions of the Britton company will be done, on a large scale with the idea of creating in the picture the same breadth and composure of atmosphere described in the book from which the picture is made.

"Stage plays," says Mr. Chochrane, "must necessarily be whipped into three to five reels, and the action curtailing it to fit the time and place of presentation. This does not apply to pictures, where all of the action can be shown. Nor is it necessary in a picture to sacrifice all of the atmosphere to the action; the two things can be made to co-ordinate perfectly, and that is what we intend to do in the Britton pictures—create action and atmosphere simultaneously."

"Shore Acres" Print Shipped by Air from Frisco to Reno

SHIPPING a print of the picture from San Francisco to Reno by mail on June 14, as "Shore Acres," a picture from the American drama by James A. Herne, some two and a half miles above the sea level and brought receipts for the three days' run at the St. Mary's Theatre in Reno, where the picture was shown, to a high-water mark.

These are perhaps the first film prints ever sent out by airplane from a San Francisco exchange. This shipment arrived in Reno after a flight of a little more than two hours from San Francisco, Nevada mountains, and in ample time for the evening exhibition.

The additional publicity thus gained, was given by Mr. Voight, branch manager for Metro at San Francisco, "caused packed houses for three days. At one time in the flight 'Shore Acres' was soaring two and one-half miles above sea level."

To the Metro home office Mr. Voight enclosed a photograph of the delivery of the same film by the pilot of the air plane to the assistant manager of the Majestic Theatre. Notice had been given the public that this picture would be delivered in Reno by the air craft, and a large crowd had assembled in the landing field to witness it.

Write Criticisms on Films

Washington, D. C., exchange managers are complaining because a few operators in the territory are making memorandums and calculations on reel bands. What they claim to be the most despicable practice is the making of copies of the notations concerning the show with which the particular bands may be used.

"This is a practice that should not be tolerated by the exhibitors," said one exchange manager. "I had a show that drew to capacity in Washington but unfortunately did not come up to the expectations of one of the operators in Virginia, for when it came back to my exchange it was found that he had written a great deal of caustic comments on the backs of the reel bands. It is a very petty trick, and I would like to have the exhibitors themselves take the matter up with their employees."

Hallmark Announces "Deserter"

"The Deserter," a Thomas H. Ince production, starring Charles Ray, is announced by Frank G. Hall, president of Hallmark Pictures Corporation, as the July 1 release of Hallmark's series of re-created Triangle productions.
Educational and Non-theatrical News
Conducted by Margaret I. MacDonald

Interests Organizing to Further Cause of Educative Films in Public Schools

A meeting to be held very shortly at the Bray Pictograph offices, representatives of all the big producers will report on their study of the educational field is turning up. An important preliminary meeting was held last week.

The meeting took place at the Harvard Club at the invitation of Carl H. Pierce, vice-president of the Societies of America, Inc. At the suggestion of Mr. Pierce there was chosen as temporary chairman, Rowland Rogers of Bray.

Mr. Rogers explained that the producers' representatives had been called, together to discuss the various and complex problems that had been developing in the rapidly expanding educational field, that they wanted to devise some way to co-operate in arriving at methods of distribution: methods of charge, etc. The territorial price also offers a great problem: whether the New York charge is to be more or less than the New York charge for the ordinary entertainment productions is a problem that still needs study.

It was explained at the meeting that it had not been the intention to slight any producers and at future meetings, of which notice will be given in the publications, all producers interested in educational films are invited to attend or to send a representative.

The general understanding in educational film circles is that this autumn the Board of Education is going to make its first well defined, well planned experiment in the use of motion pictures in the school rooms. It is understood that there is an appropriation of $10,000 to be spent for motion pictures for 10,000 pupils and that probably all the manufacturer of educational films will be asked to submit bids on the various subjects.

Three subjects have been elected for the autumn experiment, for which this $10,000 is said to be available, between September and Christmas. They are: Biology, United States Geography and English Literature.

It seems to be generally understood that the normal demand is much to 10 times this sum, and that the automatic spread of the use of educational films and the additional subjects for which they will be used will in time bring on an automatic appropriation of the Board of Education for educational pictures up to $100,000.

At the Harvard Club meeting the other night there were present, besides Mr. Pierce and Mr. Rogers, the following: Sidney Booke, Argonaut Films; F. W. Hallidell, Society of Visual Education; Dr. G. F. Benton, Worces-

ter Films; Dr. Maxwell Ryder, Ryder Films; Don Carlos Ellis, of the Harry Levey Service Corporation, and S. A. Bloch, of the Fox Film Corporation.

One-Reel Subject Shown

Why Dust Is Dangerous

WHY dust is dangerous is shown in a one-reel motion picture, "Explosive Dusts," issued by the United States Department of Agriculture, in cooperation with the United States Grain Corporation. The picture is a popular presentation of a subject covered at greater length in a previous two-reeler, "Grain-Dust Explosions in Mills and Elevators.

The old two-reel picture is being retained for the use of workers in the Bureau of Chemistry. The new one-reeler is especially designed for showing in high schools and other institutions, as well as before grain and milling men, fire prevention and insurance associations.

Requests for the loan of the film should be made through some field worker of the Department of Agriculture, or they may be sent directly to the department. Arrangements also have been made enabling outside persons and institutions to buy prints at the cost of manufacture.

Interesting Bird Studies in Pathe Review No. 60

A FEATURE of Pathe Review No. 60, released July 18, is the Pathe color offering, "The Cloud-Monster," showing unusual close-ups of bright plumaged creatures in their own domestic settings. To secure these birdland studies the Pathe cameraman stole out at dawn and from the cover of a camouflaged camera-stand managed to photograph the nest of a mother lark.

How the master craftsmen of feminine desires of milady are shown in "The Building of a Bonnet." "The Byzantine Mourning Dance" is an interpretation by Madame Desiree Lubovski, of the dance popular in the days of the Crusaders.

"Looping the Hoops" is a Novograph presentation of a subject showing the skill and endurance of the hoop-juggler. With the action of the camera slowed down to eight times less than normal speed the spectator is permitted to see how easily the adept goes through his manipulations.

Touring the Top o' the World" is a rain-bow offering by Pathcolor, showing marvelous mountain views from Lauterbrunnen to Murren, in Switzerland.

To the eight wonders of the world should be added the Alpine trolley, a wonderful bit of engineering which enables the tourist who does not care to climb to secure a view from the supreme, dizzy heights.

Four Interesting Subjects in Goldwyn-Bray Pictograph

"Beating Man at His Own Game" is the title of the leading subject in the Goldwyn-Bray Pictograph B 7045, containing advice to young women who contemplate marriage and are doubtful about their ability to handle a man. In addition to offering valuable pointers, this picture is good for a number of laughs.

"Bargain Vacations for the Kiddies" is a film that will be of special interest to mothers who want to give their children an outing but cannot afford to visit an expensive summer resort. It shows an ideal place directly across from New York at the Interstate National Park on the Palisades.

The process by which finger prints are taken is the subject of the third number in this pictograph. We see the printer's ink being rolled on a glass plate, the fingers being inked and the impression being recorded on a chart.

Future Overseas Airship

Harry Leonard has dived into the future for Paramount Magazine of July 4 under the title of "The Transatlantic Night Express." Semi-technical and with a touch of humor, the picture describes the future aircraft that will make the journey from New York to London.

Fashion styles and the lighting changes that can be effected by women in dressing is shown in "The Truth About Women," another incident in this release, illustrated by a vaudeville headliner.

Ford Weekly Shows Suit Making

One of the most recent Ford Educational Weekly pictures selected by the Goldwyn is called "To Suit Man," and details the processes through which a bolt of cloth is subjected before it becomes a suit of clothes.

In this picture the cloth is shown being banded by passing through rollers and passed through a bath to shrink it in order to keep its size and shape after it has been made into a garment. Then the measuring and cutting of the cloth is shown. The processes of cutting hundreds of suits at the same time from a single pattern is then presented.

In Laos Land, Where the Sun Beats Down on the Tea-Leaved Roofs of the Country Town.

Scenes from the latest Paramount-Burton Holmes travel picture, "The Land of Laos." 1—Bringing in the tea leaves for the roofs of the Lamping dwellings. 2—One of the crudely constructed Lamping homes. 3—Interior of the Palace where the Reclining Buddha may be seen taking a prolonged rest.
Advertising and Exploitation
By Epes Winthrop Sargent

Making Fake Pictures on Jersey Beach
Brought Huge Crowds to Theatre Doors

GETTING the crowds at a summer resort; particularly at the shore, where the bathing beach offers a continuous performance rival attraction, is not an easy matter. Hal Oliver, of the New York Famous Players-Lasky exchange, devised a ballyhoo which led the crowds right up to the doors of two beach theatres and it did not take much effort to push them in to see "Why Change Your Wife."
The Broadway, Long Branch, and the Savoy, at Asbury Park, are under the same management, and each year they plan a big campaign for some picture. This year they decided upon "Why Change Your Wife" and called on the New York office for help.

Oliver Had a Peach.

Oliver went down with some bathing girls and a cameraman and at each resort he went out on the beach to take some scenes of a new comedy. The cameraman and his gang were heaving away while Oliver rehearsed his scenes and the crowd gathered. Gradually he drew them up on the beach; the crowd constantly increasing in size, until almost time for the screening when he would call out to the cameraman that they would finish up with the scenes in front of the theatre.

They would go up to the theatre and stage a couple of scenes in front of the house, lasting just long enough to let the crowd take in the generous display of posters, then someone would stick up a sign reading that the show would start in five minutes, and the "company" would troop into the house, with most of their gallery following. They had been led right up to the entrance. It was easier to go in than to go all the way back to the beach.

Got Mobs to Follow.

The cut will give some idea of the mobs that followed the cameraman along the beach. They started at the far end and gradually worked up to the street leading to the house, and at every fresh location they would pick up a few more to help swell the throng.

No one had anything in especial to do. They were there for entertainment. They could see the regular bathers every day. Picture companies were rare, and so they followed along and kept right on up to the very doors of the house. It is one of the most complete deliveries of a ballyhoo mob on record.

Building Up.

But this alone was not depended upon to get the crowd. There were two contests staged at each beach. In one the prizes were awarded to the prettiest bathers and in the other to the best swimmers, so both the beach vamps and the hard workers got an even break.

And in both towns the local paper was tied up with an essay contest on the divorce question and a minister was one of the judges. In Long Branch it was estimated that about one third of the population sent replies to the Daily Record, and the Asbury Park average was almost as good. It was another instance of having nothing in particular to do.

But it must have been an awful shock to Ocean Grove, Asbury Park's camping neighborhood.

Field Covering Service

If you have a copy of the Motion Picture News for July 3, turn to page 573 of that issue and take a look at the Belmont Theatre's stunt for "The Copperhead."

Now turn back to page 573 of The Moving Picture World for April 24; ten weeks previously, and you will find the same stunt. If it's new, we try to have it when it is new.

If you want real service—well, use your own judgment.

Had a Real Church Choir to Exploit "Confession"

SOME people like to talk about how nice it would be if they only had the big city facilities for press work. Others go out and do things. Put W. Griffith Mitchell, resident manager of the Majestic Gardens, Kalamazoo, into the latter class. He does real things.

Recently he had Henry Walthall in "The Confession." He felt that it would be a help to the picture to use a novel choir. He knew that the story had been approved by dignitaries of the Catholic Church. He went after the choir of St. Augustine's Church; one of the finest choirs in the state.

It took him a week to gain the consent of the church officials, but this was finally accorded, and while the advertisement did not carry the name of the choir, the press stories mentioned that it was that of St. Augustine's, and gave the names of the singers; a body of fifteen men and boys.

As part of the campaign Mr. Mitchell gave a private viewing to the priests and nuns of Nazareth Academy and a special free morning matinee for the children of the parochial schools, at which performance the boys' soprano of St. Augustine's was the soloist.

No effort was made to exploit this special performance as an argument for the picture. No advertising mention was made of the event, but it has had a marked influence on business building, chiefly because Mr. Mitchell handled the matter with such excellent judgment.

How to Keep Off "The Road to Divorce" Made a Hook-up

PLAYING up the news angle gave a valuable hook-up for the Universal's Mary MacLaren feature, "The Road to Divorce," in San Francisco.

Cynthia Grey, editor of the Woman's Page of the News, was sold on an essay contest with advice on how to avoid divorce. The essays were limited to 350 words each.

The judging was expertly done by Judge Graham, who has probably granted more divorces than any man on the California bench and who may be considered an expert on the subject. Excerpts from the essays were run in a box on the front page for about two weeks, while the best of the essays were run in full on the woman's page. It got a lot of good publicity for the Frolic Theatre, which showed the film and arranged the contest.

Pulling Them Away from the Sad Sea Waves.

A fake production of a bathing comedy pulled the crowd off the beaches at Asbury Park and Long Branch and let them up to the very doors of the theatres just before the performance started, so they all know about "Why Change Your Wife?"
Consider the Advantages of Saturday Openings

Turn to Staged Acts to Supplant the Prologue

DIRECTORS Roth and Partington, of the California Theatre, San Francisco, have something good in a staged act instead of a prologue. In place of laboring to discover something which can be tortured to suggest the current offering they merely frame up an act of some sort and offer this as "a bit of desert" to the picture menu.

These acts are changed weekly, and they are not along the same lines. Sometimes scenery is painted for the presentation and at other times dresses are employed instead.

One week a dancing act was put on with a section of the string band of the big orchestra playing on the stage. At another time "A Night in Venice" served to introduce a couple of local singers in a Venetian boat song.

None of the acts run more than six or seven minutes. They are not big productions, but merely an airy little trifle designed to contribute a little variety to the bill.

It serves the same practical purpose as a prologue, yet the scheme is more elastic and as a rule more acceptable, since few prologues really fit in on the production.

The staged act is far more practical for the small house, and it is reasonable to suppose that this device will find a larger following than the prologue, which often calls for a considerable expense for a brief production.

The main idea of either style of performance is to offer something another and smaller house may lack; something distinctive to the particular bill. Of the two the staged act seems to be the more practicable.

Teaser Line Won Space

AILING his current advertising with "Next week, Sinners' Week" got E. O. Weinberg, of the Strand, Buffalo, some fourteen inches of free reading. One of the newspaper editors got interested in knowing what a sinners' week might be, and he sent a reporter down to find out. The reporter discovered that it was Constance Talmadge "In Search of a Sinner," and he hustled back to tell the waiting world. The story ran on a page apart from the photoplay stuff and was treated as pure news; which made it much more valuable.

Of the would not put it above Mr. Weinhere to plant a story in this fashion, but it was clever planting, and counted.

Finds Saturday Is Best for Opening Week Run

RUNNING as many as four houses in a city, and with houses scattered well through the Northwest, Jensen and Von Herberg, the First National franchise holders for Washington and Oregon, have reduced their business to a science. Experiments have been devised to test theories until the conduct of their affairs is no longer a matter of guesswork.

One of the most interesting of their discoveries is the fact that a Saturday opening is better than Sunday for a run of a week or longer, and they not only prove their point through logic, but demonstrate it with box office figures.

The argument is very simple. If a play opens on a Sunday it has the advantage of mouth advertising from the holiday crowd. If the show opens on Sunday and closes Saturday, the intervening days must be carried on the one big day, the second cleanup coming at the end of the run, when personal recommendation will no longer help.

On the other hand, opening on Saturday gets in two huge crowds in place of one, and sends out twice as many personal press agents. As a result it is far easier to hold up the weekday business for the remainder of the week, letting it trail until Saturday and not spoiling the Saturday business with the announcement of another strong attraction to open the following day, which might possibly hold over the money. They get all of the Saturday-Sunday money for one attraction, instead of splitting it with two shows.

If you open your show on Sunday in common with most, try the Saturday opening for a few weeks and see what happens.

Perfumed Pictures Are Now Talked About in Michigan

E LI M. OROWITZ, Paramount exploitation man for the Detroit exchange, has a new one, and now Michigan is talking about the new perfumed pictures.

He wanted something new and wanted the picture over at the New Family, Adrian, and started to do some thinking. A trailer was shot by the house, using the scene in which Beth smells Sallie's perfume on her husband's coat, which leads to the first shift in wives. It struck Mr. Orowitz that there was here a chance. He had satchel hunters and hung before all of the electric fans, and just as the trailer started the fans were put in motion, with the result that the odors were diffused through the house and men and women sniffed in time with Beth.

Fans for Distribution

Somehow the scent was connected with the picture, and talk of the perfumed pictures followed. If you have to keep your fans running all of the time these warm days you can rig atomizers to be worked by the fans or dangling a strip of material saturated with the perfume above the fans, to be let down at the proper moment.

It is a little thing, but seems to have worked.

Used Padded Legs for "Luck of Irish" Display

USING the teaser line "He fell in love with her feet," put over "The Luck of the Irish" at the Knickerbocker, Cleveland, with the help of Edward Holland, a Mayflower exploitation man.

The line was used without mention of the play; the title not being announced until the day before the showing. Mr. Holland reports success with this stunt, but it is not always to be commended. Sometimes people will not be interested in the title and the engagement will prove a dud.

A better idea is to get several pairs of dummy legs from a shoe concern, dress them nicely and place them in a box dressed to look like the body of the heroine in the play. This was lettered "He fell in love with her feet. Can you guess which pair?"

Outside of a few who thought the Sen nett bathing girls were coming "in person," the stunt drew. It is simple enough to work anywhere and gives a fine hook up with a shoe dealer or hosierly department in a big store.

Squaws and Wigwam Helped Gain a Run of Two Weeks

E VIDENTLY they like Northwestern plays up around Seattle, for the Strand, a Jensen and Von Herberg house, booked it for two weeks and put it over in proper shape with a lobby built up and the girl ushers in Indian dress. "Dress is the proper word, rather than "costume," for a few of the girls wore mocassins, but most of them stuck to their own shoes. Possibly they were afraid it their feet would get walked all over in the dark aisles, but at any rate only two of them wore the soft shoes, though they all come out strong on the lead work.

To get the lobby effect the doors were masked by panels, which gave an unbroken display.

What are you doing to keep down the high cost of hot weather? Others may be interested in what you have found out. Tell it here. This is the place.

"The Courage of Marge O'Doone" Was Not a Patch

On the courage of a member of the Free and Independent Order of Bachelors who would face this clan of Injun ladies and attempt to swipe one from the husky on the right. How the Strand, Seattle, did it.
Suppose You Try a Poster Frappe Once. It Works

Finds It Pays to Make His Appeal to All His Patrons

ELMER HARRIS, of the Blackstone, Pittsburgh, has decided that it does not pay to follow the star system slavishly and to advertise only the chief performers. Hence he finds that the average picture makes a wider appeal, and now he makes his bid to all of his patrons and not merely to those who are apt to be interested in the star appeal.

During the run of Katherine MacDonald in "The Beauty Market," he heard numerous comments on the story. This set him thinking, and when he found that the story appeal is stronger than the star, and that some directors and some stars also carry selling possibilities.

When he played the same star in another story he made a big hit with the star in one advertisement, then announced "A powerful team with Katherine MacDonald" for another space, and in both he sought to sell the First National, with the result that he did a better business with the same star.

Now he sometimes splits his advertising four ways, trying to get to different classes of patrons with the varied appeal. Only some companies and some directors are stars in an advertising sense, but when he has these, he makes the most of them.

Give Favorite Stars the Frozen Face to Attract

THIS is the time of the year to take a one-sheet down to the ice factory and ask them to freeze it into a block of ice for lobby display. If you have no ice factory, you can saw a cake of ice in twain, fold one part over the other, and put them back into the ice house overnight and in the morning it will be frozen together again.

After that works out put a refrigerator into the lobby with some film cans where the food is stored and advertise "Cool pictures in a cool theatre."

Exchange Has Queer Ideas as to Married Life Charms

ENJOYING a prominent location, the First National Exchange, Denver, requested its window display into an advertisement for the current attraction handled by that concern. The cut shows the display made for "Don't Ever Marry." Evidently this was laid out by a bachelor, for the display consists almost wholly of flatirons and rolling pins, as though married life were tied up with rolling pins and flatirons. Not a bit of it: The man has the wrong idea entirely. He must be a bachelor who reads the comic papers.

Married life is not just one darned flatiron after another. Certainly not. When Friend Wife gets sore, she doesn't dash off to the kitchen for the rolling pin, or to the laundry for an iron. Any married man can tell you that.

You Know How It Is Yourself.

When she gets her dander up she is just as liable to fire the ash tray or the cold cream jar or the cuspidor. She doesn't specialize. It's the handy thing she lights on.

Anyhow, the idea is a good one for exchanges of traveling streets, and a lot better than a display of stills and paper. Moreover it set a good example to the exchange patrons.

Buried "Treasure Island" Chests Did Much to Put Over This Production

EXPLOITING "Treasure Island" by means of buried treasure chests has been worked in several cities, but apparently nowhere more elaborately than in Kansas City, where the Royal Theatre put the picture over with a bang, following a ten day campaign.

They arranged with the Post to father the scheme and this gave them about two columns a day for ten days in advance. That, however, was just a start of the hook-up.

The chests had to be buried somewhere, so it was arranged that they should be buried on plots owned by two real estate companies. These were suburban tracts being opened up for residential purposes, and the companies were only too glad to get attention for the sections without having to pay out good money so they paid the $40 for prizes.

Real Estate Discounts.

Just to help along, it was announced that in two of the boxes would be buried certificates each good for $250 if applied for in the purchase of a lot in the section in which the box was found. Of course this was merely a rebate on a lot and not worth face value unless the finder were anxious to purchase in that vicinity, but it made a total of $500 and sounded like a lot of money.

Then Cady and Olmstead, a firm of jewelers, came in with an offer of a $65 diamond ring for the first box found. This was not a specified box, but the first of the four to be found. The theatre itself offered $10 for each of the boxes, but all prizes were conditional on their being brought to the office of the newspaper still unopened.

The Hunt Is On.

The chests were buried the night before the opening, great secrecy being observed, and Sunday morning the fact was announced by means of a full page display advertisement. A few hours later a boy arrived at the office of the paper with not one but two of the chests, winning two of the ten dollar prizes and the diamond ring.

It was several days before another box was uncovered, though the search was kept up but at last a six years old girl found one of the coffers and drew ten dollars and a certificate. This put fresh life into the search. The crowds went after it harder than ever and the next day the fourth and last box was found.

Counting Up.

Tabulating the benefits derived, the newspaper got a good circulation stunt. The theatre got all of the stuff the newspaper printed.

The jewelers got a lot of free advertising for $65. The real estate concerns got plenty of newspaper mention for the $40 they provided as the prizes, got two possible purchasers on the certificates and brought their tracts to the attention of hundreds of people who might never have gone out had they not wished to see others digging for the treasure.

And As a Side Issue.

And finally the theatre got a lot of publicity from a window display in the jewelry store window, which that firm got up to mark their participation in the stunt. This was treasure chests in the shape of jewel caskets and plate chests, all hooked up with the buried treasure idea. It was one of those stunts in which all profited.

If you improve on a stunt taken from this department, drop us a line and tell what you did to give it a fresh kick.

Help others to improve. Don't be bashful. Do it now! And pronto!
Use High Voltage to Give Star "Live Sparks"

Forty-Eight-Hour Campaign
Drew Two Thousand Persons

Because of a mistake on the part of an exchange, A. W. Eiler, of the American, Walla Walla, Wash., found himself on Friday with no attraction for his Sunday date. That didn't bother him half as much as it might some people. C. W. Young, of the Metro Seattle office, was in town and he had one picture Eiler had not played, "Burning Daylight."

Eiler very promptly booked that and a hurry call was sent in for the paper and other advertising material, and in the meantime Mr. Eiler got busy. He rushed down to the newspaper office and shot in a type teaser ad for the Saturday evening show and fixed up for his Saturday and Sunday display. He got the book stores busy with "Burning Daylight" and another of Jack London's works and he got some other windows to help out with.

Saturday morning he got up at half-past four and by seven he had a dozen six-foot streamers completed. Ten of these were posted at vantage points, but a couple were tied to his car and sent all over town repeatedly. In the afternoon the lithographs came in, with cut supplied for the Sunday ad. The paper went up almost before it was unwrapped and on Sunday morning if you read the papers you read the American ad.

Mr. Young was unable to stay over to see how it came out, but Mr. Eiler reported that he played to 2,000 paid admissions on the day, which is not what might be called poor. With a larger house he might have done better, but the two thousand were about all he could hold without hanging them from the roof.

And the moral of it all is that if you get a jolt, all you need do is kick a little harder and swim out.

Shoes Were Used to Tell
Story of "Male and Female"

Employing shoes to tell the story of the life of a man and woman helped to put over "Male and Female" at La Crosse, Wis. No special window dressing was required, and the idea can be adapted to almost any love story with a distinctive title. The lettered cards do not show up in the cut, which merely gives the idea of the arrangement. The large card announces that the display tells the story of "Male and Female" in four acts. Smaller cards identify each act. One, shown at the left, offers a pair of men's dress shoes facing a pair of women's pumps. The second act shows walking boots, the third patent leather pumps and satin evening slippers, and the last act shows oxfords with a pair of baby shoes between. The idea might be improved by using house slippers for this last scene, showing the first act a meeting and the second act shoes apparently going down the street together, but the big idea, of course, is the baby shoes in the last act.

Used High Voltage Current
to Advertise "Live Sparks"

Getting away from the usual stunts, the Strand, Denver, worked a clever electrical stunt for "Live Sparks," with Warren Kerrigan. Taking advantage of the oil fields stuff, a derrick was erected in the lobby. The lobby is a high one, permitting the use of a large derrick, and a sparking device was hooked in, permitting a large spark to be thrown. This was operated by means of a telegraph key from within the house and the flash of light and the crackling sound of the spark combined to appeal to both eye and ear.

Snow Tableau Float Wins
in a Southern Campaign

Taking advantage of the locale of the Rex Beach production, "The Silver Horde" sold a lot of extra tickets for the Rialto, Atlanta, one of the Southern Enterprises chain.

The management mounted a snow-clad hut on a float, put in a groundwork of snow and then populated the hut with cutouts of the two men fighting and the girl they were fighting for.

Snow in Atlanta the latter part of June was like manna in the wilderness and people forgot the heat, and thought only of the icy blasts, with the result that the house cleaned up. Think it over. It will work for you, too.
Here's the Proper Angle on Treating Guests

Shrines Helped Portland
Theatres to Clean Up Week

PORTLAND theatres took every advantage of the presence in town of the huge crowd drawn by the session of the Imperial Council of the Mystic Shrine the week of June 21. Two of the houses, the Circle and the Helig, started in at nine o'clock with three shows and stopped at four o'clock the next morning.

The Rose Festival and the Horse Show were both held during Shrine week and the crowds from nearby towns augmented the host of Shriners from all over the country. The floating population was in excess of 200,000 for at least three days of the week.

C. M. Hales of the Famous Players-Lasky exchange at Portland, had booked most of the houses with Paramount attractions and he was run off his feet helping the houses get up special exploitation. Five of the six downtown houses had Paramount shows and each wanted something different. It was some order, but Hild did the trick.

And here's a little tip. If the Shriners gather in your town, don't put out "Welcome Shriners." Make it "Salaam es Al-leum" and they'll think you speak their language.

Proper Phonograph Discs
Gave Atmosphere to Scene

PUTTING "Why Change Your Wife?" into English's Theatre, Indianapolis, for a five-week run seemed to Charles Olson to call for some special presentation stunts. One very effective bit was the use of a phonograph to play the disc records which figure largely in the play as the symbols of a particular scene.

An exhibition phonograph was procured, with the proper records, and an operator was carefully rehearsed that the starts and stoppages might be synchronous with the action. The orchestra was stopped at these points and the effect was odd and telling.

The long run at a drama house was put over to increasing receipts through such tricks of presentation, and beat the prologue idea for straight, place and show.

Manager Offers New Angle
in the Matter of Passes

DISCUSSING the means by which he put over "The Splendid Hazzard," a new First National production, Edgar Keene, assistant manager of the Waldorf Theatre, Akron, Ohio, offers a new angle to pass giving.

Mr. Keene points out that a pass is primarily given for the purpose of paying for service or promoting good will. If a man gets a pass for something done, it is pretty certain that the service is of greater value than the cost of the ticket. If he is a guest of the house, it is because his friendship is of real value.

In the matter of treating pass holders as though they were orphans in on a charity performance, his staff are instructed to pay particular attention to the deadheads. They are not entertained at all. They are made to feel that they are more than welcome and the result is that they are sent away stronger than ever for the Waldorf and more ready to do the house a good turn whenever opportunity offers.

This is an angle which remarkably few managers appreciate, yet, as a rule, giving a man a pass is like offering an angler a worm to a fish. Don't let a grouch turn a pass into a boomerang.

Hooking in With the Navy Gave Not
Only a Ballyhoo, but Good Prologue

O NCE more Uncle Sam and Josephus Daniels have come to the aid of the pictures. As told repeatedly in these columns, the Navy recruiting service is always on the lookout for hook-ups. They realize the value of anything out of the ordinary as a means of attracting attention to their own aims, and with an intelligence theatremen might emulate, they are perfectly willing to let other fellow have his if only they get what they want.

Oscar Ginns, who controls the Queens, Majestic and Rialto Theatres in Wilmington, Del., in addition to the Playhouse, the drama theatre, decided not to shut down the latter during the summer, but to play pictures there, too.

To Get Them Coming.

It is not always easy to get picture patrons into a drama house and Mr. Ginns looked over his bookings and figured that "The Girl of the Sea" promised well, in the matter of ballyhoo.

He advanced the booking of this film and got in touch with L. A. Young, of the Selznick flying squadron, who was working out of the Philadelphia office.

Young promptly got in touch with the Navy Recruiting Station and arranged for the loan of Chief Gunners Mate, E. J. Seiler, to go to Wilmington with a diving outfit. The Navy even provided a truck for the transportation of the equipment, to provide against railroad delays.

Street and Stage.

Then Young dropped down to Wilmington and got in touch with Elias Weissstein, Mr. Ginns' publicity man. Seiler had recently been working in the Delaware on a Selznick Eagle boat on which nine men had been lost, and he had a real newspaper value apart from the oddity of his appearance in working dress.

The opening day he was taken through the city on a motor truck in full equipment, with posters on either side of the truck. It was also announced that he would appear on the stage, and tell of his experiences in the Navy.

Used for a Prologue.

At each appearance Young came on and told how the underwater scenes had been made, ending by introducing Seiler who donned his helmet and gave a little talk about the navy, his experiences in general and with the Eagle boat in particular.

It made a cooking good added attraction, and the people took so kindly to the show that the run was extended to four days instead of three and the Playhouse was put on the map as a picture theatre and will be able to run all summer.

Navy, Too.

Of course the Navy was not sitting back idle. The recruiting force was increased, Seiler himself helped when he was not ballyhooing for the theatre, and some recruits were sent to the Navy Yard, in consequence.

When you get right down to brass tacks, the Navy and Army recruiting forces are about the livest advertisers there are, and many of the officers of the Recruiting Service could give pointers to the theatrical press agents, and then some.

Don't throw these pages away when you have read them. Keep them and look them over when you need an idea.

This Deep Sea Diver Put a Drama Theatre on the Picture Map.

Oscar Ginns, of Wilmington, Del., wanted to make his Playhouse a picture theatre for the summer. Using a deep sea diver with a local news angle to work with a Selznick picture turned the trick, and the Navy loaned the driver.
Aviators Helped Comrade
Open His New Enterprise

Because Lt. Harry Weddington, who recently established a new passenger-carrying altitude record at Kelly Field, was interested in the Rialto Theatre, Laredo, Texas, five of his associates in the aviation service decided to come and help him start the house and so notified H. A. Daniels, Li. Weddington's partner, who will be the active manager, since the aviator will remain in the service.

For an hour before the performance they circled the house, engaging in a sham battle and exhausting every trick in the airman's repertoire. Wing flares and very lights helped draw the few people who had not originally planned to come down, and by the time they headed back to Kelly Field there were nine more people than the census man counted parked in front of the house.

And they stayed there until after the second show, with the result that Mr. Daniels had to open a third showing at eleven o'clock for "Back to God's Country," which had been selected as about the best bet for the opening program.

About half a ton of advertising matter for the play had been dropped by the birds, and the town was so hopped up that it refused to go to bed until it has seen Nell Shipman go in swimming.

Carroll Gave Picture Name
to City Recreation Ground

Because the electric plant went on a strike, Cliff Carroll, of the Carroll Theatre, Rome, N. Y., gave his employees a holiday and a new name to the city's picnic grounds.

The power plant broke down and it became apparent that it was not going to be possible to give a matinee at the Carroll, so the manager suggested that the staff take the afternoon off and go on a picnic to Delta Lake, an artificial lake formed by a dam from the Mohawk.

Then he dropped around to the newspaper office to tell them about the picnic in case they were able to bring out an edition. He found the staff tearing around looking for old cuts to stuff the paper with because the type was coming through so slowly. Cliff suggested that they must have some cuts of the picnic ground and told of the new name for the park—"The River's End." The grateful editor fell on his neck and proceeded to dig out the cuts, while Cliff hustled back to the theater and planned to plaster the renamed park with posters for the Marshall Nielen play.

The town took to the new name and now it has been officially adopted and it not only put over the attraction, but it will serve as an advertisement for the house every time the place is thought of.

Sold "In Old Kentucky" to All in Two-Mile Radius

SELLING an attraction to every man, woman and child within a two-mile radius of a house sounds a lot better than saying that Charles H. Launders of the Opera House, Fredonia, N. Y., held "In Old Kentucky" for a three-day run, but it amounts to the same thing.

Runs are relative, at best, and sometimes a three-day run in a small town overshadows a month in a city. Two days was the best Mr. Launders had ever done before, though he does that frequently. He booked the Anita Stewart production for only two days. That was all he thought he could do.

Then it struck him if he could make a drive on the production it would help his regular business. He was willing to kill his profits on this large production as an advertisement for the house. He figured what he should make in two days, figured the rental and running cost, including his own salary, and then he took the rest over to the Fredonia Censor and asked what they would give him for it.

The Censor is a weekly, running about twelve pages carrying much local stuff. For his money Mr. Launders got six and a half inches across the front page, just below the heading, a quarter page on the eleventh page, just below the editorial and two lines on the back page. You were bound to sink a bump into the announcement somewhere. There was a little change left, so he sunk it into a couple of throwaways, which did not hurt.

And he put the picture over so well that he wired for a third day, and that was all velvet, so he took a profit after all.

Tinted Entire Town to Tell
"The Deep Purple's" Attraction

When a traveling salesman paints a town red he gets a nasty letter from the sales manager, but Ace Berry, of the Mayflower, puts in a dash of blue, makes it a purple, and the books puts him on the head. He dropped in on Louisville the other day and started in. A big department store was persuaded to dress its windows in the same purple costume, a millinery store followed suit with purple hats and a florist kicked in with purple bouquets to go with the head and body gear. Backing this up, other stores showed purple ties and socks, six stores of a chain drug concern used purple dressings in its windows, and hung the display of orange and purple wrapped perfumes and perfumed articles and perfumes.

And of course they had to advertise "The Deep Purple" at the Alamo to give point to the display. They wrote the newspapers to issue purple instead of red "judges," but he did get some three hundred window cards reading:

To see "The Deep Purple," go to the Alamo.

To see the world—join the Navy.

These were distributed by the marines, and Berry called them "weeek and slid out for the next town with a grin on his face.

Mimeographed Postal Card
Gained Unusual Attention

Postal cards in facsimile of typewriting are not unusual, but the Square Town Theatre, Brooklyn, Mich., used a mimeographed handwritten card which was much better because it looked more like a personal communication, particularly as the addresses of the card were hand-lovingly typed on the reverse. It read in effect that "The Trembling Hour" would simply glue the reader to his seat throughout six reels.

It did not attempt to suggest a personal communication. It was merely that the simulated handwriting seemed to demand more attention than a typewritten card.

To help a little, the words "The Trembling Hour" were written in a tremulous script. It was sound work, but this is not the first time that the Square Town has come along with a good idea.

If You Can't Get a Racer
Try a Model for "Kentucky"

When "In Old Kentucky" was a first run, the big time managers felt that they were short in enterprise if they did not use anywhere from two to a dozen race horses for a street attraction, and to be really in the swim you had to borrow a Niels Burgess treadmill and pull off a "real" race.

Now that the film has gone down the line, the smaller houses cannot hire race horses in half-dozen lots, but that didn't bother the Lyrical, Harrisville. The manager went over and borrowed the wooden horse from the harness shop, put on a blanket and a saddle, not to mention a harness, and "Queen Bess" stood in front of the theatre all day and never tried to run away or switch flies or anything like that. And proportionately socialized just as well as the blooded stock used by the larger theatres.
Western Manager Imagines Fresh Eggs in New York!

Second Week Advertisement Proves Better than First

These two displays from Grauman's proves that even an expert lives to learn. These San Francisco displays are above the average, as a rule, but this five eighths used for the second week is much above the standard of that used for the opening of the run. The attractor is relatively small, but it catches the eye. At the top is the statement that this is the second and last week, while at the right is a couple of hundred words of copy telling what the play is. The top line reads "In his place what would you have done?" This runs into an eight point bank which gives the situation which occasions the question. To the right of this is displayed the remainder of the bill. This is all nice and orderly, with a real selling talk so displayed that it cannot be overlooked. On the other hand, the opening week, in the same space, simply told that this was "The Photoplay the Age Has Waited For," and "The story of a great man who died that a better man might live." Over in the smoke in the upper right hand corner was "At last! The photoplay that begins where all others end." Nothing in this is calculated to sell tickets. If you are already sold on Faversham through his reputation on the speaking stage, you may be interested, but you will not be sold. There is too much art work and too many glittering generalities. Such a line of talk as is quoted above carries no conviction. It tells nothing. It offers no argument. The advertisement is no better than it would be with merely the star and title announced. On the other hand, when you are told the main situation of a novel story you may become interested in the story and be sold on that, where the star does not interest you. There are always persons who will respond to the appeal of a star name, even though they may not know the star, but in these days there is a large and growing class of patrons who wish to be assured that they will see a play and not merely a vehicle for a star. People today are becoming more and more to look to the story rather than to the star, and a large space which does not offer to sell the story is largely a waste of good white paper. The opening week advertisement may be more of an art display, but it is most distinctly not an advertisement. It is less an advertisement than anything we have seen from this theatre.

—P. T. A.—

Putting the Bee to a Still Gets an Effective Attractor

This three five and a half's used as a trailer to a larger display for Miller's Theatre, Los Angeles, shows how art work can be done with a minimum of effort. The two figures are cut out from one of the scene stills supplied by the American for "The Honey Bee." A straight ruled background (which is more effective than would be the photographic back), a couple of sketched bees and a little hand lettering are added, and a slight advertising is the result. It would probably look even better with more type, and they surely could have gained a better display for the title, either with pen or type, but the idea is there to encourage those who hesitate to use attractors of their own making because "art work" suggests expensive processes. Often you can do more with a pair of shears and a paste brush than you can with an expensive artist, for art work on an advertisement, particularly in a newspaper, should be simple to be effective.

—P. T. A.—

Where Ignorance Is Bliss

Distance evidently lends enchantment to the view. The Liberty, Seattle, in its advertisement for "The Dancin' Fool," remarks: "One night while passing a little cabaret, he smells fresh eggs a-cooking. Gosh. If Mr. Sayre will mention this New York restaurant which cooks fresh eggs, we'll gladly pay the telegraph tolls. We didn't believe that there was such a thing as a fresh egg in New York. Mr. Sayre is the chap who recently announced "Treasure Island" with "real pirates and real rum." If he keeps up we are going to advise him to go in the fiction writing. He surely possesses the imagination.

—P. T. A.—

Try This Jimphin

Jimphin has a "Jimphin" column in his Rialto house program. If you have a Rialto—and a lot of you have—try this one: Please pronounce it R-e-e-aw-awl-tho" and not "Rye-aw-awl-tho." Rye being a dead one, we don't allow any dead ones around our house. It will get a laugh and set them straight. How many of your patrons call it Big V, the Vee-ta-graph, for instance?

Uses Press Book Design as Basis of Half Page

Much above the ordinary are the designs for Loew's Euclid, Cleveland, his half page for "Romance" is by no means the least of that house's achieve-
Sad the Tale of Samuel Sivitz, He Backslides

Adams Program Syndicated

Lately we referred to the program of the Adams Theatre, Ward appears from later copies that the program is prepared for a string of Adams houses in some fifteen towns, which probably explains why they can afford to get out such a packing good issue. It has practically the value of a magazine and is laid out so that the advertising pages can be changed for each town. We think it would pay to lay the forms so that one form can be printed without change and the other changed for each town, as at present, even though it does require some of the right hand pages to be used for advertisements instead of text. The saving in handling will offset the advantage of appearance.

Fine Screen Half Tones Are Not for News Papers

T HIS five eighths is reproduced from a specially pulled proof. It looks very well, but in the actual newspaper reproductions the half-tone process makes it becomes little better than a blotch. You can make out that it seems to be a man and a woman against a black circle, but their imagination is lost and that is the point because an effort has been made to use a half-tone of too fine a screen, which fills and prints an almost solid black as soon as it is inked. What is meant for an art

Two Displays from Samuel Sivitz. The Top Shows Type Inserts While the Bottom Is a Return to the Old Fashioned, Hand-drawn Lettering.
Used Girl as “Eye-Opener” in Bone-Dry Town

THAT a prophet is not without honor save in his own country was the keynote of the campaign for the Grand Theatre, Hamilton, Ohio, on “The Idol Dancer,” a specialty show that had been planned but was not destined to get the town all stirred up.

As a prelude the manager took about double his usual space over to the newspapers and requested that the bill be to C. C. Brown. He was willing to guarantee the payment for the space, but as a matter of regularity the bills had to run in Brown’s name. Brown thought he could run the picture for a week with a troupe of Hawaiians and a hula dancer, and he was welcome to experiment with the picture.

Of course the advertising department told the editorial men that C. C. Brown was going to take a flyer at the Grand, and the editors became interested. The local manager was an every week visitor, but they wanted to show this fellow Brown that his faith in Hamilton was not misplaced, so they were generous in their space allowances and Brown came in with his Hawaiians and cleaned up for the full period. He did not feel that it was necessary to explain that he was a salesman for the First National exchange.

It will work only once, but it will probably work for you that once. Try it on some big stunt sometime.

Used Outsider’s Name to Get the Local Interest

Perhaps a Real “Garter Girl” Did Not Please Denver Theatregoers!
The Strand Theatre used a real girl in a dainty costume, perched above the box office to call attention to the Vitagraph attraction, and they’ll tell you it paid.

Used a Living Girl to Pose for Vitagraph’s Garter Play

SING a real “Garter Girl” to work in the lobby of the Strand Theatre, Denver, was an original stunt which did not hurt the sale of tickets in the least. She was posed in a swing before a painted design into which she fitted, and occupied her perch above the box office at showing times, but let her come down for the supper swing. This is one of the most original stunts this department has recorded and at the same time one of the best. It is in keeping with the story of the play and aroused more comment than a dozen still displays could have gained.

And while you are looking at the cut, note the garter display just below the design and just above the box office window. These are real garter and flossy enough to make any girl look once and any man peep twice.

Had Sample Copies to Show

MR. SILK and Mrs. Calico

LOOKING around for some stunt for “Silk Husbands and Calico Wives,” G. W. Bays, of the Royal, Newton, Kansas, hit upon an idea which worked well for him and will work in almost any place if properly done.

He made up two lists of addresses, to which letters were sent. One list consisted of women’s names and the other that of men. To the first were sent letters offering to introduce the recipient to Doane Kendall if they would meet at a certain street corner at a designated time. The men were told they could meet Edith Beecher. The letters were written in longhand and the signatures undecipherable.

At the appointed hour a man in evening dress and a woman in calico stood on the corner. The man’s hat proclaimed “Meet Mr. Doane Kendall, who takes the part of the silk husband in ‘Silk Husbands and Calico Wives,’ now playing at the Royal Theatre.” The woman was similarly identified as the Miss Beecher.

Hundreds of people went to the spot through curiosity and the press became so great that the pair had to mount a box to be visible to the late arrivals.

Not many persons took the letters seriously, but they all wanted to see what the answer was, and for Mr. Bays’ purpose this was even better than though they had come looking for a friend.

Rod La Rocque with Brady

Rod La Rocque, featured player in Hallmark’s “The Discarded Woman,” which is now shown at local theatres, has been engaged by William Brady for the leading heavy role in his film version of “Life,” the well known melodrama.

Attractive Window Display for “Up In Mary’s Attic.”

Many stores are giving window space to this new Fine Arts comedy drama, with its frolicking bathing girls.

Shows Interior of Siam

“The Land of Laos” is the title of the July 11 release of the Paramount-Burton Holmes Travel Picture. In the interior of faraway Siam are the Laos States, inhabited by a race differing in appearance, costumes, and customs from the roving race of the Siamese. The expedition begins at Lampang. At the Palace visitors are received by the High Chief of the Laos tribes, his entire front covered with medals. Then we visit the homes of the lowly citizens, witnessing the roasting of a house in which fireproof leaves of the teakwood tree are used. A dance by village beauties rounds out a day.
Kansas City

Realart Opens Sub-exchange.

On account of increase in business of Realart it has become necessary to open a sub-exchange in Oklahoma City to take care of Oklahoma and Arkansas. These states were formerly handled by the Realart office in St. Louis, but now that the sub-exchange has been opened in Oklahoma City it will mean better service to the states of Kansas and Missouri. The sub-office began work Mon-
day, May 25.

Fox Branch in New Location.

Fox Film have now moved to quarters in the new Film Exchange Building. They occupy the entire ninth floor. On account of an increase in the volume of their business and in order to be better able to take care of the southern territory, Fox will open a branch office in Oklahoma City.

The “Soul of Rafael,” Miss Clara Kimball Young’s third feature for Equity, has been contracted for by D. Harding, of the Liberty Theatre, at a record price, according to E. C. Cook, with Peacock Productions, Inc. Mr. Harding based the picture on the pictures, which will not open at the theatre until the cool weather arrives.

Persons and Activities.

L. D. Balsey has resigned from the sales force of Pathe, and will be replaced by Henry Taylor, formerly with Universal.

Jim McManus, ex-president of the exhibitors at St. Louis, was in Kansas City this week in conference with Mr. Hatch of the First National bank in that city.

Bob F. Withers has joined the traveling sales force of Hallmark. He includes Southern Kansas and Northern Oklahoma in his territory.

Busy Film Salesmen.

Will Beckenstein, formerly with the Kansas City office of Pathe, is now selling for Hallmark’s branch office.

John Mcgee, former salesman for Parma, has joined the new office of Robertson-Cole starting July 3.

New Famous Player Man.

R. C. Le Beau has arrived in Kansas City to take up his duties as representative for Famous Players, succeeding M. H. Lewis, who is now in the New York office.

Mr. Le Beau was at the Fair and visited the Lasky Corporation for six years, first in Kansas City and later in Des Moines. It was while acting as branch manager at Des Moines that Mr. Le Beau’s promotion came.

Peacock Adding Attractions.

T. E. Larson, general manager for Peacock Productions, has returned from New York to a two-weeks’ visit and announces the purchase of three new Equity Productions for this territory, which include Missour, Kansas, Iowa, Nebraska, Texas, Oklahoma and Arkansas. The titles will be announced at a later date.

Fixed in Own Building.

The Standard Film Corporation of this city has the distinction of being the only exchange here to have its own building for its offices. The corporation owns the ground and built the building where the offices are now located according to Mr. McEvoir “they will stay at Twelve East Seventeenth street for ninety-nine happy and contented years.” The office building is one story and separated from the new Film Exchange Building by a wide alley. The members of the office force are all gobbled up about the idea of being all excluded from the rest of the busy exchanges, and having the feeling that they are building all on their own.

Live Lion Stunt Succeeding.

The live lion campaign which Crescent is exploiting is “knocking the town cold,” acc-

Washington

Taking Care of Cut-Outs.

Following the appearance in the Moving Picture World of a report of the part taken by the exhibitors of the District of Columbia that the exchanges are very lax in not re-
issuing the requested eliminations the Maryland Board of Censors, the Washington Exchange Managers’ Association has issued a bulletin calling the attention of its members to the complaint.

“The District of Columbia Exhibitors’ As-

sociation makes the request that elimin-
ations be replaced in the Maryland prints when it is necessary for them to be used in the District,” the bulletin states. “They believe that failure to do this will constitute an argument for censorship in the District and also cause severe criticism from patrons. Will you please see that this request is com-
plied with by the exchanges.”

Local managers are not at all in sym-

pathy with the attitude taken by the Mary-
land board. They declare that it is often a very difficult matter to understand why some of the eliminatons are made. Elimina-
tions have been requested on a number of subjects, but are applied very often through some whim of the viewer. The local ex-
changes have no complaints as to the elimina-
tions of the films themselves, but say it is the stories of the working of the Maryland board.

Dolan Managing for American.

Dan Dolan is the new manager for the American Film Company in Washington. He came here from Los Angeles, the succes-
sor of Harry Rosenbom. This company distributes its product through Pathe.

Berger with Associated Producers.

Rudolph Berger, former manager of the Philadelphia office, will be in Washington to pick up his new duties as manager here for the Associated Producers.

Feletiata Film Benedect.

"Greenies” gone and done it. They formally.

New Salesman for Special Pictures.

WILLIAM J. DRUMMOND, who recently returned to this city after a stay of several years in the Northwest, has gone on the road as salesman for Special Pictures Corporation. Mr. Asher, the famous come-
down, who has come to be a national comedies for this concern, came up from Los Angeles recently to visit his home town and imbibe some of the local specialties. He was not on a drop in sight, so Mr. Kahn returned to the business of signing up con-
tracts.

New Grievance Committee.

The Buffalo Motion Picture Exchange Managers’ Association has selected a new Grievance Committee, as follows: J. E. Kim-
berly, Pathe; T. W. Brady, Republic; F. Law-
lor, Hallmark; N. L. Finklin, Merit, and Hen-
ry Kahn.

Kahn on Auto Trip.

Henry Kahn, manager of the Metro-

necine, has returned from an 800 mile auto tour through the territory, during which he signed up a number of contracts. The last part of the side trips included a detour into Penn-
sylvania in the hope of finding a still, but after four days of searching for it there was not a drop in sight, so Mr. Kahn returned to the business of signing up con-
tracts.

All Star Gets New Service.

The All Star Features Distributors has se-
curred the rights to some of the Screen Snapshots and exhibitors have made a rush to book these. They have already been placed in the Imperial, New Mission and New Filmore theatres of this city; the Kinema Theatre, of Oakland and Fremont; the Virginia (Continued on page 323)
Herman Films to Build Big
Unit Plant at Santa Monica

A NEW unit producing plant, to cost approximately $250,000, consisting of three or more stages, is to be erected at 2435 Wilshire Boulevard, Santa Monica, Cal., according to an announcement made by E. P. Herman, president and general manager of the Herman Film Corporation.

One of the stages now nearing completion will be ready for use as soon as a $15,000 electric generator plant has been installed.

Work on the other two stages will be started within a short time. The plan of the Herman company is to put two or more of its own companies at work and to lease the additional space in the studio to independent producing units. The stages will be so constructed that each separate unit will have its complete stories in height, dressing rooms and cutting rooms fitted up on the stage.

Mr. Herman intends to produce pictures that will be distinctly different from anything heretofore produced. "That Something," recently put on the market by him, is said to be unusual and different in many respects from the everyday five reel feature. His second production will be a sequel to "That Something," and will be called "Something More."

Hannibal Clermont Returns

Hannibal Clermont, president of Clermont Photoplays Corporation, has returned from Washington and New York, where he arranged to open offices in the east, and possibly in London.

Anna Q. Nilsson Incorportates

Anna Q. Nilsson, according to the articles filed recently, has incorporated her own company for the production of moving pictures. Miss Nilsson has been rising steadily to the top of her profession by her careful and thorough delineation of the parts she has been called upon to portray in many of the recent successful picture productions in which she has played leading characters. No announcement as to the plans of the new company has been made.

C. L. Chester Expands

C. L. Chester, producer of "Chester-Outings," "Chester Comedies," "Screenics," and "Cale Henry Comedies," is erecting a new administration building at Gower street and Sunset Boulevard in Hollywood, to be completed about September 1. The new building will have three stories in height, and cover 60 by 100 feet of ground. The first floor will contain the executive offices of the various producing companies; the second floor will be given over to the directors and cameramen of the corporation, while the laboratories and projection room will occupy the third floor.

New Hotel to Have Theatre

One of the features of the new California Ambassador Hotel, now under construction on Wilshire Boulevard, will be a moving picture theatre with a seating capacity of 375, which will be reserved, almost exclusively, from the guests of the hotel. This theatre will be strictly modern and up-to-date, and will include a pipe organ as part of the equipment.

Venice Theatre Opens

The new theatre that has just been completed at Venice, Robertson-Cole studio front and Zephyr avenue, was opened recently as The California with a highly attractive bill of motion picture features. The owners of the new theatre, George Cleveland and C. Gordon Parkhurst, are also owners of the motion picture theatre at Redondo, and are arranging to build a third house at Santa Monica.

To Exploit "Neptune's Bride"

Albert B. Ormsby, assistant steel king, and president of the Ormsby Film Corporation, has come to Los Angeles to supervise the exploitation of "Neptune's Bride," a seven reel water fantasy just completed by Captain Leslie T. Peacocke for the company. Captain Peacocke is the author of the story of "Neptune's Bride," as well as director of the picture and he has made it a sequel to his earlier screen play, "Neptune's Daughter," in which Annette Kellerman starred several years ago.

Robertson-Cole Studio Is Begun

Actual construction work has been started on the Venice Robertson-Cole studio front and Melrose avenue and Gower street, which is just a little west of the Brunton plant. The new studio will be the home of the Sessue Hayakawa, Pauline Frederick, Mr. Marsh, Dustin Farnum and Lew Cody productions.

Goulding-Desmond

Ali Goulding, director of the Rolin Film Company, was married to Marcelia Desmond, leading woman of the Harry Pollard Company, recently. The wedded pair spent their honeymoon of one day at Venice, and both returned to work at the Rolin studio the next day.

Los Angeles Studio Shots

HOWARD HICKMAN has given up his present engagement, and has taken charge of the production and directorial picture for the Los Angeles Studio.

Marshall Neilan returned last week from a flying trip to New York, where he attended a meeting of the Associated Producers. Donald MacDonald, Harry Myers, William Courtright and Eugene Besserer have been cast for the new Metro film picture, "Forty Five Minutes from Broadway."

Lewis Cody has purchased a home in Hollywood, for which he paid the sum of $40,000. Courteney Foote has returned from the East to play the leading part in the "Metro" film version of the Jack London story, "Sea Rover," which will be directed by Edward Sloman.

George French, of Christie Comedies, has announced his intention of directing comedy dramas.

Mary MacLaren and her mother, Mrs. Lil-
Isn’t it hell to see some film men hungry amid plenty? Isn’t it terrible to see what some State Right Buyers will fall for and hand good, healthy “jack” for when they can have “a feast on a silver platter”? Doesn’t it make you sore to notice the meaningless bunk used to describe state right pictures when the darned things haven’t enough stuff in ’em to draw a corporal’s guard? Yet it seems as though State Right men welcome the salve artist with the velvety tongue and “drek” pictures. Give thanks men, for times are changing. The back-slapping, raucous laughter bunk artist who peddles flivvers for big money is rapidly on the decline.

The day of hundred per cent goods is arriving. The day when State Right men will examine, see and know what they are buying is on deck and to that type of State Right men who want to know and see their goods before handing over any money, we direct attention to the biggest State Right picture on the market, “KEEP TO THE RIGHT.” Here is a smashing BIG, timely story with Edith Taliaferro. Here is a picture that can be booked for a run in any house in the world in a fair-sized city, and for at least two to three days in the smallest burg.

“KEEP TO THE RIGHT” has the biggest exploitation ideas behind it you ever saw, especially one that will electrify your town and guarantee absolutely certain results, hot weather or otherwise. Here is a picture so big, so appealing, so packed with drawing power and so well backed by extraordinary exploitation as to make it the BIG state right picture of the season. And you can SEE this picture, and you can see the exploitation, and you can see the posters and everything else BEFORE you hand over a dime. Can you beat that? We’ll say you can’t. And the time to inquire about “KEEP TO THE RIGHT” is NOW, because when its bigness is known, everybody will want it, and maybe the price might go up. Write or wire us today.

EQUITY PICTURES

CORPORATION

AEOLIAN HALL, NEW YORK
No Music for Chicago Picture Houses; Managers Refuse Demands of Musicians

(By Wire to Moving Picture World)

With the exception of the Boston, Alcazar and California, none of the 37 theatres in Chicago, owned by Harry C. Moir, who also owns the Hotel Morrison, no picture theatres in Chicago had a single note of music in their accompaniment at the last meeting of the Music Union.

Exhibitors from all quarters of the city reported that patrons with very few exceptions seemed quite satisfied without music. The situation was fully explained to them that the granting of the increase asked by the musicians' union would mean a further increase in admissions. The business of Independence Day throughout the entire city has been reported as very large.

Several of the smaller theatres attempted to employ non-union musicians, but the moving picture operators' union threatened to withdraw the operators if this was done.

Harry Moir, who runs the famous Terrace Garden in the Hotel Morrison, was obliged to pay the increased wage in his three theatres in order to keep the Garden open, which would cause a great loss. Quite a number of union musicians are employed in the Terrace Garden.

The musicians' union tried ineffectually to induce the moving picture operators to walk out on July 4.

No music will be furnished by union members in Chicago picture theatres after Sunday night, July 4. Picture theatre managers and the Chicago Federation of Musicians have failed to come to an agreement after a parley of three weeks. The union refuses to consider any increase less than 50 per cent.

The Chicago managers of dramatic, vaudeville houses, hoopla houses, however, decided at a meeting held late Friday afternoon, July 2, to grant the demands of the musicians for a 50 per cent increase. This will be effective in dramatic, vaudeville and burlesque houses after July 4. Since last writing, the picture theatre managers decided to meet and act on this matter separately from the managers of dramatic houses, because many of the latter represent New York instead of Chicago interests.

The managers of Chicago picture theatres have held no meetings with the musicians since June 24, when they withdrew their offer of an increase of 21 per cent. On that date the Federation refused to consider any offer of an increase less than 50 per cent, as stated in my last letter.

Harry Moir Grants Increase.

The music famine will affect all Chicago picture houses except a few of the smaller. It is said that a few of the small "Loop" theatres, including those owned by Harry C. Moir, will pay the new scale.

The circuit theatres owned by Ascher Brothers, Balaban & Katz, Lathrup & Trinz, Schoenstatt & Sons, etc., will either run pictures without music or with a simple accompaniment on the piano or organ. Orchestra Hall will retain its orchestra, according to the terms of the contract with Director Blaufuss, the scale of wages being much higher than that asked by the Chicago musicians.

"Although the disagreement has been long and serious it has been without bitterness," says L. P. Newhafer, general manager of the Ascher Brothers circuit. "We hate to lose our musicians and we are parting with them on good terms. As for granting a 50 per cent increase, it would simply put us out of business. We would be obliged to raise our admission prices and the public will not stand for that at this time. Music is important, but not absolutely essential, and we will have to get along without our orchestras as best we can."

"Should any effort be made by picture theatre managers to retain their musicians at wages less than the 50 per cent increase, we will call out the moving picture operators on a sympathetic strike," said Mr. Winkler, president of the Chicago Federation of Musicians, Saturday morning, July 3.

Balaban & Katz Open Educational Exchange

A new film exchange, to be known as the Educational Film Exchange of Illinois, was formed by Balaban & Katz Monday, July 5, with offices in the Consumers Building. Short subjects of the Educational Film Company of America, one and two-reel comedies and scenes will be handled by this exchange. Among the latter subjects are Christy, Chester, Torchy and other road shows.

The new offices are under the management of I. Maynard Schwarz, formerly in the sales department of the Chicago First National Exchange, and are under the general supervision of R. C. Seery, manager of that exchange.

Sam Katz and Nathan Ascher own the franchise for dramatic, vaudeville pictures in Chicago and the state of Illinois.

Taylor Holmes' Next Vehicle to Be Melodrama, Not Comedy

On the theory that the public is never so happy as when miserable, Taylor Holmes is to abandon comedy roles and to produce serious pictures. He made this announcement the last day of June in Chicago, where he is playing at the Woods Theatre, in "Tomorrow's Price."

Work on his next picture will begin about the middle of August. He has not yet made a choice, but is considering three photoplays all of which are society melodramas. "Tomorrow's Price" comes under this classification and Mr. Holmes' venture in this type of play was somewhat of an experiment on his part, just to see whether he can please in a serious role. As a result, he is inclined to believe that the public in general would rather think than laugh.

"I have decided that I can appeal to a greater number of people by interesting rather than merely amusing them," he said. "Realism will always get closer to the heart of an audience in a competition. It's more natural to the average man to be serious than to be laughing. People don't go giggling through life, and often they have to work themselves out of a hysterical state before they are responsive to even very good comedies."

It is Mr. Holmes' present ambition to devote himself exclusively to moving pictures after the close of his engagement in "Tomorrow's Price." The business arrangements for making his pictures have not yet been completed, but it is his intention to be relieved of all responsibility concerning production and direction, which he has purposely avoided in all of them, so that he may be free to concentrate his entire attention upon his own individual performance.

American President's Talks of His Two Latest Features

S. Hutchinson, president of the American Film Company, who won last week's motion picture contest about "The Week-End," its latest comedy, which will be released through Pathé on July 15. He thinks this feature possesses many of the elements for a successful box-office attraction, besides being technically a finely made picture.

The locale of the story is on the sea coast at a fashionable bathing resort, which makes several of the scenes peculiarly appropriate for this sweltering July weather. Dainty, chic bathing suits of the latest styles are displayed by the fair damsels and a clever comedy vein runs through all these vivacious seaside scenes. Risqueness has been carefully avoided in all of them, Mr. Hutchinson was careful to state.

Margaret Fisher and Milton Sills sustain the principal roles, under the direction of George L. White.

Well under way at the present time is a western picture, with strong characters and a terrific, thrilling story by Frank H. Spearman, entitled "Whispering Smith," and bearing that title. This picture by the American Film Company must not be confused with a later photoplay of the same name and based on the same
Aeroplane Saves “Suds” for Rock Island Showing

Sunday, June 27, an aeroplane was used for the first time in the history of the Rock Island distributing zone to prevent the disappointment of an exhibitor, who had booked “Suds” for that date. Joseph Hoppe, owner of the Majestic Theatre, Rock Island, is the happy exhibitor who was spared great mortification by the winged messenger, for he had advertised the Mary Pickford picture extensively. While some accountable oversight in the shipping room of United Artists Chicago office, the film was not sent out Saturday, June 26. Mr. Hoppe learned this Sunday morning at 10 o’clock, when it was impossible to forward the film in time by train, as the Sunday schedule of trains was different from that of week days. He immediately got telephone connection with Cresson Smith, United Artists’ Chicago manager, who at once set about securing an aeroplane to make the trip. It being Sunday, manager Smith lost some time in locating the man in authority at the Chicago Aviation Club. Connection being made with this official, Mr. Smith learned that a certain pilot was resting at his home, on the North side, for the day. The pilot was reached and a taxi bearing him and the film was rushed to the aviation field at Cicero, fifteen miles away from the “Loop.” He arrived there at 2:15 p.m. by Chicago new train, which is one hour ahead of Rock Island time. Owing to necessary preparations, the start was not made until 3:15 p.m., Chicago time, and the plane arrived at the Moline Aviation field a few minutes before 6 o’clock, local time. A taxi cab was in waiting, with manager Quinn of the Majestic, who rushed it to the theatre ten miles away where it arrived in good time to be screened at the evening show.

The enterprise shown by Manager Cresson Smith and Mr. Hoppe in this case merits more than praise. The picture involved was big and the threatened disappointment was big, but Manager Smith was equal to the occasion in a big way. He would understand that the cost of transport and the extra trouble otherwise, to the Majestic, Rock Island, runs well up into three figures.

Theatrical Men Form Their Own American Legion Post

A NUMBER of Chicago ex-service men employed in the moving picture industry are the founders of the American Legion which has been named Theatrical Post No. 646. The first meeting of the organization was held recently in the office of Willard Henry, the manager, of the State Street, and the following officers elected:

Post commander, Edward Trinz; vice-commander, Martin Saxe; finance officer, Max Balaban; sergeant-at-arms, Charles Kamp; adjutant, Nat Wolf; war insurance officer, Stanley B. Waite; employment officer, Milt Kusel; historian, Harry Rice, and standard bearers, John F. Funk and George Senseu.

The following committees were also formed:


Meetings are held the first and third Friday of every month.

The main object of this organization will be to aid members of the Post who served in the war as well as those who have occasion calls for such aid. The moving picture members have given the Post its present name in order to bring in all the members of the theatrical profession who served in the war.

A downtown headquarters will be established for the members of the theatrical profession who may visit or pass through the city. The present members of the Chicago Post aim at making its new legion and their motto is “Watch Us Grow.”

It might be suggested to the founders of Theatrical Post 646 that the name be changed to Movie-Theatrical Post 646, as that would include members connected with the moving picture business as well as members of the theatrical profession.

The officers especially asked that it be known that all former soldiers of the war, now engaged in the movie or theatrical business—whether it be the distributor, manager, theatre owner, picture operator, stage hand, flyman, electrician, film salesman, exchange manager, booker of films, advertising man, film shipped, clerk, etc., all are cordially invited to join this Post. Each will be gladly welcomed and the badge of service in the war will be sufficient to prompt them to join in a real brotherhood of mutual helpfulness.

Steinberg Opens Office

A. I. Steinberg, for some time past in charge of publicity and exploitation in Select’s Chicago office, has resigned to engage in business for himself. His office is at 206 South Dearborn, and the fact that he has already secured several important advertising and publicity accounts.

Jones, Linick & Schaefer Lose Sam Levin After Fifteen Years

Samuel I. Levin, who has seen fifteen years’ service with Jones, Linick & Schaefer and who has been general manager of that firm for some time past, has resigned to engage in business for himself. In cooperation with J. Handelsman he is building theatres in Evansville, Ind., and Louisville, Ky., his plans being to go down the four great roads of the principal cities throughout the country. These theatres will be conducted on the cooperative plan and the employees holding responsible positions will share in the profits and be given an even chance for promotion.

Mr. Levin was given a farewell banquet on Friday evening, July 2, at the Hotel Sherman, by a number of intimate friends and associates, among them being Aaron J. Jones, Peter J. Schaefer, Harry Linick, Ralph T. Kettering, Norman E. Field, John G. Burch, J. Handelsman, Paul Busch, George Trzoska, Robert Cresson, John J. Jones, Norman E. Bensinger, Harry Earl, Tom Burchill, Louis J. Jones and William Rosenblum.

Mr. Levin has, as his new field Saturday, July 3, Norman E. Field, manager of the Kialto theatre, has been appointed his successor by Jones, Linick & Schaefer. The writer joins with the numerous friends of Mr. Levin in wishing him the success that his merits deserve. Knowing him for years it is pleasant to bear testimony to his high regard and respect to his uniform courtesy and fine ability.

Recent Appointments Made in Local Exchange Circles

Ike Van Ronkel, who has been manager of Goldwyn’s Chicago office for over a year, has resigned that position to engage in business for himself. This is the present manager of Maybury of Goldwyn’s St. Louis office, who took charge of the Chicago office Monday, July 1.

Clarence Phillips, assistant manager to Ike Van Ronkel in the Goldwyn office here, has been succeeded by Mr. Boyle, who came on from the New York office. About a year ago Mr. Boyle was assistant manager of the Fox Chicago office. Mr. Phillips is now a salesman in the Robertson-Cole Chicago office.

Fred J. Martin, assistant manager of United Artists, Chicago office, resigned recently to accept a similar position in the Chicago office under Manager Eckhardt.

Fred Creswell, division manager in the Central West for Famous Players-Lasky since the establishment of the Chicago office, has been transferred to New York City, where he will be special representative.

He has been succeeded by Harry Wolfberger, who has held the position of manager, in succession, for Famous Players-Lasky, in the Cincinnati and St. Louis offices, for several years past, with great success.

Illinois Exhibitors’ Body Increases Its Membership

The executive committee of the Illinois Exhibitors Alliance held a meeting Monday, June 28, at headquarters on the twelfth floor of the Century Building. A total of sixty-five members out of a total of fifteen were present.

The committee considered favorably twenty-two applications for membership, in the coming national convention. Sixteen of these were from outside cities in the state and six from Chicago. These applications are the result of the recognition of the convention, and President Joseph Hopp predicts a steady growth in membership. It is the general policy of the members of the Illinois Exhibitors’ Alliance to render a good account of themselves as a unit of the Motion Picture Theatre Owners of America, the national organization, established at Cleveland.
THE title of this installment might just as well be "Rubbernecking in Fogland." We enjoy a certain amount of murky weather and fog comes up and stick around awhile during the heat of the day, we wouldn't say a word, but for the last two weeks we have had practically none of sunshine at all. Of course, we realize that our Fair City is making a drive for summer tourists and that a nice cool fog that tempers the sun to the week are headed by a fairy tale, but however it is that pulling this fog stuff should realize that we have to make a few movies now and then.

The temblors have stopped, for which we are devoutly thankful. The scientific shars out here tell us that the earthquakes that visit the world are caused by a fault on the earth's crust, that starts at San Francisco and extends down the coast, four hundred miles. We knew it was somebody's fault and we are not at all surprised that the fault begins at Frisco; we wouldn't put anything past that town.

Tourists Please Note.
However, in view of the fact that we do not want the tourists to stop coming out, or the folks who want to get scared and go back east, or the rubber factory to move, or the moonstone industry to fizzle out, or the Indian bean beef, we take advantage of a state without fear of successful contradiction (from any native son) that no serious harm will ever result to our fair city from the earthquake.

Marion Davies Arrives.
The colony has been enriched by the addition of a bunch of players from New York who came out with Marion Davies to help her make films for the Cosmopolitan Corporation. Miss Davies was accompanied by Edith Shayne, Anders Randolf, Earl Schenck, Norman Kerry, John Charles, Thomas Findley and George D. Baker. Baker will direct the first Davies film, which will be shot at Brunton.

Doralina, the dancer, also arrived this week to make a few movies for Metro, under the direction of Ted Sloman. Doralina was accompanied by her husband, Frank Saunders.

Lois Wilson, one of the leading ladies at the Lasky studios, returned from Burm'ham, Alabama, where she visited the home folks, attended thirty-seven parties given in her honor, lost ten pounds, and recovered the southern accent which she had lost acting in the movies.

Kids Miss the Honeymoon.
Bryant Washburn and his wife have started on the first leg of their own tour of London. Just before leaving Bryant said that he and the missus anticipate a big time and that the only fly in the ointment was that the honeymoon trip is a honey for a trip they couldn't take the children along. Kids do gun up honeymoons.

The attractions playing at the court house this week are "Love's Vengeance," from Ince and Hart, and Juliet Riley and the American Film Company, with appropriate casts of witnesses, lawyers and judges. Miss Riley, whose other name is Mary Miles Minter, has just put one over on the American by getting a decision in her favor that carried something like four thousand dollars disputed salary along with it.

Ben's Double Exposures.
Ben Turpin is taking a vacation and filing his system with mental pictures of western scenery. Ben has an easy time on a sight-seeing trip; being equipped with ambulcentious optics, he can see twice as much as the ordinary individual in the same length of time.

The usual seeker after scenery has to twist his head from side to side and give himself a stiff neck glaring up at mountain tops and down in the depths of the canyons, but Ben can stand in one spot and grab off the beauty and majesty of "the hills, rock-ribbed and ancient as the sun," with one lamp, and drink in the beauty of "the valleys stretching in pensive quietness," with the other.

Harold Lloyd has come back from New York. Pat Dowling has gone to New York. Harry Beaumont has gone fishing. Bebe Daniels is well of a sick spell and back at work in Realart pictures. Vic Shertzinger is having a pipe organ installed in his house. Ted Taylor is helping Charley Hertman publicize Universal City.

Contracts for Life.
Bogart Rogers, of the Ince Editorial Bureau, took a trip up to Portland, got married to a young lady by the name of Lucille Young, whose dad came across with an apple orchard as a wedding present. All Goulding, Rolin Comedy director, has signed up to play second leads and support Marcelle Desmond, leading lady of the Snub Pollard company. The contract was executed in the presence of a preacher and is for life.

Jack Wheeler, treasurer of Kosmick Films, left for New York, via Chicago, with fifteen copies of the completed "Hong Kong Mystery" serial under his arm. Grace Darmon, who played the lead in the aforementioned serial, has been having a fine time with a bucking tooth. Carter De Haven has just recovered from a case of ptomaine poisoning and Louise Glauin has one of the cutest golf outfits anybody ever saw.

Ince Men Hospitable.
I went out to that interesting burg, Culver City, this week and rubbed around Tom A. Lincoln, the production manager for the J. Parker read enterprises; promoted a cigarette from Hunt Stromberg, head of the Publicity Bureau; a match from Rowland Lee, a contender for the youngest director in the movies; made the acquaintance of Treasurer Kershaw, who hails from Old Missouri, and is buying one of the popular persons on the premises (once a week, when he doubles for the studio ghost). Mr. Lee told me big things about "Fate's Honeycomb," the Hobart Bosworth special he is getting ready to film, and I am saying I am just as white with hope because J. O. Taylor, the cinematographer who is going to shoot the stuff, verified everything Mr. Lee said.

Failing the Leopard Woman.
Then I fell into the hands of that persuasive and persistent pair of publicity purveyors, Schlager and Weingarten, who led me over to a stage where J. Parker read on having shot Edward White's story, "The Leopard Woman," put into film form with pomp, circumstance, scenes from Monte Carlo, Cairo, the African desert, and wild animals, three directors and Louise Glauin and House Peters at the head of an all star cast.

The AVB was the head director and Frank Geraghty and Dorian Cox the other two of the trio. Omer Farrall was looking after the atmosphere; Stanley Morse, who adapted the book to the screen, was standing by on the scenario deck and Charles Stumer was taking the pictures.

Adventures and Gowns.
Miss Glauin has a great part in the film; she is the Leopard Woman, a mysterious person who travels through darkest Africa, with a string of native servants, on a secret mission. The plot of the story provides all sort of exciting adventures and gives her opportunities of wearing many gorgeous gowns.

House Peters, who plays the chief supporting role, has an equally capable part, and if I'm any kind of a prophet, the combination of these two big stars, in what is considered one of Stewart Edward White's biggest stories, is going to boil down to a crackin' big feature.

Miss Glauin had just finished her work in the scene that day and was about to leave the stage when I arrived on the set. She stopped and said a friendly "How do you do?" to my "Hello," however.

"You are now going to your dressing room," I said, drawing on the rich store.
of knowledge of the habits of stars that I have gained through reading press agent dope, "and think deep thoughts about the Leopard Lady. Study the strange exotic creature whose life you will portray on the screen. Sink yourself in her personality, get into the part. Am I right?"

"I am going to my dressing room and get into one of the most practical golf costumes you ever saw," she said. "A costume that I designed myself, it has just come from the tailors. It is the kind of costume that every woman who really loves to play golf should wear. Of course I will have to do a lot of hard work and studying; the Leopard Woman is a difficult part, but there's a time for work and a time for play and just now it's golf."

I saw Miss Glaum in her golf outfit a few minutes later, and while I don't know a golf stick from a "croaky" hammer, still, I'm willing to say that it looked exactly the kind of an outfit that would bring joy to the heart of any golf bug in the world.

**Bid Farewell to LiBeau**

The Screen Club of Des Moines on June 25 tendered a banquet to R. C. LiBeau, until recently manager of the Famous Players-Lasky Corporation in the city, who has become manager of Famous Players in charge of Missouri, Kansas, Iowa and Nebraska, with headquarters in Kansas City. Mr. LiBeau was the Des Moines manager since the office was opened six years ago.

Among those attending the banquet were A. Frankel, vice-president of the Des Moines Theatre Company; L. A. Sheridan, of the Sheridan Film Exchange; M. J. Frisch, Greater Productions Company; J. Muehlmore, successor to Mr. LiBeau; W. A. Ross, Exhibitors' Booking Association; H. Hersteiner, manager of the Family Theatre; J. Day, manager of the Palace Theatre; D. Burgum, manager of the Garden Theatre; S. S. Schwartz, A. H. Blank Enterprises; O. H. Garland, manager of the Des Moines Film & Supply Co.; A. Stolte, manager of the Des Moines Theatre; N. Dixon, publicity man for Famous Players; R. E. Erickson, manager of the Majestic Theatre; E. Helguts, manager of the Rialto Theatre; R. Harding, manager of the Casino Theatre, and Manager Baumeister of the Pathé exchange.

**Fitzmaurice Has New Way of Introducing Past Action**

GEORGE FITZMAURICE suggests an interesting solution to the problem of the so-called "cut-back" in the handling of his latest Paramount picture, "The Right to Love," featuring Mae Murray and David Powell. Up to the present time, in dealing with events supposed to have transpired before the main action of the story, scenarists have used the "cut-back" for lack of a better way to introduce plot elements essential to the comprehension of the play. This has always been considered a satisfactory method for leading screen dramatists because in a great many cases, it has retarded the main action and sightly hampered the smooth flow of narrative.

Ouida Bergere and Mr. Fitzmaurice, working in close collaboration, and planning to eliminate this unsatisfactory feature, decided to introduce the story of what had come before in a new and altogether unique form. The result of this innovation is a picture of charming originality.

The episode of the heroine's past life lends force and dignity to the story as a whole, for it is told simply and beautifully.

The settings are of the impressionist school.

**Dickson to Make Scenes in Balkans, Turkey and Arabia**

JEFFERSON DAVIS DICKSON, globe trotting cinematographer for the David B. Howells organization, will sail on July 3 for another of his extensive trips in search of unusual camera material.

His first stop will be Paris, from which point he will outfit for an extensive trip through the entire group of the Balkan states, operating from Bucharest in Roumania as his headquarters.

He expects to spend about a year in the Balkans, and then will spend another year in a tour of Turkey and Arabia.

Mr. Dickson's last trip, from which he returned only recently, was through North- ern Africa and the remote oases of the Sahara Desert. He brought back with him about fifty thousand feet of negative made up of remarkable and unusual scenes. This negative was sold outright to Charles Urban for incorporation in his "Movie Chut," a single reel scenic and educational offering that is being released once each offering that is being released.

**Deny Signing Exclusive Contract**

Harry Chandlee and William B. Laub are themselves authority for the statement that they have not signed and do not expect to sign any contract giving their exclusive services to any producing organization. Chandlee and Laub state that they expect to continue indefinitely to accept pictures for editing and titling for their established clientele and that they do not contemplate withdrawing from the free lance field.
Fine Arts Pictures Inc. Closes Contract to Distribute Twenty-six Features a Year

CONTRACTS for the distribution through independent exchange of twenty-six special feature productions a year have been closed by Fine Arts Pictures, Inc. The new producing company will start work on its first picture immediately and it will be ready for distribution by September 20.

The pictures will be released one every two weeks. Widely read stories by well known authors, it is announced, will be used as vehicles for screen artists of the first magnitude. Arrangements have already been made for the screen rights on a number of popular, timely stories, and these contracts are pending with high class stars.

Fine Arts Pictures, Inc., also announced that arrangements have been made for the purchase of one of the largest studios in the East and five companies will work simultaneously. The pictures will be directed by well proven ability.

"It has been evident that bigger and better pictures must be put at the disposal of the independent distributors if he is to hold his own in the field," said Murray W. Garmson, president of Fine Arts. "A good picture is not enough. The independent buyer must have good pictures continuously. To provide him with a product is the object of our endeavors."

"We are not going into the producing business, but we are offering the independent producers a deep and successful outlet for their productions. There is a big demand for product, as the larger companies are leaving the independent market. That has been proved by the enthusiasm with which the comedy drama "Up in Mary's Attic" has been received. The fact that we have secured the right of rejection on any picture that does not come up to our standard is a guarantee for the buyer."

"Our new contract calls for the first production to be ready not later than September 30 and one every two weeks for one year thereafter, and the pictures will be purchased outright, which should result in economy to the exhibitor."

"Between now and September 30 we will also distribute a number of first class productions backed by a complete "direct to the exhibitor" campaign—and this campaign will not be stopped as soon as all the territory is disposed of—and tentative plans also are under way for a national advertising and exploitation campaign and a canvas is being made to determine what medium of exploitation is found most profitable in individual territories."

"Thru Eyes of Men" Sold

Ludwig Film Exchange of Minneapolis will distribute the first part Radin feature "Thru Eyes of Men," starring Frank Mayo, in the states of Minnesota, Wisconsin and the Dakotas.

Meade and Ehrgott Make Sales Trips for Price

Mr. C. A. Meade, secretary and sales manager of C. B. Price Co., Inc., has returned from a trip to Ohio, where he sold rights on Billie Rhodes in "His Pajama Girl" to E. Mandelbaum and Walter E. Lust, of the First National Exhibitors' Circuit of Cleveland. Other First National exchanges which have secured this picture for their territory are the New York and New Jersey exchanges.

A. L. Ehrgott, of the sales force of the Price Company, left recently on a trip to Philadelphia, Baltimore and Washington, D. C., in connection with this picture. "Regardless of the hot weather," said Mr. Price, "the sales on this subject have been brisk. We have already sold the major portion of the United States and some foreign territory."

New Company Formed to Handle Films On State Right and Foreign Market

A MALGAMATED FILM COMPANY is the name selected for a new state rights, import and export film concern recently organized. Milton J. Schwartz is the president, and temporary quarters have been taken in the Godfrey Building at 723 Seventh avenue, New York City.

Milton J. Schwartz has had several years of experience in the various branches of the state rights and foreign business, beginning as a salesman.

The new company will act in both the capacity of agent for the producer, also as a state rights distributor for independent productions.

The export and import department will be a separate department as soon as larger quarters can be secured. Two foreign producers have negotiated with Mr. Schwartz, and an announcement of several of their late productions for the American state rights buyers will be made shortly.

Copperhead Dramas Announced

Photo Products Export Company is about to market a series of new two reel dramas called the Copperhead series. Titles, releasing dates and further particulars will be announced later.

Morris B. Schlank Plans to Take Time This Year to Perfect Each Production

At least two more producing units will be included in the production activities of Morris B. Schlank during the coming year, according to a statement made by Mr. Schlank, who arrived in New York last week. The producer of the Hank Mann comedies, distributed by Arrow, planned to spend at least a week in his headquarters at the rate of two pictures a month.

In the coming year he plans to keep his units on a six month schedule. He stated that the producer's indifference to the coming season is due to a desire to perfect each production. He added, "I have been in close touch with the exhibitors and the public and watched the reception of the independent productions. It is gratifying to note that not one of the independent films is of the independent field is an indication of the progress made in the independent field."

"In fact," Mr. Schlank said, "I will be the number of pictures. My schedule now calls for eight of the series of twenty-six two reel Hank Mann comedies, and when they have been finished a new schedule will be made. It will call for one Hank Mann a month and one comedy a month from each other company."

"There isn't any doubt that the independent field is to play a leading role in the film industry within the coming year," he added. "It has been in close touch with the exhibitors and the public and watched the reception of the independent productions. It is gratifying to note that not one of the independent films is critical. They are not the same films as in the past."

Boston Photoplay Buys Shorts

The Boston Photoplay Company, Inc., have purchased the rights from Radin Pictures on the single reel "Zip Comedies."
Victor Kremer to Produce Two-Reel Comedies Followed by Westerns and Six-Reel Features

A BURLESQUE ON CARMEN," the last of the Chaplin films released by the Famous Players-Lasky Corporation, was the feature at B. and O. vaudeville theatres in New York, for the last two weekends and will remain there for an indefinite period. While the remainder of the program at the Broadway has been changed, "Carmen" will remain. It is said it has proven to be a real "Hot Day" business getter.

"Skinner's Dress Suit," marked the wind-up of Victor Kremer's list of features for the season. Mr. Kremer has perfected arrangements to produce his own and will give his present men and series of twenty-six two-reeler comedies, then a program of special Westerns and six features, each six reels in length.

In his statements he is not desirous of interferings with established independent exchanges that have created a favorable following, but when necessary to do so, he will open exchanges in competition.

The New York Independent Master Films of New York state and New Jersey has announced that it is handling all of Victor Kremer production, report great progress along the line of business, with an increased force of salesmen to launch a powerful campaign.

"Up in Mary's Attic" Song for Phonograph

The new song sensation, "Up in Mary's Attic," based on the popular play of the same name, now being distributed by Fine Arts Pictures, Inc., through independent exchanges will be distributed throughout the country on phonograph records.

A phonograph record has been made according to an announcement from Fine Arts to give the records the national circulation.

"In addition to this direct advertising appeal, it will give the exhibitors an excellent opportunity to tie up with the vaudeville shows," Murray W. Garson, president of Fine Arts, said.

"People handling the phonographs undoubtedly would be willing to co-operate, as the beautiful oil paintings prepared particularly for this purpose would make a tremendous window display, as active as if not more than as was the case with the state rights buyers and exhibitors handling the picture.

Much Interest Shown in Fanny Ward Production

Officials of the Joan Film Sales Corporation have announced that reception with which the state rights buyers have accorded the recent release of Joan Film Sales Corporation's initial release, "She Played and Paid," starring Fanny Ward, seems to indicate that the numerous requests from independent exchanges have been anticipated by a strong demand for first-run productions.

'To the fact that this picture features an American star and is an American type picture, with American-made film, and with a Parisian atmosphere, coupled with realistic drama and the rest of native French scenery, is said to be proving a big drawing card even though its natural appeal is somewhat lessening as the week progresses."

Mabel Taliaferro Film

Aroused Much Interest

Photo Products Export Company, the national picture Film Corporation production, "The Rich Slave," starring Mabel Taliaferro, announced that this picture has created great interest among state rights buyers. The fact that Mabel Taliaferro is the star is arousing considerable interest, and inquiries are as frequent as the notices she has been receiving in a series. Many of the earlier scenes depend on the small girl in an orphanage, and are announced as being true to life.

Equity Sells Territory on "Whispering Devils"

Equity Pictures Corporation announced that Samuel Zierler, president of the Film Corporation, has purchased the distribution rights for the states of New York and New Jersey on the five-reel production, "Whispering Devils," starring Conway Tearle and Rosemary Theby. The growing popularity of the Western type pictures is enabling Equity to be responsible for the rapid disposal of the territorial rights of the states.

While it was the original intention to market this production through its own franchise holders, Equity announced the sum offered by the Commonwealth Film Company for New York and New Jersey indicated the necessity for securing the rights for these two states.

Submarine Views in "Screen Snapshots"

Jack Cohn, who with Louis Lewyn produces "Screen Snapshots," the "all-star" single reel bi-monthly feature, reports that he is securing some very exceptional material for this novelty. Louis Lewyn recently filmed the making of an underwater picture, which is now being shot to catch the cameramen at this particular task. This is the first time the making of any underwater picture will be shown to the public, it is claimed.

Press Book Issued on George Kleine Reissues

For the series of twenty George Kleine pictures, which the Photo Products Export Company, of 220 West 42nd street, New York City, are releasing, a press book and posters, a press book is being prepared to be mailed to all state rights buyers, and posters are being used.

This press book will be sent to buyers and exhibitors interested in these releases, an application for which will be made to the company.

Tom Bret Is Writing Titles for Reelcraft's First Royal Comedy with Leon Error as Star

TOM BREIT, well known motion picture title writer, is preparing the titles for the two reeler comedy production of "Buitet's" which Leon Errl is the featured star, and to be released as a part of the Reelcraft series now being prepared for the Short Subject program. Reelcraft Corporation, and negotiations are now pending whereby Bret will take charge of several other productions for Reelcraft.

The production of "Buitet's" marks the debut of that into the drama of the screen. As a vaudeville performer, he is known throughout the United States and principal countries of Europe for his clever characterization of the good natured "souse." This same character has been utilized for his introduction to the screen: the same laughable bed-room scene; the broken statutory; the bear raids with additional scenic opportunities for laughter that would be impossible of projection with a vaudeville act.

In addition to Errl there is a large cast of principals and a bevy of beautiful girls. This picture will be the first of the Reelcraft comedy series recently announced by Reelcraft. All pictures of this series are to be released each, and released one a week.

 Arrow Names Two Sales on Feature Productions

Rights in two additional territories, "Woman's Man" and "The Golden Trail," two of Arrow's feature productions, recently, Walter A. Bailey, president of the exchange by which the firm is contracted for Wisconsin territory, and F. O. Burke of the Midland Film Co., of Minneapolis, visited the Arrow offices and bought the two pictures, "Woman's Man," and "The Golden Trail," to be shown in North and South Dakota.

Both Mr. Amsterdam of Philadelphia and Sam Grand of Boston were other visitors at the Arrow office in the recent Midland Building during the week.

B. A. Rolfe Completes Third Olive Tell Film

B. A. Rolfe, of Jans Pictures, Inc., has completed the filming of the third Olive Tell feature, "Wings of Pride," and is engaged in cutting, assembling and making the feature ready for public presentation. He has for many years believed in the ideas in the way of titles, lighting effects and unusual photography will be introduced.

Jans Pictures, Inc., who have been complimented by exhibitors on the excellent line of paper and advertising help they have been issuing, announce that for "Wings of Pride" they will make available even a better line of accessories for their clients.

Film Men Favor Comedy

An interesting has been given "Up in Mary's Attic," distributed through state rights exchanges by Fine Arts Pictures, Inc., by T. A. Burke, of the Midland Film Co., of Minneapolis, who this week purchased territorial rights on the production for Minnesota, North Dakota, South Dakota and Wisconsin.

Mr. Burke and G. W. Granstrom, also of the Midland Company, made a special trip to New York from Minneapolis to look over the picture, which is the independent market, and after a thorough canvass decided to use it as one of their next special feature release.

Jan's Feature "A Woman's Business" Praised by Prominent Exchanges

REPORTS coming in to the office of the Jan Film Sales Pictures, Inc., indicate that the Olive Tell feature, "A Woman's Business," is making fine business with the big box office records.

Theatrical manager, president of Masterpiece Pictures of Cleveland, reports that theatres throughout Ohio and Kentucky are booking this picture, first run houses in all the key cities using it with great success.

Practically the same sort of report has been received from W. G. Underwood, president of The Underwood Organization of Dallas, who writes that the exhibitors are highly pleased with the results of their patronage for the picture received "A Woman's Business."

In both territories many theatre managers report that box office records have been broken with this attraction and this during a spell of hot weather.
Live News from Everywhere

Pittsburg Pick-Ups

**Attractions Ending July 10.**

- Grand and Liberty: "For the Soul of Rafael." Olympic and Regent: "The Heart of a Child." 
- Blackstone and Cameraphone: "Out of the Storm." 
- Minerva: "Rio Grande." 
- Columbia: "The Escape." 

**Publicity and Exploitation Expands.**

PITTSBURGH is again taking the lead in the formation of a complete exploitation and publicity bureau that will inspire the exhibitors in this territory the maximum service in "putting over" film productions. Outside of New York City this is an untried venture, but due to urgent need of such an organization the path was blazed by J. Howard and Lichtenstein, who opened the first independent exploitation in the city about two months ago. Lichtenstein's idea of exhibitor service met with instant success, and in the course of two months the accounts he has been handling have multiplied themselves many times.

- E. P. Welner, who has been in charge of publicity and Goldwyn in this territory for the Select Pictures Corporation, has joined the Lichtenstein organization and his experience in haberdashery publicity and exploitation will be a valuable acquisition to the firm, which is known as "Exploitation Headquarters." 

**Small Town Showman Makes Good.**

J. C. Fisher, of the Temple Theatre, St. Mary's, Pa., deserves credit for the way he is putting things over there. Very charming girl usherettes are proving an appreciated innovation. The building is neat and clean, not to mention the high class attractions which he is presenting, is having a good effect on the business of the rival, Visiters on Red Lips are high in their praise of the way the house is conducted.

**Theatre Notes and Personal Notes.**

- J. B. Cox, of Cox's Theatre, Mt. Pleasant, Pa., attended the Democratic convention in Indianapolis.
- The Arcade Theatre, New Salem, Pa., will be open but two nights a week during the summer months.
- Mr. Shaffnit, of the North Side, Pittsburgh, is building a new theatre on Brighton Road. The building will seat about 400 and be modern in all respects.
- George Levis, of the Théâtrorium, Brockwayville, Pa., has closed his house down for three days a week for the purpose of remodeling and putting in a new front.

**St. Louis Siftings**

**Attractions Ending July 10.**

- Kings—"Scratch My Back." 
- Pershing—"The Deep Purple." 
- Shomanam—"Burlesque Daylight." 
- Grand-Florissant—"Burning Daylight." 
- Mozart—"The Deep Purple." 

After the Ball Game:

P. ARAMOYDEV and Goldwyn tangled at baseball last week. The scorekeeper tried for three days to find out who won the game, but finally lost his mind and was removed to a sanitarium.

**Heroic Sportmen Compete.**

The Famous Players-Missouri staff went on a fishing trip up the Missouri River over the week end. Bill Goldman, general manager, starter, starred in the murder of a garter snake. After the reptile had been killed Bill came home from the river and opened fire with a shotgun. "Red" Roeder, Ben Cornell and Bill Previdi assisted in the capture of a nice mess of Buffalo, crappie and German "bash." 

**Popular Film Man Leaving.**

St. Louis reporter learned that Cecil Maberry, Goldwyn manager, is one of the better paid men in St. Louis. It is rumored he is to go to Chicago.

**Airdomes in Full Swing.**

The first Grand-Florissant Airdomes was opened last week with Robert Warwick in "Thou Art the Man" as the attraction. The inauguration was a big success, Manager Ed Haley turning the key. This was the last of the city's important open-air theatres to get under way.

**Personal Mention.**

- Jack Shea is the new manager of the Rex Airdomes, where Beeckley has succeeded him at the Arc.
- Ace Berry, Mayflower representative, is still flitting about town working hard for a "good opening." 

**Attractions Ending July 10**

**New York City.**


**Philadelphia.**

- Chestnut Street: "Eyes of the World." (fourth week.

**Buffalo.**

- Shea's Hippodrome: "Down on the Farm" and "Just a Wife." 
- Sibley: "Duel and the Woman" and "A Desperate Hero." Family: "Tilly's Pentacome Romance." Empire: "The End of the Road." 

**Chicago.**

- Casino: "Human Stuff." Orchestra Hall: "When Homer Comes Home." 

**Los Angeles.**

- Chance's Broadway: "The Invisible Divorce."

**Kansas City.**


**Hoosier Happenings.**

**More Theatres Proposed.**

A LONG with the formation of a new company known as the American Productions Corporation, to operate a circuit of 400 theatres, a picture theatres in Indiana, comes the announcement of plans for the erection of another new theatre in Indianapolis, which is under consideration for the erection of this combination vaudeville and motion picture house.

- Incorporates for a Million. 

The new company has been incorporated with a capital of $1,000,000, all of which is common stock. It has acquired the properties of the Lenwood Amusement Company, headquartered in Indianapolis, which has been operating the Rialto, the Broadway, the Gayety and Lenwood theatres, the first three showing pictures and vaudeville and the last only pictures.

- Fred B. Leonard, formerly head of the Lenwood Amusement Company, is president of the new corporation and will also serve as general manager. The secretary-treasurer will be H. M. Woodsmall, who has been associated with Charles Olson in the Central Amusement Company, Indianapolis, for the past twenty years. 

- To Enlarge and Improve Six Theatres. 

The Strand Amusement Company, operating the Strand Theatre, Crawfordsville, with an incorporation of $300,000, has taken over the Sipe Theatre at Kokomo, and plans to establish a chain of motion picture theatres in several other Indiana cities in the near future. Benjamin V. Barton, formerly associated with Charles Olson in the Central Amusement Company, Indianapolis, is president of the concern.

- At Indianola: The directors of the company are Arthur Shults, secretary, and M. Burnheimer, treasurer, W. C. Yutzy, who operates a moving picture theatre at Lebanon, is one of the principal stockholders. The Strand Amusement Company, according to its officers, will be the largest business of its kind in the state outside of Indianapolis. 

Since taking over the Sipe the company has agreed to build and in time remodel the structure inside and out. It is the purpose of the company to fix the theatre in such a way that it will be available not only for big feature pictures but also for occasional vaudeville and road shows.

**Falling Plaster Injures Six.**

Six persons were hurt, one perhaps seriously, at Newcastle, Ind., Saturday night, June 26, when plastering under a balcony at the niece's residence next gave way, crashing to the floor with such force that two injured almost least. The theatre was crowded at the time of the mishap.

- The presence of mind of James Trainer, formerly a member of the Cincinnati fire department, probably prevented others from being injured in the rush to get out. Trainer, who has just entering the theatre when the crash came, calmly led the audience to remain seated and many heeded his call. 

- Luckily most of the plastering crashed into the aisle, but persons tripping over debris those adjoining were covered with the debris. All the injured, five women and three men, were taken to a hospital where their injuries were treated.

**Owner of Indiana Theatre Dies.**

Dr. John D. Sourwine, a widely known physician at Brazil, Ind., who erected the Sourwine motion picture theatre in Brazil, died at his Indiana recently following an acute attack of heart disease.
**Golden Gate Gleanings**

**Attractions Ending July 10.**

Coffin, James, for the last time before his departure for England, has announced that he will close his Theatre, July 10th, and that the entire company will come to the Theatre on July 19th to present the last of his productions. The production will be "The Great Accident." The play has been working for over a week, and the theatres are featuring daily convention films. Airplanes have been supplied by the watching public at the earliest possible time.

**Introducing American Projectoscope.**

D. J. Dwyer, of the D. J. Dwyer Studio, Los Angeles, announces for the first time this week introducing the American Projectoscope, for which this firm is a distributor.

**Cleveland Comment**

Ralph C. Faulkner, a moving picture actor, who takes the part of President Wilson in the almost completed picture, has stopped the lobbyist show at the Hotel St. Francis, when he stepped in, silk hatted and tuxedoed. "Trevor would never do this," Wilsonian smile. The stunt was so good that it crowded a lot of convention news off the front page of the newspapers, to the satisfaction of one Peter Smith.

News photographers have been working overtime, and theatres are featuring daily convention films. Airplanes have been supplied by the watching public at the earliest possible time.

**Tax Dodgers Face Trouble.**

Moving picture exhibitors have received a guilty verdict in the Collectors of Internal Revenue Justus Wardell has sent a corps of investigators into the field to look into reports that the big motion picture houses have been receiving the coffers of the Government in the amount they are being collected from the public. The riders in large communities are said to be observing the tax regulations in a satisfactory manner, but exhibitors in isolated localities are said to be getting away with it.

**Hollywood Exhibitor's "Peep" Restored.**

J. C. Cohen, head of the Consolidated Amusement Company, of Honolulu, who escaped from a hospital, after he had returned from a visit to nearby mineral springs, where he was recuperating from appendicitis, has recovered his former pep and is again much in evidence on Film Row, to the delight of friends.

**University Films.**

The University of California has issued a report to the effect that during the past twelve months, 59,215 persons having viewed the films furnished to schools, churches and clubs.

**Convention Is Pie for Cameramen.**

This is Democratic Convention Week in San Francisco (the first time that a national gathering of this kind has been held in the City). The big events have been considered a great success. Bands are playing, banners are flying and Democracy is the order of the day. Bonus men have returned home with glowing reports of San Francisco sprees. The most important event was the parade, which was attended by thousands of people. One of the features of the week, from their standpoint, was an entertainment furnished by Mr. E. M. R. De Gruchy, who was host to the publicity sharks at his mountain home near this city.

Mr. De Gruchy was there in all his glory, and his antics as a vaquero and mermaid were recorded in film by Mr. De Gruchy himself. There were features in a forthcoming release of Marshall Neilan entitled "Go and Get It," a picture produced, directed the performance, as assisted by Publicity Person Parker, of Chico.

**Toledo Showman Gets Vacation.**

Manager Gerstle, of Loew's Valentine Theatre, Toledo, has announced a vacation of three weeks' vacation. Mr. Gerstle has had considerable experience during the last season, with a big increase in business to handle, and the death of his wife about two months ago. His many friends hope he will be benefited by the rest. Meanwhile, Manager Smith, of Loew's Mall, Cleveland, has gone to Toledo, to take care of the Valentine.

**Will Enlarge Doan Theatre.**

Announcement has been made that the Doan Theatre will open by July 15th in Cleveland's neighborhood theatres, would be greatly enlarged. E. Mandelbaum, owner, has declared that the new Doan, and will almost entirely rebuild the theatre. At present there are about 700 seats in the Doan, and the change will add over 1,000 more.

**Baltimore Briefs**

**Attractions Ending July 10.**


**Pacy's Garden Closes Temporarily.**

PACY'S GARDEN THEATRE closed down July 3rd, 1920, for a week, so that the interior could be given a complete overhaul, which will be installed, and the interior will be redecorated and repainted. Walter Pacey is the manager of this house.

**Orphans Entertained.**

The children from four Baltimore orphans asylums were entertained at Ford's Opera House, June 30th, by Charles E. Ford, the manager, and Bernard Depkin, Jr., who operated the moving picture performances at that playhouse this summer. The attraction was "Down on the Farm," which the orphans were going into the theatre moving pictures were taken of them by Ziegfeld & Tate, of Baltimore, and were shown on the screen at the same theatre at 10:30 p. m. the same day.

**Baltimore Exchange Notes.**

Accompanied by W. F. Hayner, manager of the Washington office of Goldwyn Pictures Corporation, C. G. Curtis, in charge of short subjects, arrived at Baltimore June 30th and called on several exchanges.

Bert Mandelson, Realist representative, was suddenly attacked by appendicitis while at the Empty Stock Circuit, but being taken to a hospital in that city, was operated upon. He is now recovering.

**Baltimore Personals.**

While in Baltimore, Mr. A. P. Wrightson, manager of the Maryland Theatre, St. Michael's, Md., which is owned by Lee & Cosden, visited the studio, the Cosden Pictures Company.

H. R. McKenna has taken over the management of Nixon's Victoria and McHenry Theatres, both of which are being associated with the Nixon-Kirdinger interests in Philadelphia for the past fifteen years. He came to the Franklin Theatre in that city for the past three years.
WILLIAM OLDEKOPF plans the construction of a modern concrete building in Atlanta to house his film exchange business. Mr. Oldkopf, who occupies houses at P. McBurney site, 100 by 140 feet, at the corner of Cain and Walton streets, for $6,000, and will erect a building on this site.

MAKING WAR ON "MOVIE MASHERS." Following the recent conviction in Atlanta of what the newspapers termed a "movie mashers," local police officers are using flashing signs on the screen warning careless young men that the management of the new exchange will go to any length to catch the customers against mashers, and calling attention to the recent conviction of one man on that charge.

This young man was heavily fined for trying to flirt with a girl in one of the Atlanta picture houses and the local managers are determined to put a stop to this nefarious practice.

Bijou, Knoxville, Changes Hands. The Bijou Theatre, Knoxville, has been taken over by Parkway Theatres, Benton Harbor, and the Caldwell, St. Joseph, announces a big building and remodeling program for their Bijou. The theatre will be completely remodeled and upgraded throughout. The work will be completed in time for the house to reopen about September 1. The seating capacity is reported to be over 1,000, the largest in the city. There will be a municipal censorship board created.

Sudekum Improving His Princess. A building permit has been issued for the construction of the $23,000 Princess Theatre at Piqua, Ohio. The theatre will be located on the site of the old and will be fully equipped with the latest modern equipment.

May Have Chattanooga Censorship. The creation of a municipal board of censorship for motion pictures in Chattanooga will not meet the approval of the Social Amusement Company, which controls a majority of the houses in Chattanooga, it was learned, when representatives of the company called upon the Associated Charities. The meeting was scheduled for sometime in the future to the matter be deferred until the company could perfect a plan which, it was declared, would meet the approval of the municipal board unless. What this plan will be is not known yet. The Associated Charities has been in operation for several years and has a municipal censorship board created.

Detroit Doings

Furbishing Houses in Lake Resorts. W. C. MELLANSEN, manager of the Bell, Bijou and State theatres, Benton Harbor, and the Caldwell, St. Joseph, announces a big building and remodeling program for the Bell and Bijou are to be rebuilt and remodeled throughout. The new buildings will be the most beautiful and artistically appointed theatres in Northwestern Michigan.

A contract has been concluded with the John Ebercon Company for the work on the Bell, which will begin as soon as the Ebercon Company is finished with the new building in Lansing for the Butterfield interests. The Ebercon Company has just completed a building for the Butterfield interests.

New seats of especially comfortable design will be provided for the Benton Harbor Bell, this being the first installation of such seats in a theatre in the United States. A large capacity, modern boiler system will be installed to service the heating and cooling. A $10,000 organ is now being built to order, and with a ten piece orchestra, it will alternate in furnishing the desired musical accompaniment.

Plans for the remodeling of the Benton Harbor Bijou Theatre include the removal of the present stage and the installation of a new special picture stage setting; the decoration of the auditorium and building of a mezzanine balcony. The seating capacity will be increased to 1,200.

"Fall of Babylon" Grosses Run. Closing what has been without doubt the most successful engagement in Detroit this season, "The Fall of Babylon" at the Minter-United's big spectacle, finished its fifth and final week in Detroit at the Shubert-Detroit, June 30. In doing so, the receipts for the final week surpassed the previous week by $1,000. Originally Minter is entitled to all the credit in the world for putting over a picture that the wise ones predicted would be a "bloomer," and it has proved that supreme faith and confidence in the production, common sense showmanship in adversities, and sticking to it will put over any picture that has genuine merit to it.

Carpentier Engagement Successful. Detroit Follies manager, Georges Carpentier, "The Woman Man," completed a successful fifteen-day engagement at Orpheum, Chicago, last week, despite the weather the first four days, during which time all show business in Detroit was off 25 cents for the week. All office receipts were all that could be expected. Bob Churchill, of Robertson-Cole, is well pleased.

Washington Wisps

Strand for Vandam Films. One of the biggest changes in weeks is the Strand Theatre, which for months has been a house that used to operate as a motion picture house by Tom Moore, which passed to new people the first week in June. It is now undergoing extensive improvements which, when completed, will result in practically a new theatre. The Strand will be opened July 12 at 1:30 p.m., with a program of high class vaudeville and first-class motion pictures.

A. T. Sparrow, manager of the Empire Theatre, has resigned his position of the Strand. Jack Keenan, formerly manager of the Avenue Grand Theatre, is to be house manager. Both of these men have had considerable experience in the motion picture business. Mr. Keenan assumed the management of the Strand on Monday of this week, and the house was opened by its previous owners. Recently he took over the Regent Theatre, on Eighteenth St., and Arthur J. Manwell is to be musical director.

Grievance Committee Recedes. The Grievance Committee announces that no further meetings will be held until the regular meeting date in October. During the recent period Harry M. Crandall and George V. Washington and exchange managers, respectively, will do whatever is possible to bring about the amicable settlement of any disputes that may arise between the various branches of the industry.

Vacations Are in Order. Larry Beauton, of Loew's Palace Theatre, in this city, and Harry Bernstein, who looks after the Wells' interests in Richmond, Va., will take a trip to Miami Beach, in the South Atlantic City, N. J. It is understood the mayor of the town is having a new key made to preclude these men from making it.

Manager Eastwood's Popularity. Thomas M. Eastwood, manager of Crandall's Knickerbocker Theatre, received another note last week from a subscriber saying his picture week. He already sports a sterling silver belt buckle and carries a handmade card case that has been signed by all the societies holding benefits at his house. Now the congregation of All Souls' Unitarian church is to have his photograph in its list. Pending the erection of a new edifice, the congregation is using the Knickerbocker for their services. At the regular service on Sunday, Mr. Eastwood was called to the pulpit and presented with a scarf pin of platinum and pearls as an evidence of appreciation for courtesies extended. The presentation was made by the pastor, Rev. U. S. O. Perce.

Philadelphia Paragraphs

High Hopes for Delmar. ACK DELMAR, of the Stanely Company, will shortly assume his new duties in New York, where he confidently expects to soon learn the location of the film business as representative of the Stanley Company of America. The consensus of the Pennsylvania theatricals is that, regarding Mr. Delmar is that he is a man who can confidently be trusted to give every one the best service possible. It is predicted by the firm that Mr. Delmar has had a long and successful career in the Philadelphia theatricals, and that his arrival will mean the best wishes of all his business associates.

Film News and Personalities. The Lyric Theatre, Shipsburg, Pa., has closed for the summer, and will undergo extensive improvements. Manager Adams will also have a beautiful new lobby built in connection with other alterations to be made. The house will be entirely overhauled.

Buffalo Bulletins

Remane Fielding in Buffalo. R OMAINE FIELDING was in Buffalo last week, appearing in person in connection with the showing of "A Princess of Burwood." Wednesday he spoke before the members of the Kiwanis Club in the Hotel Statler on enterprising schemes. The afternoon was spent at the First Church of Christ, Scientist, with the Rev. J. Leo store of the more or less fair Buffalo papers in the beauty contest put on by Manager Charley, of the Majestic, and Dan Sangs, of the Empire State Film Company. The beauty stunt got a lot of newspaper publicity.

Special Show for Kiddies. Harold B. Franklin, managing director of Shea's Hippodrome, has completely sold out over, 1,000 kiddies at a special performance on Thursday morning, July 1, when the films shot by the Hippodrome La Fossa man of the Buffalo Enquirer Portside Column conductor's outing for poor children were shown on the screen in addition to the regular program.

On City Planning Committee. Ira M. Moxer, manager of the Palace Theatre and president of the Buffalo Theatrical Managers' Association; Harold B. Franklin, managers of Shea's Hippodrome; and Peter C. Cornell, manager of the Majestic Theatre, have been named to represent the association on the City Planning Committee, made up of representatives of all local civic associations.

Loew Plans Are Filed. The Loew Theatres, Inc., have been filed with the Bureau of Buildings. The plans call for a structure to cost $300,000, and offices will be included in the building. Work has begun on the structure.

West Leaves Regent. "Bilby" West has left the Regent Theatre, with which he has been associated for several years, with a brief respite, when he managed the Star Theatre. "Bilby" expects to join in a local film exchange or as manager of a film palace.

Health Film at Empire. The Empire Theatre was reopened for the week of July 4 for the presentation by local interests of "The End of the Road," which was endorsed by Health Commissioner Francis. The theatre was held to be the only public place showing the picture on Wednesday, June 30.

Winegar Back from Seattle. Elmer C. Winegar, manager of the Central Park Theatre, has returned from the Seattle trip last week. He held conferences with the local delegation to make a film history of the trip. When completed the picture will be extensive improvement. Manager Adams will also have a beautiful new lobby built in connection with other alterations to be made. The house will be entirely overhauled.

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News of Busy Exchanges

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Ben Abrams, of the Realart exchange, just left for Nashville, where he has recovered from a painful operation.

Frank Hall, of the Carlisle Opera House, has just returned home after organ tuning, in addition to having several new effects installed.

J. W. Weitz is back again with the Electric Theatre Supply Company, having rejoined the exchange, which he learned the film business under the direction of Charles Schwab, the president.

Will Improve York Wizard.

Manager Kelly, of the Wizard Theatre, Toronto, has just returned home, and has just closed one of the most successful seasons in the history of the house. Extensive repairs and improvements have been planned during the summer.

Some New Undertakings.

J. H. Ritter, former of the Reialt exchange, has added to both the H. & B. & as traveling representative.

The Park Theatre, in the course of construction at Merchantville, N. J., is expected to be completed early this fall. The house will seat over 600.

Heckel's Bridge, of Moorstown, N. J., is building a new theatre, which will have a seating capacity of 500.

The Alhambra, at Joplin, Mo., has reopened.

The Alhambra Theatre closed Saturday, July 3, for the season. The theatre, which is run under the direction of the Stanley Companians, is a famous house, as it is the only theatre of vaudeville and pictures. Many improvements will be made while closed, including remodeling, unsheltering and painting, both inside and out.

Exhibitors League Gives Ball.

A motion picture ball will be given at Willet Grove Park, Thursday night, July 8, under the combined auspices of the Philadelphia and Exhibitor's League. Many novel arrangements have been planned, and will include dancing and a concert given by Victor Herbert.

Kansas City News

Local Picture Shown Locally.

JACK ROYAL believes in boosting home pictures. He is proud that the first motion picture produced by a Kansas company, using local scenery as well as an all-Kansas dramatic company, which was run at the Scope Park, which can easily compete with any other in the city.

The cast was composed of twenty-five students of the Classic Photoplay Studio, who, for the past five years have been attending classes three nights each week. To add to the realism of the picture, some of the actors appeared on the stage of the Apollo in person and told of the thrill that comes once in a lifetime—a first appearance before the camera—as well as enjoyment of the work itself.

Showmen Give Purse to Showman.

The great spirit of brotherhood between managers and exhibitors is shown in the case of Duke Workington, for a number of years the manager of the Idle Hour Theatre of Kansas City. Recently Mr. Workington's health broke down and the boys made up a $1,000 purse to send him to Arizona, where it is hoped that his health will soon be regained.

Film News and Exhibitor Personalities.

W. H. Jacobs, of Loew's Garden Theatre of this city, resigned last week and has gone to other fields.


Others, who paid the city a visit were George Balazson, of St. Louis, who is division manager for Vitagraph, and T. E. Larson, general manager of Peacock.

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Film News and Exhibitor Personalities.

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Kansas City had some well-known visitors recently, including Ben Levy, Hippodrome Theatre, Joplin, Mo., T. H. Thompson, Opera House, Horner, Lynn, Hodgson, Hoare, Italia, Springer, Mo.

Others, who paid the city a visit were George Balazson, of St. Louis, who is division manager for Vitagraph, and T. E. Larson, general manager of Peacock.

Starring Franklyn Farnum and Mary Ander-son.

Quality Secures Neilan Release.

"The Country That GodForgot," the Mar-shall Neilan production, is expected for distribution in this territory by the Quality Film Corporation, Pittsburgh, is already booked solid until the latter part of September.

Crandall Returning to Home.

M. D. Crandall, Manager of the Service, Pittsburgh, is recovering from a serious operation in the Passavant Hospital, and expects to be on the job in a very short time. Mr. Crandall, who is the third representative of the Associated Producers.

Like "The Lost City.

Manager Harry Megowan, of the Hatch exchange, has announced that he has never handled a production which gives such universal satisfaction as "The Lost City." Mr. Megowan prints it working steadily and has not had a can- cellation in the three months it has been running. Harry says that there has never been a slip-up on any episode since the serial started, which is also a record. As it has been running for some sleepless nights in making that record.

"Sex" Passed by Censors.

"Sex," the Hodkinson feature, starring Lillian Gish, is now being passed by the censors. The title has been changed to "Sex Crushed to Earth.""

J. A. R. Exchange Notes.

J. Cohen, special feature man from the New York Pathé office, spent a few days in Pittsburgh as Branch Manager F. C. Bonistall recently.

Albert Shepard, formerly of the Select exchange, is now on the road for the Hatch exchange. Al is a professional pupil, so exhibitors had better "sign right here" when he says so.

Kenneth McGaffey, Mary Pickford's personal representative, was in Pittsburgh recently, and talked pictures during its two weeks' run at the Olympic.

W. L. Griffith, formerly of the Metro and other exchanges, is now with the Penn Film Service, Pittsburgh.

Detroit

Join Hyman Forces.

Thomas McDermott, former booker for Hallmark and Robertson-Collier, is now under the Hyman office banner. "Mac" has a host of friends among the exhibitors, and will handle several city accounts as well as his regular duties. Geo. Benoit, a veteran of shipping film, has also joined.

Eddie Crane to Return to Detroit.

We just received word from New York that E. A. Crane, former Detroit manager for W. H. Hodkinson Corp., and for the past few months with Robertson-Kooper, has resigned to return to Detroit, as manager for local offices of the company. W. W. Crane, who is in the Hodkinson office, has also resigned, effective at once. Joe Bloom, division manager, is filling his appointment of another manager.

Metro Secures Popular Film Men.

Manager Clair Townsend, of Detroit Metro, managed the city for two years, and two very popular Michigan film men—Arthur El-liott, formerly with Universal, who will cover Detroit, and Ralph Peckham, former manager for the Republic here, who will cover the principals in the city.
One of the greatest and most compelling mystery dramas ever produced, splendidly put on, acted and directed.
A BLACKTON PRODUCTION
One was weak and he took her, Soul and Body.

One was strong and good and she drove him from his prey.

And the bad woman and the good woman united to save the good man they both loved.

A story tense with the drama your patrons will talk about and come back to see again.

Herbert Rawlinson leading the cast with May McAvoy, Warren Chandler, Eulalie Jansen, Louis Dean, and Charles Kent.
YOUNG
Two reel dramas

Pathé Distributors
A STRIKING SERIES
OF TWO-REEL "WESTERNs"

"TEX OF THE TIMBERLANDS"—A story of men of giant courage, and great hearts, in a struggle set in the lumber land.

"HIS PAL'S GAL"—The loyalty of friendship is tested by a beautiful woman and loyalty wins.

"THE LAW OF THE BORDER"—Without lawyers or statute books a man to man code inexorable in its speedy justice.

"THE HOBO OF PIZEN CITY"—The redemption of a ne'er do well who was also something of a ne'er do harm.

"THE HOLD-UP MAN"—A touch of mystery, a dash of the West, and a world of adventure and romance.
“America’s best single reel comedies” is what the exhibitors who play them call these reels of ripples and roars.

“Snub” Pollard and Pickaninny Sammy have become national institutions. They are headliners in The Hall of Fun.

The productions are good in settings, fast in action, interest provoking in plot, and clean in humor.

Fit to top off the program in any theatre in the country, they will prove to you that they are exactly what your patrons want.

One Rolin one-reel Comedy Every Week.
Statistical Survey Reveals That First National Production Units Annually Spend About $5,376,000

T he largest group of individually owned and independently operated production units in the history of the industry is today bending every resource toward the production of close to 100 motion picture attractions to be distributed by Associated First National Pictures, Inc., a statement. “This group of independent producers is using more than 200,000 persons at an approximate annual salary cost of $5,376,000.”

Interesting Production Facts.

A survey of the various independent producers and their studios reveals interesting facts. The A. H. Dwan and R. A. Walsh productions, which are being made in the Robert Brunton studios, require shooting space of 45,000 square feet. The various buildings and stages used by Mr. Dwan approximate 300,000 square feet. In the matter of space occupied by buildings on the shooting territory the latter is almost equal to the space occupied by the buildings belonging to the Louis B. Mayer studio, in which Anita Stewart and Mildred Harris are making their productions.

Mayer Forces Are Large.

Also in the matter of studio employees, production staffs and actors and extras, the Louis B. Mayer forces outnumber those of the Brunton studios. Mr. Mayer employs an average of 105 persons for his production staff, whereas Mr. Dwan employs eighty-five. Mr. Mayer has 750 actors and extras, whereas Mr. Dwan maintains 375. And the Louis B. Mayer payroll each month approximates $90,000, whereas the Dwan payroll reads $50,000.

Statistics show that Mr. Dwan shoots 12,000 feet of negative a month more than the 40,000 feet shot by the studio area. Mr. Mayer requires the services of twenty electricians, whereas the Brunton studios use fifteen; the Dwan interests use thirty carpenters and employ twenty-five. Nine people are employed in the Mayer scenario department; four are employed by the Dwan and Walsh interests.

Mr. Dwan employs more carpenters, one more cameraman and 12,000 additional feet of negative a month than the Mayer interests.

Has 34,000 Square Feet.

Charles Ray has 34,000 feet of shooting space as against the 45,400 feet of the Dwan interests; whereas the Brunton studios, Mr. Mayer employs an average of 105 persons for his production staff, whereas Mr. Dwan employs eighty-five. Mr. Mayer has 750 actors and extras, whereas Mr. Dwan maintains 375. And the Louis B. Mayer payroll each month approximates $90,000, whereas the Dwan payroll reads $50,000.

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Mr. Dwan employs more carpenters, one more cameraman and 12,000 additional feet of negative a month than the Mayer interests.

Uses 30,000 Feet of Negative.

There are 28,000 square feet of studio shooting space in buildings which occupy 64,000 square feet. Marshall Neilan uses 30,000 feet of negative each month and employs a production staff of fifty-two persons, with an additional 200 actors and extras who are paid the sum of $40,000 each month. Marshall Neilan uses approximately fourteen settings each month, and these are perfected by five electricians, ten carpenters, and eight painters. There are two persons in the scenario department and twenty-three people in the laboratory.

Has Payroll of $42,000 Monthly.

The payroll of the Charles Chaplin studios reaches $42,000 a month. He is said to employ a staff of forty-two persons directly dealing with the production of his pictures and a group of 125 actors and extras who are at his call when needed. The Chaplin staff in the main consists of two cameramen, six electricians, fourteen carpenters, six painters, three laboratory employees, and two scenario writers.

The Katherine MacDonald studios provide for only 500 less feet of shooting space than the 12,000 square feet at the command of King Vidor. The buildings forming the Katherine MacDonald studios are used by the studio at 500-square feet. The MacDonald productions employ five cameramen, whereas King Vidor employs forty. Miss MacDonald has 160 actors and extras on her payroll, whereas King Vidor has 100 actors and extras.

Uses 22,000 Feet of Negative.

The MacDonald payroll is exactly $4,000 greater each month than that of King Vidor. It is estimated that the MacDonald studios use 22,000 feet of negative and that King Vidor requires 12,000 feet of negative. The MacDonald productions require three cameramen, while King Vidor requires four. The MacDonald studio has eight electricians, while King Vidor employs four. The MacDonald studio employs fifteen carpenters and King Vidor fourteen; eight carpenters and King Vidor four.

Aggregates 210,700 Square Feet.

The aggregate shooting space used by these eight independent producers in the studio area of Hollywood amounts to 210,700 square feet. The space occupied by all the buildings which form the main studio is 1,308,400 square feet. The combined number of persons employed in production staffs is 473, and 2,147 actors and extras are on the payroll of the eight independent producers. The aggregate amount of money used by the eight independent producers is $484,000 a month, and $5,765,000 a year. Approximately 122 different writers each month write the script for this studio. The total number of negatives used is 240,000 feet or 45 miles of negative are used, twenty-nine cameramen, seventy-four electricians, 122 carpenters, sixty-one painters, thirty-five laboratory employees and twenty-nine scenario writers have steady positions with these producers.

Sheldon Returns with Scenics

E. Lloyd Sheldon has returned from India, Malaya, China and Japan where he has been for the past eight months making one and two reel pictures for Educational Films Corporation. He brought back with him more than 40,000 feet of selected negative and this will be edited and titled by Mr. Sheldon here. During his stay in the Far East Mr. Sheldon was able to record for the screen section after section that never before has been visited by a cinematographer, and to introduce many types which have hitherto been strangers to motion picture audiences. Mr. Sheldon left his cameraman, Harry Keepers, in China, where the latter is finishing up considerate material.

Educational expect to announce the details of release of these pictures in a short time.
A Page of Authors and Directors Who Are Working for Goldwyn.

1 - Gouverneur Morris; 2 - Rupert Hughes; 3 - Rex Beach, president of Eminent Authors’ Pictures, Inc.; 4 - Basil King; 5 - Leroy Scott; 6 - Gertrude Atherton; 7 - Mary Roberts Rinehart, all of whom are Eminent Authors; 8 - Octavia Roy Cohen; 9 - Booth Tarkington; 10 - J. O. Hawks, head of scenario department; 11 - Maurice Maeterlinck, who are writing original stories; 12 - Clarence Badger; 13 - T. Hayes Hunter; 14 - Reginald Barker; 15 - E. Mason Hopper; 16 - Wallace Worsley; 17 - Harry Beaumont; 18 - Frank Lloyd; 19 - Victor Schertzinger, all directors.
Goldwyn Has Sixty Features for Next Season; First Group Ready by July 15

Goldwyn will release sixty feature productions during the coming season. The first group of fifteen pictures is now complete and prints will be at the twenty-two Goldwyn exchanges for showing to exhibitors starting July 15.

The general program is preceded in prospect, includes the works of popular authors of the day, adaptations of plays that have been seen by thousands and books new by famous names, stories from the pens of Rex Beach and the Eminent Authors, features written expressly for the screen by Booth Tarkington and Pearl S. Buck, Masterlinck, and the best of the output of other writers of equal repute, an option on whose work has been secured. The Goldwyn program for its fourth year presents the most impressive list of pictures ever assembled by this organization.

Each Picture to Stand on Merits.

The keynote of the Goldwyn sales policy is that the value of the individual picture will be the sole factor in every transaction. The aim of the production policy is to make every picture a production of outstanding merit.

This year Goldwyn has built up one of the greatest producing organizations in the country at the Culver City studios in California.

Before the new season is far under way Goldwyn’s producing organization will have spread across the Atlantic. Goldwyn Pictures, Ltd., is already firmly established in England, and there are plans for the making of pictures in that country, also in France, where a branch office was recently opened.

Never in the history of Goldwyn has a new year been launched with such a quantity of superior pictures finished and ready for distribution.

First Group Ready.

The pictures in Goldwyn’s first group of fifteen have been selected with the utmost care to give exhibitors an idea of the standard that has been set for the new year. Two big productions head the list, “Gouverneur Morris’ Crime and Penalty” and “Madame X.” Pauline Frederick in a version of the famous French drama, “Madame X.”

Wallace Beery again plays the role of the “The Penalty,” with Lon Chaney in a remarkable characterization of a legless man.

Probably never in all her career has Pauline Frederick given a performance of such sweeping emotional power as is found in her interpretation of “Madame X.”

Frank Lloyd directed.

Mary Roberts Rinehart, the Goldwyn eminent author, contributes a fine comedy in “It’s a Great Life,” an adaptation of her story “The Fire Builders,” directed by E. Mason Hopper.

Madge Kennedy in Two Roles.

Madge Kennedy is the star of “The Girl with the Jazz Heart,” playing two delightfully contrasted roles, one a flapper telephone operator, the other a modest Mennonite maid. Lawrence C. Windom directed.

Something entirely new in Jack Pickford characterizations is found in “The Man Who Had Everything,” a story by Ben Ames Williams, directed by Alfred E. Green.

Every player of the stage knows of “Officer 666,” the pre-civilization comedy sensation, written by Agustin McCullough and Winchell Smith and played for more than a year on Broadway. Tom Moore was selected as the ideal star for this picture, produced under the direction of Harry Beaumont.

Next on the list comes a powerful drama, a Reginald Barker production of “The Branding Iron,” taken from the novel of the same name by Katherine Newton. Taken and adapted by J. G. Hawks. Three hundred newspapers are now running the story as a serial.

Normand Picture in First Group.

Mabel Normand is represented in the first group by “What He Gave to Roast,” a sparkling comedy in which the Goldwyn comedienne gives one of her characterizations, that of a drab little shopgirl whose dream of romance is fulfilled in the most unexpected manner. As in the past, Miss Normand was directed by Victor Sertzing.

Advance reports on Basil King’s “Earthbound” promise a masterful picture that will be nothing short of a sensation because of the strength of the theme treated by the Goldwyn. Eminent Author and the magnificent production supplied by T. Hayes Hunter.

The first Rex Beach picture for the new season is “The North Wind’s Malice,” a drama of the North, directed by Paul Bern and Carl Harbaugh.

Among the most renowned of the plays secured by Goldwyn is “Milestones,” the sympathetic study of three generations, written by Arnold Bennett and Edward Knoblock and presented with marked success in New York a number of years ago. Paul Scardon directed.

Will Rogers in “Old Hutch.”

Will Rogers will appear in “Old Hutch,” by Garrett Smith, and directed by Clarence G. Badger. This is a Saturday Evening Post story.

Of an entirely different nature, but no less noteworthy, is J. Parker Read’s production presenting Hobart Bosworth in “His Own Law,” directed by Irvin Willat. Jack Pickford’s second picture in the first group is George Ade’s “Just Out of College,” a sprightly comedy filled with the spirit of irrepressible youth. Directed by Alfred E. Green.

“Little Bidder,” from the story “The Trap,” by Maximilian Foster, has been made into a starring vehicle for Madge Kennedy.

Thus does Goldwyn enter the lists.

Goldwyn-Bray to Extend Scope of Activities Next Year; J. R. Bray Talks of His Plans

Goldwyn-Bray studios will extend the scope of its activities during the coming year. J. R. Bray, the head of the production department, says: “We shall spare no pains to make our short subjects as interesting as possible, and the Inkwell cartoons, under Max Fleischer’s direction, will continue to amuse everybody who sees them.

Our scientific subjects, which are published as animated technical drawings under the supervision of E. J. Leventhal and F. Lyle Goldman, have been so well received that we have decided to extend this department. We have established a microscopic department, equipped with the best of laboratory instruments.

To Explain Facts About the Earth.

Other subjects will be created from the imaginative or speculative point of view. Facts that are mysteries to the average mind will be pictured, as, for instance, calculations down to the size, shape and speed of the earth.

“Still another field for the animated technical drawings has been found in picturing mechanical instruments which everybody knows about, but whose construction and operation few understand, such as the X-ray, the spectroscope and weather forecasting instruments.

Regarding the Powell travelogues and the Finley nature studies, Mr. Bray states: “E. Alexander Powell is on a tour of the Far East, where he is visiting lands and places that have never before been visited with a motion picture camera. He will have about 150,000 feet of good negative as the result of his six months’ tour. Some of the film is now on the water, having been shipped from Hong Kong.

"In another field we will present William L. Finley’s nature studies of wild animals and birds. Mr. Finley has toured every section of the United States with a motion picture camera, and has proved, by means of his camera, that accepted notions of the life habits of some of our most timid birds and animals are inaccurate.”
Samuel Goldwyn Establishes in London; Has Nine Branches in United Kingdom

Of the establishment of Goldwyn, Ltd., in London, with nine service branches in the United Kingdom, is another link in the Goldwyn plan of direct-to-exhibitor service. Examinations by representatives of the branch offices have shown that the necessary support for the British distribution will be provided on a grand scale, for Goldwyn officials, who have already been in communication for the purpose under the direction of Samuel Goldwyn, followed by the establishment in May of a British distributing corporation, with offices at 35-36 Little Newport Street.

Goldwyn officials took with them to England A. George Smith, formerly of the South African Film Company and an Englishman familiar by long experience with British methods of business. Mr. Smith was made managing director, with Charles Lapworth, a well-known London journalist who has been associated with several American producers, as secretary.

All other employes of Goldwyn, Ltd., have been selected from the ranks of the English picture field. Branch offices will have been established for Ireland, Scotland, Lancashire, Yorkshire, South Wales and for all the northern, midland and southern counties of England.

Bookings are being made for a year ahead. Although the block booking system prevails in England, Goldwyn, Ltd., is giving the forward-looking English exhibitor every opportunity to break a system that has done much to retard the progress of the picture business there.

Plans for English production will be put into effect shortly. Production will also be started in France, where a well organized French distributing organization has been established.

The directors of Goldwyn, Ltd., are A. George Smith, J. R. Cardew Smith, Sir Mathew Richard Henry Wilson, Bart, M. P., C. S. L., and Sir James Farquharson Remnant, Bart, M. P.

Goldwyn Asks Exhibitors for Frank Expression of Opinion

Much of the credit for recent photographic improvements is due to those broad-minded exhibitors who have frankly opened their hearts to producers and have given honest appraisement of films,” says Abraham Lehr, vice-president of Goldwyn Pictures Corporation.

“More generous co-operation of this nature will be the most potent factor in future development.

“It is not the desire of the Goldwyn company to make features that will merely please ourselves. We do not wish to thrust our individual taste upon the public. What we wish to do is to give the public the kind of entertainment it desires, and the knowledge of this can be obtained only through the theatre managers. They occupy the position of holding their fingers on the pulse of the public desire.

“Our product is judged by the box office receipts, and it is only through a close relationship with exhibitors that we can know what is successful and what is not. No business can be established on failures. If we make a mistake we wish to know it, frankly, honestly. If we put out a photo-play that proves a great success, it is to the mutual advantage of exhibitors and ourselves that we know this, too, that we may use it as an example for our future efforts.”

Capitol Again to Make 26 Two-Reelers for Goldwyn

During the ensuing year the National Film Corporation of America, which produces Capitol Comedy two-reelers, will again make twenty-six comedies for release through the Goldwyn organization. The producing and releasing plans will be similar to those of the past two years.

Mark Goldaine, who has directed most of the Capitol Comedies, will alternate this year with Harry Edwards in directing the Planagan and Edwards comedies and farces. Mr. Edwards, who is not related to the younger member of the comedy team, has directed the first five comedies. Mr. Goldaine will direct the sixth, which will be known as “Artistic Enemies.”

Another addition to the Capitol Comedy plans is the association of Harry Wulze with the organization as a writer of original two-reel comedies.

Prominent Playwrights on Goldwyn’s Editorial List

Recognizing the importance of the photoplay continuity, Goldwyn is prepared to start the new season with an editorial department made up of well-known literary craftsmen. Headed by J. C. Hawks, managing editor, it includes such well-known writers as Thompson Buchanan, George Hamilton, Louis Sherwin, Elmer Rice, Charles Kenyon, E. A. Bingham, Gerald C. Duffy, Bessie F. Haas, J. E. Nash and Arthur F. Statter.

Of these Mr. Hawks heads the list as regards experience in photoplay editorial work. He is one of the most skilled continuity writers in the business—a veteran of his craft—and under his direction Goldwyn has established and is maintaining an unusually high standard in photoplay stories.

Goldwyn’s Directorial Staff Composed of Well-Known Men

Equipped with the services of such creative minds as those of Reginald Barker, Frank Lloyd, Clarence Badger, Victor Schertzinger, Wallace Worsley, T. Hayes Hunter, Harry Beaumont and E. Mason Hopper, officials of the Goldwyn Pictures Corporation feel that there is little either in the way of quality or quantity which they could add to the directorial force which will produce Goldwyn pictures for the season of 1920-1921.

Every one of the directors named has already produced noteworthy results for the Culver City studios.

The record of these successes leads Goldwyn to believe that with increased production facilities and greater elasticity of experience these directors will prove anew during the coming year what has already been demonstrated—the importance of the director in the production of a picture.

Eminent Authors Contribute Big Pictures for Goldwyn

When Samuel Goldwyn and Rex Beach combined forces with six well-known novelists and formed the Eminent Authors Pictures, Inc., for the purpose of giving the author an opportunity to supervise the picturization of his stories, it was regarded as a revolutionary step, according to a Goldwyn official. Now, after a year of accomplishment, it is generally conceded that it was a great step.

The experiment has met with success, it is stated. Eminent Authors Pictures have been warmly received by press and public, and by the authors themselves—Gertrude Atherton, Rupert Hughes, Mary Roberts Rinehart, Gouverneur, Basillo King and Leroi Scott.
Goldwyn Stars Increase in Popularity; Rise of Will Rogers Has Been Notable

With Mabel Normand, Madge Kennedy, Will Rogers, Tom Moore, Jack Pickford and Pauline Frederick to be starring in forthcoming productions, the Goldwyn Pictures Corporation enters its new season equipped with a formidable list of personalities. Reports from the twenty-two exchanges recently submitted to the directors unanimously declare that each of the stars has a definite following on which exhibitor and producer should realize a big return during the next twelve months.

Goldwyn is particularly interested in the sales report which says that exhibitors have commented on the fact that all of the stars' pictures on the Goldwyn roster are felt to be at the height of their powers and of their national appeal.

Unique Will Rogers.

It is held that Mabel Normand, Madge Kennedy and Tom Moore have definitely cemented their hold on their admirers during the past year. Will Rogers is regarded as having advanced himself more quickly during that period in public favor than any other player introduced on the screen for many years. Jack Pickford, who returned to the films under the Goldwyn emblem after an absence of some time, has also proved himself a valuable asset to the organization.

Tom Moore remains definitely in the star class as a player of popularity and growing powers.

Goldwyn's Pictures for the Next Season Written by Big Authors

A NEW name made its appearance on the Goldwyn roster this year which indicates another step forward for the Photoplay. Caine, Graeme Moffett, Channing Pollock and Irvin S. Cobb.

Goldwyn Has High Hopes for Booth Tarkington's "Edgar"

OOTH TARKINGTON'S "Edgar" will take a place among well-known characters created in fiction, if the hope of the Goldwyn Pictures Corporation, which is producing these original stories for the screen, is realized. Directed by E. Mason Hopper and Mason Liston, great efforts have been made to inject in these two-reel comedies a sympathy for and an understanding of child life. Goldwyn wants "Edgar Pomroy" to seem a real person, the normal, healthy American boy who is always getting into trouble, to his great surprise and perplexity.

Twelve of the comedies are to be presented. Those forthcoming are "Edgar and Teacher's Pet," "Edgar's Hamlet," "Edgar's Jonah Day," "Edgar Takes the Cake," and "Edgar's Sunday Courtship." Johnny Jones plays "Edgar." Lucille Dickson plays "Alice Littlefield" and Buddy Messenger has the role of her brother and "Edgar's" chum. Oothers in the cast are Marie Duma, Virginia Madden, Margaret McComber, Lucretia Harris, Ellision Manners, John Cossar and Fred Moore.

Service Is First Plank in Platform of Goldwyn; More Prints on Each Film

By FELIX F. FEIST Vice-President and General Sales Manager

SERVICE to the exhibitor will be the first plank in the platform of Goldwyn Distributing Corporation during the coming season. When I say "service," I mean something that actually helps an exhibitor to make money out of a picture. Everything in our organization is directed toward this end. It is not enough to sell a picture. Good business demands that the picture disposed of bring the largest possible profit to the theatre served. The forces assembled in the Goldwyn's organization know that the sale of pictures is only a part of their work. The greater part, is the active co-operation which exhibitors receive in making the showing a success.

Our sales force has been built up with this aim in mind. The test of a branch manager is not mere routine efficiency. He must be a man of ideas and initiative. He must be a creative showman who knows how to market his product to the public as well as to the theatre manager.

The determination to give exhibitors the best that is obtainable is being carried out in still another way. Goldwyn will distribute a far greater number of prints of each picture, thus insuring perfect films for all exhibitors, even in third and fourth run houses.

At the beginning of the past season, we set out to make Goldwyn service the best that applied intelligence could produce. In order to meet the exacting demands of exhibitors, we had to convince them that our exchanges were at their service; that every man in every Goldwyn exchange had one general idea in mind to assist the exhibitor to get his show on time, to see that he received the paper and accessories necessary for the best presentation of that show, and to advise him in every possible way about the best methods to exploit and advertise it.

But while the campaign was carried on among the exhibitors to have them make more use of our exchange service, we began another campaign of education among our own employees to teach them the necessity of making the exhibitor's needs his own during his working hours.

As a result of this policy, every Goldwyn exchange realizes that his advancement rests on merit alone. During the traffic disturbances in the northeast last winter, we had a lack of commercial automobiles on the road distributing films. And out west, when a show was unavoidably delayed, a motor cycle racer was engaged to ride the film and return with it, plus an additional show, in an out of the way town so that his patrons would not be disappointed.

"Prisoners of Love" Is Praised by G. Loane Tucker

FOLLOWING the announcement that Goldwyn will distribute the products of the recently formed Betty Compson Pictures organization comes a significant tribute to the first Compson production, "Prisoners of Love."

George Loane Tucker, who directed "The Miracle Man," and who is in no way connected with the present Compson company, recently viewed the picture at a private showing. Following the screening of the photoplay his enthusiasm was such that he wrote a letter of appreciation to Alfred A. Grasso, manager of the Compson productions, in which he declared the star had given in her new picture "one of the greatest performances as yet seen on the screen.

"I was naturally, after her work for me in 'The Miracle Man,' very interested to see her first starring picture, 'Prisoners of Love,' and I must congratulate you on the production," wrote Mr. Tucker.
A GENUINE CLEAN-UP FOR STATE RIGHT BUYERS

JOAN FILM SALES CO. (INC) presents
The Celebrated International Star,
FANNIE WARD
in
"SHE PLAYED AND PAID"

Adapted from Henri Bernstein's Celebrated Stage Success "La Rafale"

YOU STATE RIGHT BUYERS, who can't afford to gamble; who MUST pick the independent winners every time — here's the surest fire bet you've had offered to you in years. This is NOT mere conversation. This is FACT, and you can prove it to yourself by SEEING this winner. If you recall the sensational box office returns on Eugene Walter's plays with such titles as "Paid in Full," "Bought and Paid For," etc., you will begin to appreciate the power and box office value of the title, "SHE PLAYED AND PAID." Add to that the box office power of Fannie Ward in a great play and you have a smashing winner.

AND THAT ISN'T ALL. To back you up and enable you to get all the bookings you can possibly handle we have ready an extraordinary advertising campaign book, packed with big exploitation ideas, newspaper ads, and hundred percent selling power. No State Rights Buyer who is in this business to make money can afford to overlook this winner. And you can buy this picture for your territory at a price that will enable you to make handsome profits. Waste no time. Write, wire or call us on the long distance phone. REAL opportunities don't wait for anybody. Communicate today with the—

JOAN FILM SALES CO., Inc., 33 West 42nd Street, New York
Educational to Capitalize Reeve's Name
In Exploitation of Serial on Hypnotism

FULL capitalization will be made of the name of Arthur B. Reeve, creator of the "Detective Story Magazine," author of some noted detective stories, in the exploitation of "The Mystery Mind," the serial produced by Mr. Reeve and published for Educational Pictures, Inc., which has been taken over by Educational Films Corporation.

Arrangements have been made for the release of the first of the fifteen episodes through the Educational Circuit, in the United States and Canada during the week of September 6. All of the branch manager have been assured of the acquisition of the serial and the full selling force will be ready to start a determined drive.

Arrangements are being completed for the publication of the story in six generous installments in Detective Story Magazine, a Street & Smith publication, with a circulation of about 300,000. The magazine itself will give the readers advertising that the name of Mr. Reeve merited, the express permission of his publishers having been obtained in this specific large deal.

Shortly after the start of the story in the Detective Story Magazine, the entire novel will be published in book form by Grosset & Dunlap, the volume being illustrated with a number of scenes from the various episodes. Arrangements have been made to have bookstores all over the country devoted special attention to the sale of the serial. Several volumes of the "Craig Kennedy" stories in the popular editions, and these will be ready at the same time so that the local dealer will himself derive benefit from co-operating with the exhibitors.

Following this there will be a third avenue for publicity: through a well-known syndicate which will handle the story for daily newspaper use.

Still another large volume of newspaper and magazine publicity is promised the exhibitors through articles on hypnotism. J. Robert Pauline, who is featured in the picture, is as well known as any other hypnotist because of stage appearance, and it is expected that articles telling his experiences will attract unusual attention. Hypnotism enters in the real story, and is regarded as unusually timely on account of the present interest in the occult and psychological subject.

"Best of Luck" and "Burning Daylight"
Billed for Successive Broadway Runs

PRESENTATION for Fox Metron Broadway for two weeks will result when a pair of that company's most recent releases will be shown one after the other. These, it is stated, are far better than a half a mile apart. The two productions are "The Best of Luck," a spectacular melodrama, which will be shown at the Capitol, and "Burning Daylight," the picturization of Jack London's novel, now at B. S. Mos' Broadway. Both theathers have devised special exploitation matter for the two openings.

Mr. Best of Luck" is the picturization of the stage melodrama by Cecil Raleigh and Henry Hamilton. The production is said to abound in startling scenic effects which include the plunging of a big automobile over a precipice and a duel to the death between divers and a lady in a dress.

This production is regarded by Metro officials as one of the outstanding screen events of the season and has an unusual cast, including Kathryn Adams, Jack Holt, Lillian Leslie, Frederic Malatesta, Frances Raymond, Emmett King, Robert Dunbar, Effie Conley and Jack Underhill. The picture was directed by Ray C. Smallwood from the scenario by Albert Shelby Lo Vino, and produced under the supervision of Director General Maxwell Patte. The photography was done by Harold Wenstrom, and the art settings and special effects by Edward Shulter.

Mitchell Lewis heads the cast of "Burning Daylight," which was adapted for the screen by Albert Shelby Lo Vino and directed by Edward Sloman. In addition the cast includes Helen Ferguson, William V. Mong, Newton Hall, Alfred Allen, Edward Johnson, Robert Boulder, Gertrude Astor, Arthur E. Carewe and Lew Morrison. The picture, which abounds in spectacular scenic effects of the frozen north, was photographed by Jackson Rose, and is a C. E. Shurtleff, Inc. production, distributed exclusively by Metro.

Ten Features Scheduled on Fox July List; Tom Mix in "3 Gold Coins" an Early Release

FOX FILM CORPORATION has ten pictures scheduled for release in July, "Three Gold Coins," with Tom Mix doing more of his thrilling western stunts on his favorite horse, Tony, will go to the exhibitors early in the month. This picture is exceedingly swift in action and contains some exceptionally fine riding and roping feats. The romance joins the East with the West, and the Westerner adds to the people, Mix plays the part of a Westerner with a big piece of property and no money.

Gladys Brockwell in "A Sister to Salome" is another release. This is one of the most powerful plays that has ever appeared, and furnishes her with a dual role which spans the centuries from the New York of one of the plays. In the absence of the Sentinels Miss Brockwell has a big task to perform in this part, and is doing so, but performing it with signal success, according to report.

Buck Jones appears in the month's list with "The Man from Nowhere," a Buck Jones appearance. "The Westerner" is a feature that Buck protects a girl from the devilish plotting of an evil-minded band of drifters through many thrilling fights and shoots his way, and does some astonishing riding and thrilling stunts that win the girl.

Another strong release is Madeline Traverse in "The Spirit of God." Passions good and evil play one against the other. The settings are western and the story is gripping to the end.

Four Fox Sunshine comedies will be released in July. They are to be put out will be "Through the Keyhole," which is a tale of two detectives who prove themselves very formidable in their case. Then there are "Money Talks," "Ten Nights Without a Bar," the story of a married couple and their own story—and "A Lady Bellhop's Secret."

Captain Bud Fisher will contribute two of his star-studded cartoons, "The Square and Round," with Matt and Jeff. The first will be "The Tango Dancers" and the other "One Round Jeff." Captain Fisher is putting many novel ideas into these cartoons.

Ruth Stonehouse in Metro Play.
Ruth Stonehouse and John E. Elliott have been doing fine work in the cast in reporting May Allison in Metro's "Are All Men Alike," under the direction of Philip E. Bingham. Also Arthur Stainer's "The Waffle Iron," published serially in McClure's, and was adapted to the screen by A. P. Bogue."

Circuit Praises Selznick Pictures.
Further evidences of the increased popularity that is following in the wake of Selznick pictures throughout the country were made known recently by Sam E. Morris, vice-president and general manager of Select Pictures Corporation. Mr. Morris stated that he was recently the recipient of a letter from E. H. Conway, of the Orpheum Circuit, in which the latter expressed his commendation of Selznick pictures, indicating that many audiences flocking to the chain of Orpheum Circuit theatres have placed their stamp of approval on the production.

According to Mr. Morris, the letter from Mr. Conway says that following the public approval of Selznick pictures, he, Mr. Conway, immediately inaugurated a stronger advertising campaign of the drive, and this proved its worth repeatedly at the box office of the Orpheum Circuit theatres.

Selecting Cast for "Someone in the House."
With the continuity of "Someone in the House" completed, selection of the all star cast is now being made at the Metro studios in Hollywood. Lolly Zellizer, of the Metro scenario department, wrote the scene adaptation from the stage play of the same name.

ALBERT E. SMITH PRESENTS

EARLE WILLIAMS

IN

"THE PURPLE LIPHER"

A story of dark deeds and queer twisted conspiracy silhouetted against that bizarre and baneful spot—Frisco's Chinatown. Threats of death, signed with the dread and fatal heteroglyphics of a Chinese tong come to a family of three—a father, son and daughter, the latter whose beauty arouses the latent lust of a tong leader.

Tangled threads of suspense, intrigue, romance and adventure bind and hold one thrilled and thrilled until the daring and surprising denouement straightens out the snarled skein.
First National Pictures Franchises for Allens' Fifty-three Canadian Theatres

FIFTY-THREE of Canada's leading first run theatres were officially enrolled in the independent exhibitor co-operative movement last week when Allen Brothers of Toronto, owning and operating that number of houses through the Allen Theatre Enterprises, signed individual Associated First National Pictures franchises for each of their properties.

This, according to an announcement made this week, is the greatest single franchise grant that the executive committee for Associated First National Pictures has ratified since the awarding of memberships to independent exhibitors was started shortly after the Chicago convention last April.

Admittedly the largest motion picture theatre organization in Canada, and one of the most influential in the world, the Allen Theatre Enterprises has officially launched the franchise system in Canada with consequences which, it is said, in their later effect will be even more revolutionary than the revision of distributing and exhibiting methods which the franchise is bringing about in the United States.

Divides Canadians Into Two Factions.

The franchise grant is described as the last step in the Dominion's exhibiting and distributing situation which divides the Canada motion picture field finally into two factions—the Allen Brothers, associated with the independent exhibitor element in the States and applying the same protective features to their local conditions, and the so-called producer-exhibitor group which, it is declared, has started actual theatre building in Canada as a directly controlled market for its own pictures.

Evidence that the Canadian exhibiting and distributing branches were slowly separating into two separate and opposing units was apparent months ago when Allen Brothers purchased a large interest in the First National Exhibitors' Circuit franchise for western Canada. This transaction, which affiliated them with W. P. Dewees of Vancouver, was concurrent with the realignment of the Canadian distributing channels of the producing organizations which affiliated them with W. P. Dewees, of the United States.

Allen Brothers, together with many other important independent exhibitors in the Dominion, viewed this producer-exhibitor policy in this country as a prophecy of a proposed invasion of the Canadian field. Supposition gained strength in facts when a large theatre corporation, sponsored by producing interests, was organized in Canada with resources of an extent which indicated an intention to go extensively into theatre operations.

Theatres Granted Franchises.

Starting with the Allen Theatre in Toronto, franchises were granted to their remaining fifty-five theatres in the following order:

Allen's Danforth, St. Clair, Beach, Parkdale, College, Beaver, Bloor, Royal and Christie, all in Toronto; the Allen and New Grand, Montreal; Allen, Providence, Dominion, Grand, Rex, and Savoy in Toronto; Allen, Regent and Allen's Russell, Ottawa; Allen and Majestic, London; Windsor, Windsor; Allen and Bijou, Calgary; Allen, Monarch and Imperial, Edmonton; Allen, Rex and Rose, Regina; Allen, Moose Jaw; Allen, Brandon; Allen, Peterboro; Lyric, Swift Current; Imperial and Allen, Kitchener; Allen, Brantford; Allen, Coburg; Allen's Liberty, Trail, B. C.; Royal Victoria, Victoria, B. C.; Columbia, Victoria, B. C., and the Grandview, Kildalton and Empire, in Vancouver, B. C.

Managers of the several Canadian branches of Associated First National Pictures are, it is said, now awaiting the action of the executive committee on more than 200 additional applications for franchises from as many independent exhibitors in other towns and localities in the Dominion.

Kerrigan Wins in Detroit

Joe Bloom, representing W. W. Hodkinson Corporation at Detroit and Pittsburgh, reports that J. Warren Kerrigan has "taken the Detroit territory by storm" with his latest Robert Brunton production, "No. 99," released by Hodkinson.

The Regent Theatre and the Orpheum at Detroit played it a week during very hot weather, and did a big business. As the Miles circuit has contracted for all the Kerrigan pictures released by Hodkinson up to 1921, "No. 99" has been booked by Rowland and Clark, Pittsburgh, for the Regent, East Liberty and Savoy theatres on a ten-day basis. This circuit has also booked all the Kerrigan pictures to be released by Hodkinson up to 1921.

Harry Levey Opens Permanent

Quarters at 1662 Broadway

PERMANENT offices for the Harry Levey Service Corporation were established at 1662 Broadway, New York. This is the new company that had been organized by Harry Levey for the manufacture and distribution of educational and industrial pictures.

Mr. Levey established his company by working continuously through two days and two nights, and although permanent offices have only just been established, actual work of production has been in progress for more than a week.

"Go and Get It" Is Neilan's Third

"Go and Get It" will be the title of Marshall Neilan's third independent production to be distributed by Associated First National Pictures, Inc. This announcement is forthcoming after a period of weeks during which Mr. Neilan was deciding on the name for his latest picture and this terse title is taken from a well-known newspaper phrase usually used by city editors in assigning members of their staff to important stories.

In the Neilan picture a murder mystery in which the staff of the local newspaper is concerned brings about the instructions of the city editor to "go and get it."
HAROLD LLOYD

greatest of all screen comedians, is announced in

HIGH AND DIZZY

a laughing triumph

A Two Part Comedy Special

Produced by Hal Roach

Pathe Distributors
If this laugh-compelling sensation doesn't make your audience screech with delight then they are hopeless.

When Lloyd follows the sleep-walking lady along the high and dizzy ledge of a lofty building, audiences will alternately gasp with apprehension and thrills, and choke with unrestrainable laughter.

Two reels of constant mirth, amazingly fresh and original.

The exhibitor who shows this comedy will receive a vote of heartfelt thanks from his community.
“High and Dizzy” was directed by Hal E. Roach himself.

Mr. Roach has directed all of Lloyd’s great comedies,—“Bumping Into Broadway,” “Captain Kidd’s Kids,” “From Hand To Mouth,” “His Royal Slynness,” “Haunted Spooks” and “An Eastern Westerner.” He also produced the earlier one reel Lloyd comedies that are still spoken of as the greatest one reel comedies that have ever been made.

Now Mr. Roach has produced in “High and Dizzy” the best of them all.

A wonderful combination, this; Lloyd, the screen’s most illustrious comedian, and Roach its greatest comedy director and producer!

Now Booking—See It—Book It
Good Shows Studiously Presented Are Suggested as Means to Combat Weather

According to a survey just completed among its sub-franchise owners and other independents, Associated First National Pictures, Inc., concludes that the exhibitors' annual "summer slump" bugaboo is less of a reality this year than ever before. Receipts in many theatres are said to be better during the first four weeks of real hot weather, comparing favorably with winter business.

Exhibitors who have refused to follow the old custom of reducing expenses during the hot weather (on the theory that a motion picture house cannot keep up patronage during the summer monotonous with their pioneering judgment vindicated by business which compares very favorably with those of the winter months, according to reports from various territories. The reports indicate that those who have kept their houses up to winter standards are getting first-class patronage.

Larger Cities Maintain Patronage.

Reports came from five first run theatres in Atlanta, Crystal, Forsyth, Rialto, Strand and Tudor. None of these theatres made any changes in policy for the hot months, and all of them report increases in patronage with an increase in prices.

Fourteen theatres in Kansas City, including those of the Newman Theatre Company, Loew's Garden and the Liberty, all reported patronage well up during the first weeks of last year. Admissions are about on a level with those of a year ago.

Louisville reported a general continuance of winter patronage through the first four weeks of hot weather, with one theatre (the Majestic) giving the detail that the theatre played to 23,000 more.) are admissions in May of this year than during May of 1921. Lowell and Buffalo, as well as many smaller cities, reported the arrival of hot weather with a decrease in patronage from the winter months.

"Smoky City" an Exception.

Pittsburgh is the single exception to report a decrease in business. The manager of one theatre there suggests the reason why that city is affected adversely. He is Samuel DeFazio, manager of the Blackstone. He declares that the adoption of the daylight savings law has put the theatres at a disadvantage because the streets remain light enough to make walking and sightseeing enjoyable until about nine o'clock in the evening. For this reason, he declares, first performances in the evenings have shown a decided falling off, but the later performances are as well attended as at any time during the winter.

N. A. Benson, manager of the Stadium, also in Pittsburgh, outlines a plan of shorter shows and more of them as a method by which is successfully meeting the shortened hours for exhibiting. His method of shortening the shows is to emphasize on the quality of the feature productions and the elimination of all other films from the program.

Favor Light Entertainment.

Programs have been given a great deal of attention. The managers reporting favor comedies, farce and other light pictures for the summer shows, on the theory that laughing is the easiest emotion of any to experience and thus the entertainment of a patron is accomplished with less action on his part. The reports were unanimous in stating that plenty of high grade films were available.

Changes in musical accompaniments particularly for summer patronage have been made by exhibitors who have reported good business. The tendency in music has been to string and other soft toned instruments, with an accompanying decrease in brass and strident blow instruments.

William Desmond in Cast of De Haven's "Twin Beds"

The promise of Mr. and Mrs. Carter De Haven that in the picture presentation of "Twin Beds" they would be surrounded by a supporting cast adequate to the possibilities of the production appears to be justified by the announcement that William Desmond, a star in his own right, has been selected for one of the leading roles. Helen Raymond is to appear as Signora Monti. In the stage presentation Miss Raymond played this role for several years, appearing in every English-speaking country.

William J. Irving, Katherine Lewis and Lottie Williams complete the list of principals.

The attack of pompeian poisoning from which Carter De Haven suffered recently proved only slight and he has had a complete recovery. Realism will be the keynote of the picturization. Many of the comedy scenes are enacted on the fire-escape on the exterior of an apartment house and it is here that escape on the outside of a real dwelling place of this kind that these pictures are being taken.

Howard Greene Joins Levey

Howard Greene, M. E., well known as a writer on motor topics, an inventor, and formerly on the editorial staff of several automobile magazines, has been appointed editor of the department of animated mechanical drawings, of the Harry Levey Service Corporation. The concern will devote itself exclusively to the making of industrial and educational motion pictures, and it will be Mr. Green's task to depict on the screen by means of animated technical drawings the inner mechanism of machinery.

Moos Is Efficiency Expert at Universal's Western Plant

SIGMUND MOOS, who is the efficiency expert and manager of the leasing department of Universal, keeps the big Universal plant humming with the activities of a number of independent producing companies, besides the fourteen units making the variety of features, serials, westerns, comedies and other film attractions that go to make up the Universal program.

Mr. Moos plans to make Universal studios one of the most complete and up-to-date community plants on the west coast, now that the new lake on the back ranch has been completed and filled with water, and the new stage and dressing rooms and other buildings that have been going up during the past few months are finished.

Rothapfel Books "Screenics"

"Screenics," a new series produced by C. L. Chester, Inc., and distributed through Educational Films Corporation, are being introduced to New York at the Capitol Theatre where S. L. Rothapfel has selected "Duck Days" and "Foam Fantasies" as a portion of his program.

"Screenics," which will be released fortightly, alternating with the Robert C. Bruce Screenics Beautiful, consist of two subjects, one of them generally presenting animals and bird and the other some unusual scenic shots. Practically the entire content of the "Screenics" will be American subjects. For instance "Duck Days" has the James River country, Virginia, as its locale and "Foam Fantasies" was made near San Diego, Cali.
The Forked Tongues!

All of Rio de Janeiro, that languorous home of rare beauty and mystic tropical charm, succeeded to the dazzling radiance of Erminie North's personality. She led the city's social whirl—loved, was loved and was happy. Then treachery came—and plots and intrigue. The whisper market stirred, awoke and cast over all its baneful spell. At this point is where the big moments of the picture begin.

You will enjoy—

CORINNE GRIFFITH

in

"The Whisper Market"

This Residential Theatre In Detroit Houses As Well as Entertains People

One of the best residential theatres of Detroit is the Lincoln Square, located on the west side of the city about four miles from the downtown loop. It is unique in many, many respects. It is, in reality, a community building, as the theatre proper sets squares in the center of a big apartment building which faces on three thoroughfares. It is under a long lease to James Steele, who operates the Regent in Bay City, Mich., who lives in Pittsburgh, where he has theatrical interests, and who was former secretary of the Famous Players-Lasky Corporation. The building represents an investment of over $1,000,000. Under the regime of Mr. Steele the policy is vaudeville and feature pictures, although the vaudeville is incidental to the theatre, and was general manager of the various Steele theatres, looks after the booking, while the house management is in charge of Alvin Smith, one of Detroit's best know managers.

Building Houses a Community

Lincoln Square Theatre is the largest single floor theatre building in Detroit, with a seating capacity of more than 2,000 people. The entire area is unobstructed by pillars or posts and with sloping floors, so that from each seat in the theatre there is a perfect view of the screen.

Lincoln Square Theatre is only one feature of the building it is in. The building proper is a community in itself. Shaped like a huge capital letter "E," the back extending on Fort street west from Cavalry avenue to Military avenue, with the base of the letter on the former and top on the latter streets, the theatre building forms the central prong. Back of the theatre extending to the alley is a six-story warehouse.

On each side of the theatre entrance on Fort street the ground floor is occupied by large, light, well ventilated store buildings. There are nine on the north side facing Fort street and Cavalry avenue is a branch bank building, which will be occupied by the West Front branch of the Federal State Bank. Above the bank and store buildings are four suites of offices of three rooms each.

Inside Grass Courts

The remainder of the upper front and the wings facing on Cavalry avenue and Military avenue contain 110 living apartments, each with five rooms and bath. The apartments are furnished in mahogany, circassian walnut and ivory, and are strictly modern in every respect. Inside grass courts on either side separate the apartments from the theatre. The popularity of the apartments is attested by the demand for them as fast as they were ready. All of the 110 apartments are rented, and there were more than fifty applicants disappointed.

The building has a frontage of 317 feet on Fort street west, 209 feet on Cavalry avenue and 274 feet on Military avenue. The front and wings have a height of three stories. It is of brick and steel construction with store and tile trimmings. The warehouse in the central rear has a height of six stories. It is equipped with electric elevators, modern fire apparatus and has laminated floors of government specification.

Elaborate Decorations

Although just completed, six of the fourteen stories have been leased and some of the occupants are negotiating for additional rooms. The entire community plant is heated with a unit steam heating system. Arrangements have already been completed by the Cronin Coal Company for the entire winter's fuel, most of which is already in storage.

The interior arrangement and decorations of the theatre building are in keeping with the best picture theatre in the city. Entrance is through a spacious marble and tile lobby and spacious foyer. The decorative scheme is that of the Adam order, but with pearl and French gray colors and empire relief. Imported tapestries in pilasters and moldings add greatly to the ornamentations. The lighting system harmonizes with the general scheme. A greater number of exits than any theatre in the city renders the building safe.

Fred Sittenham Is Again on List of Metro Directors

FRED SITTENHAM was a flyer in naval aviation during the war. He got his commission, after training at Bay Shore, in the Pensacola flying field. From there he was attached to the bomber squadron which operated from Killingholme. He had eleven months in England.

Maxwell Karger, Metro's general, who had kept him in mind because of the work he had done as a director for Metro and who had his services again for the production of "Clothes." This stage drama, by Avery Hopwood and Channing Pollock, was one of the most important new productions, requiring subtlety of treatment and an atmosphere of real social distinction.

Mr. Sittenham has been directing a large company with Olive Tell and Crawford Kent included in the all-star cast.

Before making his start in the motion picture business as an assistant director, Mr. Sittenham was a student at Princeton.

Independent Exhibitors Show Interest in Hodkinson Films

HODKINSON representatives investigating the strength of the movement of exhibitors to support independent productions, are finding a nationwide interest in the productions released through the Hodkinson organization, together with praise of Hodkinson's service.

James Clemmer, of Seattle, who runs the Clemmer Theatre, one of the model amusement theatres in the Northwest, advises the Hodkinson representative that he will cooperate with that organization on all its features that he is satisfied with the photoplays he has used and that he has made good money on all of them.

Sol Harris, of Little Rock, Ark., owns the Great American Theatre, and gives his hearty support to the independent productions released through Hodkinson. From Latrobe, Pa., Mr. Nataoilis, of the Paramount Theatre, sends word that Hodkinson has one of the best selections of film on the market today; that he has booked every Hodkinson feature and will continue to do so. Many others have similarly expressed themselves.

Working Plans for "That Something"

The Sol Lesser organization is now completing distribution plans for "That Something," the picture dedicated to the Rotary Clubs of the World, and which is being handled by Irving Lesser.

The initial plans call for an opening at one of the Broadway houses in New York city for an extended engagement. Max Roth, general manager for Sol Lesser, is now organizing a staff who are acquainted with the distribution of pictures of this type.

The picture played a five week engagement at the Victory Theatre in Los Angeles. It also played in San Francisco, and San Diego.

A big publicity and advertising campaign under the supervision of Maurice Meyers will be inaugurated immediately.

Bangor Opera House Does Well

The Bangor Opera House, built this year on an elaborate scale, replacing the old opera house destroyed in 1914, is the newest house on the A. S. Black and W. L. Tutschen, the pleasing numerous patrons, and while the addition of this, the fifth moving picture house in a town of 26,000 population, makes competition keen, the public gains. The house seats more than 1,600 and is an artistic theatre.
May Allison Begins Arthur Stringer's Story With Greenwich Village Setting

VOCES of director and cameramen around one of the most exclusive homes in the Berkshire Square section of Los Angeles the other morning as the filming of May Allison's new Metro special production, "Are All Men Alike?", was begun within its walls.

Miss Allison, as the untamed "Teddy" of the Arthur Stringer story, romped out of the house in jumpers and surprised neighbors by her expert handling of the internal mechanism of an obsolete automobile. Having set these parts to rights, she sprang into it and amazed the spectators as she all but ran down an elderly man who chanced to be standing near the rose-bordered drive.

The "elderly man" was John Elliott, the veteran film actor who plays the part of the uncle of the harum scarum heroine of the piece. In spite of his unbounded confidence in Miss Allison's ability to drive a car under any and all circumstances he showed evidences of nervousness as he picked himself up from among the roses while his machine careened around the corner and disappeared at a speed unknown even among Los Angeles' speed mad automobilists.

To Drive Cooper's Car.

In later scenes of the picture the girlish Metro star will drive Earl Cooper's speedy racer, the car with which he broke several world's records in days past. Miss Allison says that she will prove that there still is a burst of speed in the car when she gets her hands on the steering wheel.

The plot of the story, published in McClure's Magazine under the title of "The Waffle Iron," calls for a long succession of reckless adventures on the part of the star. The story, which opens with a burst of reckless driving of fast automobiles by the girl, moves swiftly on to Greenwich Village, where shadow of the influence of the long-haired men and the short-haired women of New York's Bohemian set. "Teddy" becomes convinced that she must take up some of the "serious things of life."

The spirit of the "Village" has been carried far from Manhattan and revived on one of the big covered stages of Metro's Hollywood studios, where numerous familiar features of the district have been faithfully reproduced.

The cast that has been selected to support Miss Allison includes Wallace MacDonald, who will play the leading male role.

Soutar Studies American Methods at Selznick's

A MERICAN film methods are well worth studying and copying, judging by the fact that men and women in all parts of the world who are interested in motion pictures are studying the American screen and methods of production very diligently.

It was announced this week that Andrew Soutar, the Scottish novelist and producer, has come to this country for that purpose, and has chosen the Selznick studios at Fort Lee to gain the desired knowledge. He has been at the plant for several days.

Coincidental with this announcement it is stated that Myron Selznick, head of the production end of the Selznick organization, recently bought from Mr. Soutar the screen rights to his novel, "The Honor of His House," which is expected to be put into motion picture form within the near future. The writer has supplied much material for the screen, through his novels, among it being "Green Orchards," "Margie House," "The Island of Test," "Broken Ladders" and "Snow in the Desert."

Quick Work by Selznick News

What is believed to be a record in speed in transporting from San Francisco to New York motion picture films for presentation in the latter city is brought to the attention of the industry this week by Selznick Enterprises. An announcement reveals that scenes of the Democratic national convention, which opened in San Francisco on Monday, June 28, were rushed to New York for presentation as part of the Selznick News Weekly beginning Wednesday, June 30.

Bech, Van Siclen Reports Sales


Announces "Youth's Desire" as First Forward Production

A NOTHER addition to the ever-growing list of winners is now being offered by Joseph Sameth of the Forward Film Distributors, Inc., entitled "Youth's Desire," featuring Joseph Bennett, who is ably supported by Doris Baker.

The play opens clearly the necessity of perseverance. "Youth's Desire" is a story laid in the small town of Plainfield, a suburb of Los Angeles, wherein Joseph Bennett, playing the role of Bud Wise, is devoting all his spare moments to reading material which he hopes to eventually put to good use in becoming an aviator, much to the disapproval of his father.

Ethel Clayton in New York

Ethel Clayton, the Paramount star has arrived in New York from Hollywood, completing the first stage of a long vacation journey. Her stay in the city will not be long, however, for she will leave soon for Europe, where she will spend several weeks in traveling. Following her tour she will return to London where she will make two, possibly three, productions at the London studios of Famous Players-Lasky.
THE week of September 5, 1920, has been designated by the Famous Players-Lasky Corporation as the third annual "National Paramount Week." Al Lichtman, general manager of distribution, in a letter which has gone to all exchange managers and all department heads connected with the Paramount sales organization, sets forth the principal purposes of "Paramount Week" as follows: to spread broadcast the message of Paramount; to get the greatest number of people to see Paramount pictures during that week; to help the exhibitor open the new season of his theatre in the most auspicious manner. "National Paramount Week" was inaugurated in September, 1918, the germ of the idea having originated in the New York Paramount exchange which conducted a local campaign along similar lines in the theatres of Greater New York. So successful was the first experience that it was repeated last year with most gratifying results and became established as an annual event. Last year for the sales for the week approached $1,000,000, it is claimed and it is hoped this year to exceed that total.

To Double Last Year's Advertising.

The details of the campaign have nearly all been completed and involve a program of newspaper, trade paper and national advertising which will be practically double that of last year. There will not be a town of any importance in the United States that will not have the Paramount message and that of Paramount exhibitors spread before its people in a manner calculated to make certain a record-breaking attendance throughout the week at all theatres participating.

Within two weeks all the Paramount exchanges will have received the posters which will herald the event weeks in advance, and by the same time all of the newspaper advertising cuts to be used in the advertising of the paper campaign will have been distributed to the branch offices. In addition, a special eight-page edition of the Paramount "Departmental News" containing a brief description of every picture, past releases as well as new ones and short subjects as well as features, that will be available will be distributed.

The establishing of the exploitation department during the past year makes the full strength of this organization available as an added force in aiding exhibitors to obtain the maximum return for their cooperation. Exploitation Manager Saunders has been helped by a field force which involves a number of new stunts, and his men are now making arrangements whereby practically every town in their respective territories will be introduced to some novelty of showmanship.

The final details of the local newspaper campaign are now being worked out by the correspondents. The director of publicity and advertising, and will be announced shortly. The supplementary trade paper campaign will start early this month and the Paramount salesmen have been assured that they will have the strongest kind of backing through this medium.

Difficult to Find Girl Beautiful and Brave for Heroine of "Tarzan" Serial

A PRINT of the prologue and first episode of the "Son of Tarzan," the animal and jungle serial which is being produced by the National Film Corporation for David P. Howells has arrived in New York and is declared to live up in detail to the promises which were made by the studio before the filming of this fourth of the Tarzan stories was started.

Director Harry J. Revier writes that the company is well up on its production schedule and that the episodes will come along regularly. Difficulty is being found in selecting just the right kind of girl for the part of Meriem, the heroine of the story, because of the hazardous character of the part.

"The Son of Tarzan" is considered by Edgar Rice Burroughs, the author of the Tarzan stories, to be the most adaptable of the series for pictures. It not only contains the thrilling jungle action that has characterized the other stories, but contains an exciting romance story. The "Son of Tarzan" early in his jungle career rescues a girl from a band of Arabs and the two grow up together in the jungle, battling daily against both animal and man.

With 6,000 Feet of Tests—Undecided.

The difficulty of finding the right girl for a part as hazardous as this is obvious. She must be beautiful in her own right, because she will not have the advantage of stage or movie glamour. As Tarzan's companion in the jungle she is garbed only in a leopard skin. In order to find the best girl to fill the requirements, Director Revier has started an elimination contest. Many are said to have applied and in some cases director Revier has made a test picture. He has now about 6,000 feet of tests and is still looking for the right girl. He is being assisted in this work by Mr. Burroughs and by Roy Sommerville, who made the adaptation of the book.

According to Director Revier practically all of the available feminine talent in Los Angeles is reproducing the Tarzan Library of beauties. He will not make his decision until ready to film the fifth episode.

Rowland and Brockliss Sail Together; Metro Head Will Return in September

RICHARD A. ROWLAND, president of Metro Pictures Corporation, sailed on the June 26 sail for the Continent. He departed "on Metro business," as he expressed it, saying that he expected to be away about a month.

Mr. Rowland was accompanied on his voyage by J. Frank Brockliss, the English motion picture magnate. The latter took with him a notable picture of "The Mutiny of the Elinore," produced by C. E. Shurtlift, Inc., for release by Metro. Mr. Brockliss is identified in a familiar Motion Pictures Corporation organization and he will show the print of the picture in Great Britain.

This picture was scenarized by Albert Shelby Le Vino and directed by Edward Slioman, there is an all-star cast including Wallace Beery, Cason Ferguson and William V. Mong.

The head of the Metro organization gave out no additional details concerning the trip. It is well known, however, that Metro's English distributors are Jury's Imperial Pictures, Ltd., of which Sir William Jury is managing director, and that the French distributor of the Metro product is the Mundus Film Company of Paris. Mr. Rowland will see personally the firm's agents in London, and Madame Schuepbach of the French agency while in Europe.

A year ago almost to the day of his recent departure, Mr. Rowland went to Europe for a trip of some three months. In that time he signed up for the productions of "The White Barter," "Battling Three," under the British signature; purchased five melogamers for screen production, entered into a contract with Jury's and made a comprehensive survey of the foreign film market.
A n interesting stunt was pulled off in Vancouver, B. C., recently when W. P. Nichols of the Columbia Theatre Company, Limited, discovered a substitute singer and saved him from the clutches of the law by giving him a job at the Royal Theatre. In the person of James Gordon, was demonstrating his vocal ability in the court of a substantial apartment house.

He was garbed in tattered clothes and bore the general appearance of an out-of-work when he was stopped by a policeman. Along came Mr. Nichols at the right moment with the offer of a job at the Royal Theatre. James Gordon's picture was published in the papers along with the story of his rescue from his predicament—and the people flocked to the theatre to see and hear the man.

**“Dead Men Tell No Tales” Is Second Tom Terriss Production**

NOW that he has finished the direction of his first special production, "Trumpet Island," Tom Terriss is beginning work on the second of this special series, "Dead Men Tell No Tales." The original story was written by Theodore Harmon. "Dead Men Tell No Tales," was edited and prepared for the screen by Mr. and Mrs. George Randolph Chester, who were so successful in their work on "Trumpet Island."

For "Dead Men Tell No Tales" Mr. Terriss has assembled a cast headed by Catharine Calvert, who will have the leading feminine role, and Gustav Von Seyffertitz, Holmes E. Herbert and Percy Marmont, who will portray the principal male characters. Others prominent in the cast are James C. Spottiswood, Roy Applegate and William James.

One of the early scenes of the picture will be the burning of a passenger ship at sea. Other scenes at sea show a fight on the deck of another vessel. The hero escapes from a sinking lifeboat in the midst of a school of sharks.

**Atlanta Film Man Visits New York**

William Oldknow, of the Consolidated Film and Supply Company, with headquarters in Atlanta, was in New York last week. With him he brought his son, Oscar Oldknow, and Ned Depinet, who is with the Dallas office of the Consolidated.

The Southern film men were outspoken in their praise of the production of "Among Cannibals," Universal's New Guinea adventure picture, which they saw at a pre-release showing. They predicted great business for the film throughout their territory. The trio came to New York on business.

**Harry Crandall Extends Theatre Chain; May Soon Become a National Enterprise**

HARRY M. CRANDALL, prominent exhibitor of Washington, D. C., is starting what may result in a national enterprise carrying the name of Crandall to theatres in many cities throughout the country.

Announcement has just been made that his circuit of houses has been extended to include the National Theatre, Roanoke, Va., and the Apollo Theatre, Martinsburg, W. Va. This carries the Crandall chain into the heart of the district of Columbia, for in addition to his houses in Washington and the two named above, he is constructing the Strand Theatre in Cumberland, Md., and is already operating the Colonial Theatre in Connellsville, Pa.

Mr. Crandall has a theatre in each section of Washington. The start was made with Crandall's Ninth and P streets theatre, and his name now stands over the doors of the Metropolitan, Knickerbocker, Savoy, Avenue City, Apollo and York theatres. These houses probably mark the highest attainment in architectural beauty, spaciousness and comfort and every effort is made to attain the highest managerial efficiency. They serve every section of Washington, each house being a representative one in its particular locality.

**May Build Colored House.**

There is a report current that Mr. Crandall will soon go through with plans for a Colored theatre in Washington. However, he has secured options on sufficient property to make the proposed theatre a possibility.

Crandall's Strand Theatre, the new Cumberland house, is awaiting only the completion of the detail of interior decoration to be opened to the public of a thriving Maryland city. It will have a seating capacity approaching 2,000. It was designed by Reginald Wyckliffe Geare, who planned the Metropolitan, Knickerbocker and York theatres in Washington. One of its important features is the full-size stage upon which is every electrical, mechanical and stationary appliance necessary to the presentation of massive productions sent on tour. The provision for the projection of pictures is equally as complete.

**Roanoke's Largest.**

The new National Theatre occupies one of the most desirable sites in Roanoke, Va., being located in the heart of the city's business section, and when completed it will be the largest playhouse in Roanoke. It is expected it will be ready on or about November 1. It also will be equipped for the presentation of any type of theatrical offering as well as pictures.

The Apollo Theatre in Martinsburg has been in operation under the ownership and management of H. P. Thorn for about eight years. The present plan is to close the house and entirely rebuild it at a cost of approximately $150,000. Adjoining property has been secured for a material enlargement. It will seat more than 1,400, with arrangements for 1,100 on the orchestra floor. Stage facilities for handling massive productions sent on tour will also be provided.

The Apollo Building is also to house two large halls on upper floors. One will be conducted as a ballroom, 90 feet by 125 feet; the other, conforming to the same dimensions, is to be used as a civic center where, by the application of a people's forum idea, will be furthered plans for municipal progress.

**Crandall Personnel.**

The Crandall policy is to be carried to these new units of the Crandall chain. The personnel of the Crandall organization with Mr. Crandall as directing head, includes men expert in theatre management and in the various departments of a big theatre enterprise. Next to Mr. Crandall is Joseph C. Morgan, general manager; John J. Payette, assistant general manager, and George A. Crouch, cashier.

Nelson B. Bell is to continue as head of the advertising and publicity department; Nat Glasser, heads the mechanicals and appliances department, and Amedeo Vioni is the musical director. In addition there are the individual theatre organizations made up of picked men.

**Announces Volumes on “Torchy”**

Five volumes of the “Torchy” stories by Sewell Ford in popular edition are announced by Grosset & Dunlap. These include "Torchy," "Trying Out Torchy," "On With Torchy," "Torchy Private Sec.,” and "Wilt Thou Torchy?" In addition the same publishers are preparing a special photo-book edition of the first volume illustrated with scenes from the first comedies produced by Master Films, Inc., for release through Educational Exchanges and stars John Hinckley and Educational, in its press book on the first of the Torchy Comedies is calling attention to an unusual co-operation afforded by book sellers, made possible by the fact that several of the comedies are made from stories in the initial volume.

**Harrison Will Be a Free Lance**

Jimmie Harrison, for a long time featured in Christie Comedies, is leaving that organization to return to dramatic pictures. Before Harrison joined Christie two years ago, he was playing leads in Griffith pictures and with other companies and was at that time one of the most successful of juvenile men. He has been in twenty or more Christie pictures since he came back from France with the Army.

**Watch for the big First National Special**
Western New York Exchange Managers Begin Drive on the Bicycling of Films

SCANDALS in the picture industry usually happen on the screen, but now and then in real life. It is doubtful, however, if anything quite so sensational has struck western New York exhibitor circles in a long time as the outcome of an organized campaign by the various film companies to secure positive evidence of criminal wrong doing by exhibitors. And the end is not yet, for it is believed that some of the evidence actually secured will be used in a determined effort to place a number of exhibitors behind the bars.

It has long been known that "bicycling" existed in the theater exchanges in western New York. Exchange managers have been aware of it and so have exhibitors, but both classes have seemingly powerless to stamp it out. On the contrary, the practice has flourished so extensively that the Exchange Managers' Association declared that they must do more than talk about opposing it. Accordingly, the various exchanges put up money for a survey of parts of their territory and the reports of showings of bicycled film were so numerous as to astonish even the exchange managers.

In the West a strict method of securing evidence was used. Only stringent remedies could correct the evil, so a large corps of private investigators was organized and it is now said that sufficient evidence has been gathered to place a number of exhibitors behind the bars.

Vignola Has Method to Lessen Subtitles: Brings Change in Continuity Technique

A NEW development in the method of conveying ideas and thoughts upon the screen, as important, it is said, as the cut-back or flash-back when it was discovered by D. W. Griffith a few years ago, has been discovered by Robert G. Vignola and will be revealed to the public for the first time in "The World and His Wife," Vignola's initial production for Cosmopolitan Productions which will be released through Paramount-Actcraft, soon.

Vignola's device is to keep his revolutionary method secret until his first Cosmopolitan production is shown upon the public screen, he does say that it will lessen the subtitle use to a minimum or to a technique of the continuity as it is at present.

Two important phases of the new idea, according to Director Vignola, are first that it will tend to minimize, if not wholly eliminate, the subtitle without in the least affecting the psychological value to the picture as a whole, and second, that it will smoothen the continuity.

Earl L. Crabb Becomes General Manager Buffalo Motion Picture Company Affairs

EARL L. CRABB has been appointed general manager of the Buffalo Motion Picture Company. Mr. Crabb has established headquarters in the New York office of the company and will begin immediately to work on a new picture. Mr. Crabb is hoping that the Buffalo studio at Main and High street will be ready for the making of pictures in the old home town.

Mr. Crabb began with the late Mitchell H. Mark in the Penny Arcade, Indianapolis. In 1906 he purchased two theatres in Fort Wayne which he operated three years. He then took a position with Universal in 1909, remaining until 1916, in which year he went to Buffalo as manager of the Strand, succeeding the late Harold Edel, who at that time took over the management of The Strand, New York. Last October Mr. Crabb took an executive position with Universal.

In his new position, Mr. Crabb will look after the production end of the business. The board of directors have given him carte blanche, on the expense end and he has been instructed.

The latest production which the company has released for distribution through the First National Exhibitors' Circuit is entitled "Her Rightful Heritage." Mr. Crabb left Buffalo Saturday evening, July 3, for the New York office, after confering with officials of the company.
Famous Players, Germans and Italians in London, Plan Community of Interests

London, June 23.

MARY PICKFORD and Douglas Fairbanks, who arrived here on June 21, have had a reception never equaled in the history of kings and queens. The whole country has gone mad about them and the streets around the Ritz, where they are staying, are almost impassable day and night with crowds waiting to catch a glimpse.

Through the enterprise of the Kinematograph Weekly they issued a message to the British exhibitors which was reproduced in that paper two days after their arrival in facsimile. Doug wrote on a card: "To the exhibitors of Great Britain: We owe our wonderful reception to you more than to any one else. We thank you and will make better and still better pictures for you and the world. We look forward to the time—and it will be soon—when this great country will co-operate with America in making pictures as they should be made—internationally," and they both signed it.

A cut was made and the message appeared the next day, much to Fairbanks’ surprise. He asks me through the Moving Picture World to say that no one in the States should believe any more that we are an undemonstrative people. In comparison, he expects a quiet time in France and Spain!

Sees World Combine.

Herr Bratz, of the U. F. A., Germany’s biggest film group, with whom I had an exclusive interview during his visit lately, says that his company has obtained the monopoly of Famous Players output in Germany, Austria, Poland, Turkey, Bulgaria and later in Holland and Switzerland. A “community of interests” amounting to a financial pool, is being arranged between U. F. A., Famous Players and U. C. L., the Italian trust. Chevalier Barrolle of the latter company was here at the same time as Bratz to conduct the negotiations. Thus the real reason for Adolph Zukor’s last visit to this side, when he did not open the Famous Players studio as arranged, is revealed.

W. Walter Crotch, vice-chairman of the Alliance Film Company, just returned from the States, announces that he has made an arrangement with First National to release the Alliance product in America and that Harley Knoles is coming over to take charge of production.

American Producers Working.

David Kirkland, who came over with Mrs. and Natalie Talmadge, is making a picture for the British & Colonial Kinematograph Company which put out “1210” and “Midnight Gambols.” Hugh Ford is giving an rapidity with “The Great Day” and has gone to Paris on location. Arthur Bourchier, Marjorie Hume, Bertram Burch, Mrs. Hayden Coffin and Maggie Albanese are playing the chief parts.

A Publicity Stunt.

It is not only the States that publicity stunts are done. Mary Pickford and Douglas Fairbanks have been persuaded to edit “Pictures,” the leading film weekly, during their stay on this side, and an enormous boom has been created in that journal in consequence. Doug and Mary were photographed and “shot” fulfilling various editorial functions, and Doug was taken for the news reels breaking into the paper’s offices by scaling the wall and getting in at the window. The whole enterprise created a big sensation both in the newspaper world and among the public.

FRATIL.

Vignola Visits Home Town

and Is Honored by Citizens

ONE of the most remarkable tributes ever paid a motion picture director or star was accorded Saturday, July 3, to Robert G. Vignola, director of “The World and His Wife” and his fine special production for Cosmopolitan, and “The Passionate Pilgrim,” his second, now in work, by the citizens of Albany, N. Y.

Vignola had gone to Albany to spend the holidays with his parents, Mr. and Mrs. Daniel Vignola. Albanians take a great deal of pride in the director and when word was passed around that he was coming home in his new automobile, a committee of influential citizens decided to give him a rousing welcome.

Accordingly, plans were made to meet him at the southern entrance to the city, escort him to the state educational building, present him with a set of resolutions and get him to listen to a series of eulogistic speeches.

Vignola, however, got wind of the affair and spoiled the committee’s plans by going up to the Vignola farm without going through the city. He wanted to avoid a pitch in rapidity with Carnegie, he had been outwitted, the committee, numbering about a hundred representative men and women of Albany, went out to the Vignola farm, called the director out on the front porch and there proceeded with the program as originally laid out with the exception that the scene had been changed from the state educational building to the farm.

Vignola returned to New York on Tuesday, July 6, because of business pressure, and the necessity of completing “The Passionate Pilgrim.”

Levey Signs Don Carlos Ellis

Don Carlos Ellis, film chief of the United States Department of Agriculture during the war, has accepted the post of director of educational production for the Harry Levey Service Corporation. The concern is devoted exclusively to the making of educational and industrial motion pictures.

Mr. Ellis also served during the war as executive secretary of the Joint Committee on Government Motion Picture Activities, and previous to this was for eight years in charge of the educational work of the United States Forest Service.

Rowland Lee New Director

Rowland Lee, for many years a favorite principal before the camera, has been assigned to the directorial ranks of the Thomas H. Ince studios and will direct forthcoming Hobart Bosworth Specials for J. Parker Read, Jr.

Wanted: Some to Detect!

That’s what Fay Titchener wants in her latest Christie comedy, “A·Susanna Siren,” being released by Educational.
THE MOVING PICTURE WORLD
July 17, 1920

The Moving Picture World

Seully Made a Director
William J. Seully, who has been assistant director to Alan Crosland for several months at the Selznick studios, has been promoted to directorship by Myron Selznick. His first official duties as a director cover the making of one of the Herbert Kaufman short features. "The Household Bully" is the Kaufman subject upon which Director Scully is working, and reports indicate that this is nearly completed.

Completes Exploitation Matter

EARLE WILLIAMS
in
The Purple Cipher

That was the message he gave her. The secret, deadly Chinese tong had marked her.

A creepy, startling story of baffling mystery amid the shadows of Frisco's famous Chinatown, with this polished Vitagraph star at his best.

Producing Company's Outlook Reflected in Film Statement

The Adanac Producing Company, Limited, Montreal, has made public various statistics to show the financial standing of the company and has also made announcement regarding plans for the future. The company has been in operation for a long time, and has made one feature, "The Great Shadow," which is being distributed in the United States and other countries by Lewis Selznick as a Republic picture.

The Adanac company has a studio at Trenton, Ontario, which is valued at $9,600. The company is promote land which is valued at $72,190.18, and the stock and office equipment is also valued at $9,600.

The Adanac company has expended $85,000 for the making of "The Great Shadow," the star of which is Tyrone Power.

Announcement is made that the Adanac company proposes to make no less than four pictures during the coming year and the first of the four releases is already well under way. Incidentally, the company retained the Canadian rights for the first production made and it is having first runs in large theatres of various Canadian cities.

Some Statistics and Estimates.

In connection with the company's announcement, it is interesting to note that Lewis J. Selznick is quoted as saying that the Canadian film market is equal to five per cent. of the business in the United States on such features as "The Great Shadow." Mr. Selznick also states that the foreign market, outside of Canada, is generally equal to twenty or twenty-five per cent. of the business on one picture in the United States, providing the picture appeals to so-called Canadian tastes.

The Adanac Company adds that the possible earning value of "The Great Shadow" during the next year, is placed at $487,500 net, this being based on returns so far secured. This is almost six times the original cost of the production.

Vitagraph Booking Book Makes Handy Desk Memo

For the convenience of exhibitors the Vitagraph Film Company has prepared a distribution a booking calendar running from the week of August 29 to the end of August, 1921, covering the theatrical year. The calendar occupies six pages of the book, a week to the page and are of good quality of paper, to withstand wear. The volume is compact enough to go into the coat pocket, yet large enough to be entirely practicable; which may not be said of the vest pocket size. The booking section is not reduced by the advertising, which is confined to the front and back pages of the book. Copies may be had from the Vitagraph, and they are certainly worth getting.

Gaudio to Photograph "Kismet"

Antonio Gaudio, one of the best known cameramen in the profession and official photographer for Allan Dwan, will handle the camera work for the forthcoming production of "Kismet" in which Otis Skinner will star in the role he created on the stage. The arrangement was made with the full sanction of producer Dwan, who holds a controlling interest in the cameraman and who released him for the filming of this production.

Gaudio has just finished photographing "The Sin of Martha Queer," the sixth independent production to be presented by the Mayflower Photoplay Corporation through First National.

Suggests Benevolent Fund

Richard Stanton, the director of many special features, advocates the production of an elaborate motion picture spectacle to be made under the auspices of the National Association and the Motion Picture Directors Association, for the purpose of founding a hospital or a benevolent fund for the benefit of all the workers in the motion picture field.

Outlining his idea, Mr. Stanton says: "Every branch of the theatrical business with the exception of the Motion Picture Directors Association and the National Motion Picture Association, the entire production, has failed to do some worthy motion picture cause. "The picture should be representative of the highest standards of the motion picture and it should be free of charge as well as the director.

W. W. Hodkinson Will Release "The Green Flame" July 18

Impressed with the quality of Robert Brunton's latest Kerrigan production, "The Green Flame," and with the enthusiastic reports of his previous successes being received from all the branch managers, the W. W. Hodkinson Corporation has decided to put out the latest Kerrigan picture, "The Green Flame," on July 18, at which time prints will be on hand at all Pathé exchanges. It is a detective story with thrills, but fundamentally a mystery.

The success of Kerrigan's recent Hodkinson pictures, "No. 99," "The Lover Lives," "The Irish," "$30,000," and "Live Sparks," has placed him close to the hearts of the movie fans.

In "The Green Flame," Kerrigan has the support of a strong cast. Prizzi Brunette, remembered for her work in other Kerrigan successes, heads the support in the role of Ruth Gardner, a newspaper reporter. Myles McCarthy, Edwin Wallack, Fay Morley, Claire Du Brey and William Moran make up the cast.

Montgomery on Exchange Tour

George N. Montgomery, general sales manager Hallmark Pictures Corporation, is on an extended trip through the Middle West, visiting Hallmark Exchanges in the special interest of the handling of the distribution of the series of fifty-two recreated Ince-Triangle productions to be distributed by Hallmark during the year.

Making Life Pleasant for Prisoners in Manitoba Jail

Moving picture projection machine is being installed in the provincial jail of Manitoba as a result of a recommendation to the Government by Governor J. C. Downie that this equipment be provided for the educational and entertainment of prisoners. Some time ago a moving picture show was held in the jail as an experiment and the event proved such a success that it is planned to hold moving picture performances regularly in the institution.
From Twenty to Five, With the Odds Favoring Bryant Washburn, Comedy Star

By SUMNER SMITH

FROM twenty films in two years to from three to five a year is quite a drop but that is the schedule which Bryant Washburn, the versatile comedy star, who is now affiliated in independent producing activities with Lee Ochs, has laid out for himself. At a luncheon on July 6 at the Biltmore, New York City, Washburn and Ochs told trade paper representatives their plans for the future—fewer productions and fewer opportunities, but productions that will be both artistic and financial successes.

"What are your distribution plans?" one of the interviewers asked while Washburn was mulling "shop talk" with telling how Mrs. Washburn's neck ached during her first visit to the studio.

The young comedy star's reply was typical of the way he intends to develop his future.

"Haven't made any," he said, "because Mr. Ochs and I are going to be independent of everybody. We are going to turn out the best pictures we can make, and there is going to be no time limit or expense limit set to hamper us. When our first picture is done, we will consider its distribution, and not until then."

His First Film Overseas.

Mr. Washburn is intensely eager to be at work on his first independent feature, "The Road to London," David Shraut's novel about a breezy American who gets into a series of scrapes in England. It offers the star of "Six Best Cellars" fine opportunities in the kind of farce-comedy roles in which he delights and excels, and has a bit of melodrama added for good measure.

Mr. and Mrs. Washburn are leaving this country on July 10 for England for a visit of six weeks or more. "The Road to London" will be made in England and the entire company supporting Mr. Washburn will be English. An expert technical staff will follow the star across the ocean. Eugene Mullin, who was scenario editor of Goldwyn's eastern division, will both adapt the novel and direct the production. Max Parker, one of the best technical directors in the business, and other technical experts will be in the party.

To Mix Drama with Comedy.

The luncheon was comfortably conducted and Mr. Washburn refused to stand up while speaking. Mr. Ochs and the newspapermen interrupted him whenever they felt like it and everybody was free to lean his or her elbows on the tablecloth and "feel uncenomorous."

For an actor who has been in the picture business for nine years, Mr. Washburn is especially notable for two things—he's young and he has the optimism and enthusiasm that go with youth.

"The Road to London" will be a farce-comedy with a dash of melodrama. "but later on I'm going to tackle more nearly dramatic roles as well as comedy. I've got a line on some big stories and I'm going to have them, no matter what they cost. We're not going to read a story and make a 'snap' decision on it; on the contrary, we are going to take our time along the line and turn out worthwhile productions."

"Big Pictures for Big Money."

"Yes, and we won't cut expenses," interrupted Mr. Ochs. "They are going to be big productions and they will sell for big money, but I know that most exhibitors want the best and are willing to pay for the best. They more than get their money back at the box-office."

Washburn visualized "The Road to London" as it will be photographed with real English settings. He told how he has found an English studio equipped up to the minute, and expressed the hopes that he can make the entire production in England. In any event, not more than a very few of the interiors will be made on this side.

There are a few actors in the picture business possessed of more real personal friends than Bryant Washburn and he added to the throng at the luncheon with his request that the trade press cooperate with him in his endeavors to make productions "that are not merely pictures."

Sam Dembow, Jr., Touring Fox Exchanges in West and South

ITH announcement made by William Fox of the big productions with which he will formally launch the 1920-21 season, Film Corporation, comes news also of the annual tour of Fox sales department heads to the various branch offices. Sam Dembow, Jr., assistant general sales manager, will start on his tour of Fox exchanges in the South and West on Thursday, July 8, accompanied by Ross Whitlock as special representative.

In view of the unusually big list of special productions which Fox will present during the coming season, Mr. Dembow will carry the Fox plans and policies to the branch managers. His first stop will be Indianapolis, conceded to be one of the best film exhibiting cities of the West, where C. E. Penrod is the local Fox manager. He will proceed thence to Cincinnati, where Rudolph Knoepfle is branch manager.

Other cities, and the manager of the Fox exchange in each, to be visited by Mr. Dembow include: St. Louis, G. E. McKeen; Dallas, L. E. Harrington; New Orleans, G. L. Dudenhefer; Atlanta, George R. Allison, and Washington, D. C., Paul E. Krieger. Mr. Dembow will have covered seven states when his three weeks' trip is ended.

Viola Dana to do "Blackmail," Tale of New York Underworld

PRELIMINARY work has been started at Metro's west coast studios in Hollywood on the production of the special feature, "Blackmail," with Viola Dana in the stellar role. This is to be a crook melodrama, based on the story of the same name by Lucia Chamberlain, which appeared serially in the Saturday Evening Post.

Bayard Veiller, chief of production, has selected Dallas M. Fitzgerald to direct the production. "Blackmail" is described as a fascinating tale of New York's underworld, A. S. Le Vino, of the Metro scenario staff, prepared the continuity from the Chamberlain story.

Three of the supporting male players have thus far been selected. They comprise Wyndham Standing, who will play the lead opposite the star; Alfred Allen and Edward Cecil.

Miss Dana's role in "Blackmail" is in marked contrast to that of the little shimmy dancer which she plays in "The Chorus from F. Scott Fitzgerald's story, "Head and Shoulders."

What do Women Love?

Watch for the big First National Special
Ernest Shipman Signs Henry MacRea To Supervise Direction of Dominion Films

With the engagement of Henry MacRea as supervising director of productions, Ernest Shipman, president and general manager of the Dominion Film Company, Inc., announces the immediate entry of the new company into active picture production. The new company has the exclusive motion picture rights to all of the Ralph Connor stories. Preliminary work has already been started toward putting the first three of these into production. These will be "The Foreigner," "Cameron of the Royal Mounted," and "The Patroil of the Sun Dance Trail," to be followed by "The Man from Glengarry," "The Sky Pilot" and "The Prospector." The first to be put in production will be "The Foreigner." Mrs. Faith Green, who is collaborating with Ralph Connor on the scenario, has just returned from Winnipeg, where her first draft of the script received the author's O. K. "The Foreigner" is a story of the prairie and wheat country of Canada.

Will Feature Out-Door Pictures.

The policy of the Dominion Film Company will be to make out-of-doors pictures, photographed in the locale called for by the story. It has been found through practical experience that the results show on the screen and for that reason in the box office. This policy was found to be successful, as witnessed by the results obtained with "Back to God's Country," the James Oliver Curwood picture which was also produced by Mr. Shipman. "Cameron of the Royal Mounted," will be made in the foothill country of Canada, while "The Patrol of the Sun Dance Trail" will be made in the Rocky Mountains. In connection with the making of this picture Mr. Shipman has leased the mining town of Anthracite. He has likewise contracted for the use of a herd of 3,000 buffalo, declared to be the largest herd in existence.

The herd is owned by Archie McLean, member of the Canadian parliament from the province of Alberta. When "The Man from Glengarry" is produced the Canadian lumber industry will be placed at the disposal of the company by the lumberman's Association of Canada.

Eliminate Studio; Cut Overhead.

Another policy of the new company will be the elimination of permanent studios and permanent stars. Each picture will be produced on its own merits with attention paid strictly to the demands of the story.

There will be no large overhead to maintain, into the cost of production will go into the picture and will be seen on the screen. In this way it is estimated that each picture with a negative roll is $150,000, whereas a negative roll is equal to the cost of production were included. Over 50,000 production was formulated to start at active production, Mr. MacRea expects to have several other directors working under him and is now engaged in exciting them.

In the meantime he will select as many characters for the first three pictures as are available in the east. But the majority of them will be obtained in Los Angeles. Mr. Shipman has been the recipient of many congratulations upon acquiring the services of Henry MacRea as supervising director of productions. Mr. MacRea gave up a similar position with Universal in order that he might go with the Dominion Film Company.

The work of Henry MacRea is well known and the public is familiar. He entered the business in its early days (after a career as a producer of theatrical pieces) as a director for Universal.

He is capable of acting in a supervising capacity, in the building of Universal City. In his capacity as supervising director he has been responsible for practically all of the big productions that Universal has made in the last ten years.

Listing Some MacRea Films.

Among some of the pictures that he was identified with in a supervising capacity were Frank Keenan, in "The Long Chance"; Harry Carey, in "The Three God Fathers"; Nat Goodwin, in "Business Is Business"; Digby Bell, in "Father and the Boys"; "Scandal," the Jewel productions, "The Heart of Humanity," "The Two Souled Woman," "The Wild Cat of Paris," "The Iron Trail," "Beyond the Lines," "Money Madness," and "The Bronze Bride." His last picture for Universal was called "In the Dragon's Nest," which was made in natural settings in China, Japan, the Philippine Islands and the South Seas.

Arrangements have been completed whereby the output of the Dominion Film Company will be distributed and exploited in the United States and Canada by the First National Exhibitors' Circuit.

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American Pictures Dominate in Australia, Says Visitor

That Australia uses American-made motion pictures almost to the exclusion of any other kind; and that pictures of the highest order are being shown is the statement of H. N. Ross, who is in Los Angeles for a short visit. Mr. Ross is assistant to the managing director of the International Harvester Company of Australia.

The Australian visited the Lasky studio and Ziegfeld's, Paramount, "Forty-five and Buckle," and Ethel Clayton, who he says, are even more popular in his country than here.

"Our show people are making big money," he said. "The motion picture is comparatively in its infancy and the houses are packed at every performance."

"We have one feature, however, that seems to have been neglected in America. Open air theatres have been very successful. My wife and I have been surprised, and this idea has not been used more extensively here in your beautiful Southern California."

Mr. Ross paid a tribute to the worldwide advertising campaign to advertise Paramount pictures.

"Your little trade-marked volcano and the word 'Paramount' is very familiar to us," he said.

New Fox Studio Restaurant Will Serve Meals at Cost

William Fox in the near future will throw open the large restaurant upon the second floor of the new studio building on West Fifty-fifth Street, New York, for the accommodation of the employees of Fox Film Corporation. The dining room proper is large and spacious, with tiled floor and high ceiling.

The walls are attractively decorated and everything has been done to instill home-like atmosphere. In this room 300 persons can be served comfortably. At one and a large marble counter will serve the convenience of those too busy to take time at a table. Behind this counter are marble shelves enclosed in glass for cold foods. Large coffee urns are arranged against the wall, which is a mass of shining nickel plate.

Water and wine, everything, has been finished in marble, to insure sanitation to the last degree. Pictures and floral decorations add greatly to the attractiveness of the room.

The kitchen is a revelation in equipment. A large refrigerating plant, dishwashing machines, latest model ranges with steam attachments for keeping foods hot without spoiling it, and big boilers for handling soup and other liquid foods have been installed.

The food will be served at cost, as there is no desire to run the restaurant as a money-making proposition. Mr. Fox's idea is to reduce the cost of living for the vast force working in the plant, and to stimulate and encourage a spirit of co-operation not only among the employees, but between the officials and the employees.

Baker Has a New Star

The youngest star to sign with Associated First National Pictures, Inc., (the St. Louis exchange) is Nina Baker, who made her debut in "Fine Feathered," a melodrama produced by Samuel Goldwyn and directed by B. P. Schulberg. The picture was made in 1919 and is one of the earliest pictures by Goldwyn. It was released by Goldwyn Pictures. Nina Baker was born in St. Louis and was discovered by the exchange's director, William Hurlbut, while she was a student at a local high school.

Baker has been working for the exchange for several months and has been featured in several films. She has been described as a "sweet, shy, and talented" girl. Her debut film, "Fine Feathered," was released in 1920 and was a commercial success. It was one of the first films to feature a female lead and was successful in breaking down barriers for women in the film industry.

Baker quickly became a popular star and was featured in several films for the exchange. She was described as a "natural performer" and was praised for her "innocent charm." She continued to work for the exchange for several years, appearing in films such as "The Man Who Broke the Bank at Monte Carlo" and "The Barretts of Wimpole Street." She later moved on to other studios and continued to have a successful career in the film industry.
Two Pathe Summer Pictures Booked for Broadway Houses Week of July 11

THE week of July 11 is to be a Pathé celebration along Broadway. Two of Pathé’s biggest summer releases are to be featured on the Kialto. “One Hour Before Dawn,” in which H. B. Warner makes his debut as a Pathé star, is to be the feature at the Capitol Theatre. “Man and His Woman,” a J. Stuart Blackton production, starring Herbert Rawlinson and May McAvoy, with Warren Chandler and Eulalie Jensen playing important roles, will have a release showing at the Broadway Theatre.

“One Hour Before Dawn” is a Jesse D. Hampton production, adapted from the motion picture industry’s “Beloved Son” by Mansfield Scott. It was directed by Henry King. The Warner picture is the second Pathé release to play the Capitol Theatre within a month. Production Executive Samuel L. Rothapfel having successfully exploited J. Stuart Blackton’s “Passers By” in June. The production is now scheduled for general release by Pathé until the first week in August.

“Man and His Woman” is the Blackton feature succeeding “Passers By.” It is scheduled for release on July 18. The story was written by Shannon Fire and was originally known as “The Soul Spinners.” It was photographed principally at White Sulphur Springs, W. Va., and, pictorially, is said to be one of the most beautiful dramas ever seen upon the screen.

Start Second Nick Carter Film

The filming of the second of the series of Nick Carter plays by Broadwell Productions, Inc., is now under way at the company’s studios at Filmland City, Medford, Mass. The title for the second of the series, which is now being cast and edited, is “The $100,000 Kiss.” The working title for the second picture is, “The Crooked Eye.” Thomas J. Carrigan is featured in the role of Nick Carter, and the principal supporting roles are played by Mae Gas- ton and Colin Chase.

The Dwyer Brothers Company Has Elected New Officers

We are advised that the Dwyer Brothers Company, the Cincinnati Simplex distributor, is now controlled and operated by the following well-known figures in the Cincinnati end of the motion picture field.

President, Otto Dieckmann, sole owner of the Nordland Plaza Theatre of Cincinnati, and also vice-president of the Ferd- dium Dieckmann Manufacturing Company; secretary-treasurer, Charles Weigel, who besides being a Cincinnati attorney is also the manager of the Nordland Plaza Theatre. The vice-president and general management are held by Harry A. Bugle, who for six years has been a familiar figure in the industry, and who also knows the territory extremely well, his past connections having carried him pretty thoroughly around the district.

The various departments of the company will come under the following heads: general manager, Harry A. Bugle; office manager, Charles Weigel; supply and repair, J. N. Gelman, manager with Joseph Smith and Walter Harris as his assistants. The seat cover department, which forms an important part of the company’s activities, is under the supervision of E. W. Friedmann, with A. H. Hare as his assistant.

“Rambles” Comes to Screen

By Way of Topics of the Day

THE Moving Picture World “breaks into” or on to the screen in Program 63 of the Literary Digest’s “Topics of the Day,” which is produced by Timely Films, Inc., distributed by Pathe and released July 11. The particular quotation that marks the debut of the World is taken from the Rambler’s department and is as follows:

17. Sign at Movie Theatre
To-Night

“The Great Accident”
—Moving Picture World

Readers of the World will have no objection to sharing with the general public the laughs they have enjoyed in perusing this department, for it is one of the largest general topics of the world’s service to its subscribers. Nevertheless, the World welcomes the added readers, millions of ‘em, that Topics of the Day brings to it.

O. H. Garland in Control

O. H. Garland has taken over complete control of the Des Moines Film & Supply Company and will enlarge the stock. He reports that Power’s projectors are moving fast, recent installations having been in the new Strand and Majestic theatres, Des Moines, and the Orpheum Theatre, Webster City, Iowa.

Keitrigan Film Books Fast

Territories are being booked solid on “No. 99,” J. Warren Kerrigan’s recent Robert Brunton production, released by the W. W. Hodkinson Corporation. It has been booked solid in West Virginia and Pennsylvania until September.

The Moving Picture World July 17, 1920

Fox News to Show Views of Victory Medal Manufacture

SCENES of considerable interest to the general public, and particularly to ex-service men will be shown in an early issue of Fox News which has obtained exclusive rights to show the designing and manufacture of the famous Victory Medal. James Earl Frazer, designer of this much coveted decoration, appears in an intimate view in which he shows the vast amount of work entailed in getting out the sketches from which the medal is struck. Numerous drawings are required, as a design must be worked out for each individual part of the medal. These sketches are turned over to Ferris Powell Merritt, a member of the American Numismatic Society, who supervises the entire construction and manufacture.

Novel views are shown of Mr. Merritt instructing and assisting in the fashioning of the medal. The chasing and filigree work on every individual part must be absolutely perfect, and as there are a great many parts, a slight idea may be gained of the vast amount of highly technical workmanship. The finished parts are then assembled, and the medal constructed.

The awarding of this famous medal to a soldier is shown. He is Gordon Standing, a member of S. Rankin Drew Post. American Legion, who participated in numerous engagements in France.

Miss MacPherson Engaged

Miss Beatrice MacPherson, head of the bookkeeping department of the Boston Photoplay Company, has announced her engagement to Joseph Kenefick, a government employee, who recently returned from overseas.

What do Women Love?

Watch for the big First National Special.
Claud Saunders Announces Changes in Famous Players' Exploitation Forces

With the completion of several important changes in the exploitation force of Famous Players-Lasky Corporation, Claud Saunders, manager, has announced a complete installation of field representatives at every Paramount exchange with two exceptions, and those two positions will be filled at an early date.

Among the changes announced during the past week is the shifting of Walter P. Lindlar from the post of representative at the Minneapolis exchange to that of assistant manager at the home office. S. G. Sladdin, formerly at Boston, becomes representative at the Omaha exchange, filling the position recently occupied by Hal Oliver, who has been moved to Minneapolis after a temporary tenure at the New York exchange.

Charles Winston, originally representative at the Denver office, who has just recovered from a long illness, succeeds Mr. Sladdin at Boston.

McConville Goes to Albany.

Because of his extensive and versatile experience in exploitation work at Buffalo and other distributing centers, John P. McConville takes a new field at Albany to give the baby exchange of the organization a good send-off. Albert S. Nathan, formerly of the New York exchange, takes Mr. McConville's place as exploitation representative at the Buffalo exchange.

Oscar A. Doob, until recently exploitation representative at the Cincinnati exchange, goes to Chicago with Harris P. Wolfberg, who has recently been promoted to district manager at Chicago. Mr. Doob's work at Cincinnati will be taken up by Frank A. Cassidy, formerly connected with the Chicago exchange.

As the final transfer, Eli M. Orowitz, who served a long time as representative at the Detroit exchange, goes to Philadelphia, while his place at Detroit is taken by Leslie F. Whelan, formerly of Dallas.

Now Working at Twenty-five Centers.

With the consummation of these changes Famous Players-Lasky Corporation has exploitation representatives actively at work at twenty-five exchange centers. At the Chicago exchange there are two representatives, Mr. Doob being assisted by Daniel Roche, who has served some time in that field and knows it thoroughly.

Wanda Lyon Back in America Is Told of the Success of Pathe's "The Little Cafe"

Not the least of the agreeable things brought to the attention of Wanda Lyon, musical star, upon her return to this country, was the success of "The Little Cafe," in which she is featured with Max Linder, the French comedian. This screen adaptation of the popular Broadway stage success, released by Pathe, has exceeded expectations in its bookings. Apart from the story itself, its value as entertainment is highly enhanced by the fact that it depicts the gay life of Paris and shows some of the most popular and brilliant night resorts of the city.

"I dearly love my New York, but I can't help loving my Paris, too," said Miss Lyon, "and when I look at this delightful production in which I have been featured with Linder, I feel literally transported back to France again. I realize it now more than when the picture was in the making—that it portrays convincingly and to the last details the life and vivacity of Paris. In seeing 'The Little Cafe,' therefore, one is given, for the time, a brief sightseeing and joyous journey, minus the great expense and occasional discomforts of a long journey. 'The Little Cafe' in this regard, has a distinction of its own and Mr. Linder whose finished work inspires the story, like the spirit of rare wine, considers it the height of his achievement. Personally, I feel flattered to have the good fortune to appear in this production and I am more than pleased to hear that it has been so successful."

Inter-Ocean Obtains Equity Picture for Foreign Release

In keeping with its recently announced policy of obtaining bigger and better productions for distribution in foreign film markets, Inter-Ocean Film Corporation announces the purchase of "Whispering Devils," the third of the Equity superspecials for exclusive foreign distribution.

Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation, and Joseph Schnitzer, president and general manager of Equity Pictures Corporation, who negotiated the contract, expressed themselves as highly satisfied after the terms had been agreed to and the contract had been signed.

The first information that Inter-Ocean had taken over the exclusive foreign rights to "Whispering Devils" came in the following announcement from Gus Schlesinger of the Inter-Ocean organization:

"Inter-Ocean Film Corporation has acquired for exclusive distribution the rights to 'Whispering Devils,' starring Conway Tearle and Rosemary Theby. This is the latest cinema acquisition to the imposing array of American productions which this organization is bending every effort to acquire for distribution in foreign territories."

Commenting upon the sale of "Whispering Devils" to Inter-Ocean, Mr. Schnitzer of the Equity forces, said:

"We are happy that the Inter-Ocean distributing organization has taken over the foreign releasing rights to our latest special production, and we have every reason to believe that they will dispose of the foreign territorial rights in a manner which will more than do justice to our latest offering."

To Handle "Comedy Fair"

Maurice Tourneur's production of the Neil Burgess comedy drama, "The Country Fair," has been taken over by J. J. McCarthy and Theodore Mitchell and is announced for early release as a special feature.

The Fatal Symbol!

The most certain of all death knells—the threatening sign of a murderous and wrathful Chinese tong. It boded death for four. Three died but lived again! How? See—

EARLE WILLIAMS

in

The Purple Cipher

A story that stands out distinctly alone and unique against the rack of commonplace screen stories, because of its daring and ingenious plot. It baffles you with its maze of mystery and intrigue, romance and adventure and then with crashing cap to its climax it leaves you in mood that all good photoplays should—startled, but pleased.

"This Baby's Some Actor!"

Says Eddie Gribbin to Director Al Christie, who makes comedies for release through the Educational Films.
Survey by Pathe Director of Exchanges Reveals Popularity of Short Subjects

ELMER R. PEARSON, director of Exchanges of Pathe Exchange, Inc., has just completed a survey of the entire country, regarding the status of short subjects, and finds they are in bigger demand than ever before. The survey is for high-class comedies, two-reel Western stories and serials.

"Even in some territories where the short subject heretofore has held but little sway, we have found a big demand for this type of entertainment," Mr. Pearson said. "The demand for short subjects in many sections has surpassed the supply. There are all sorts of one and two-reel subjects on the market, but exhibitors are demanding and buying only the best.

"We find that our Young Buffalo series of Western pictures, each in two reels and each relating an entirely different story, are making a great appeal to exhibitors. The great need, however, is for comedies. Our sales on Rolin one-reel comedies in which Snub Pollard and Sunshine Sammy are featured with Marie Mosquini, jumped considerably in June over May, which is an indication not only of increased merit of production but of the greater demand for single reeilers.

"The Harold Lloyd two-reel comedy specials have now reached the high-water mark. In less than a year these comedies have become established as among the very foremost on the market and exhibitors are buying as many as they can. Lloyd's new series, the first of which will be released on July 11 under the title of 'High and Dizzy,' should carry the young comedian to new pinnacles of fame.

"The 'Bringing Up Father' comedies also have done a great business, and is steadily increasing, another indication that our survey has been accurate in its findings.

"The serial field, of course, is ever widening. The better types of houses are finding the continued stories money-getters. Consequently, we find more of the better types of theatres playing serials today than when serials were an innovation. Pathe claims no small credit for this fact, because it was this organization that first recognized the public appeal and introduced the high type of serial.

"Topics of the Day' and the Drew comedies show bigger returns each month, and by the end of July undoubtedly they will indicate a heavy gain over returns for June."

William A. Brady Resumes Production; Work Progressing on Melodrama "Life"

WILLIAM A. BRADY has again become active in the making of motion pictures. He has secured the Peerless Studio in Fort Lee, N. J., and in association with Travers Vale has started making special features. His first production is a screen adaptation of the melodrama, "Life," written by Thompson Buchanan from a story provided by Mr. Brady himself.

"Life" was originally produced at the Manhattan Opera House under the management of Mr. Brady in 1914. It ran there for nine months and its receipts equaled those of "The Very Long Lane," the play in its pinnacles of success. It was afterwards given a run at the Auditorium, Chicago. When it was ready to go on tour after the Chicago engagement, it was found that no stage could be secured that would be big enough to stage its effects and a week would have to elapse between city engagements in order to install the machinery and scenic effects that the staging required.

"Life" is trendily cast and includes many well known stage favorites. Many of the scenes call for the use of scores of extras, and Mr. Brady, who used to be called the "Mob King," is to stage the scenes himself. St. Patrick's Cathedral on Fifth avenue is already duplicated in Fort Lee for one of the show scenes in the picture, at a great cost.

Mr. Brady has enlisted a big cast which includes well known screen favorites. Among the scenes call for the use of scores of extras, and Mr. Brady, who used to be called the "Mob King," is to stage the scenes himself. St. Patrick's Cathedral on Fifth Avenue is already duplicated in Fort Lee for one of the show scenes in the picture, at a great cost.

"Life" is said to be Mr. Brady's intention to follow up "Life" with several other of his best stage productions—one of which is the new serial, "Life Will Be Better." "Life" will be released on September 25. The name will be announced soon of the distributing company that will handle it.

ALBERT E. SMITH presents

"TRUMPET ISLAND"

A special production which will be the big picture of the year—a story of plot and intrigue—of love and adventure—blended by that master story-builder, Gouverneur Morris. The story of three roads—one of Roses, one of Stones and one of Mud. When they converge on a lonely island on the breast of the ocean, happiness comes into the lives of two young people whose destinies had been toys of Fate. Adapted for the screen by Lillian and George Randolph Chester, and directed by Tom Terriss, this Vitagraph super-production will stand as an achievement in the annals of modern screen offerings.
Harold Lloyd's "High and Dizzy" Heads
Pathé Release List for July 11 Week

A R O L D L O Y D in the first of his new series of special comedies, "High and Dizzy," heads the Pathé release schedule for the week beginning July 11. The announcement is made that even before release date almost every leading theatre in the country has contracted for the picture. In practically every exchange center, and in all others, the exhibitors have been in competition to be first in presenting the new Lloyd comedy and in several instances more than one theatre in each of the cities "High and Dizzy" will go on the initial day of its release. In New York City it will be presented at the Capitol and the Roxy.

Hal E. Roach, the directing genius of Lloyd comedies, and Lloyd himself, are confident that "High and Dizzy" will equal, if not exceed, in popularity, the successful first six comedies in which the comedian has appeared during the past year. All who have been privileged to see the picture at the private showing are enthusiastic about it.

Performs Stunts on Window Ledge.

"Haunted Spooks" and "Eastern Westerners" are limited to the best series of Lloyds and in the pre-release showings these pictures were made the basis of comparison for this latest production. Exhibitors, members of the reviewing committee and all others who are asked to compare the picture with "Haunted Spooks" and "Eastern Westerners" said that it was certainly as good, and that there was a strong probability that it would be even more popular with the general public than any other picture in which Harold Lloyd has appeared.

One of the most effective points of the production is staged upon a window ledge a great sky scraper and several high above the street. Here Mildred Davis, as a sleep walking beauty, walks along the coping around the building, while Lloyd, high and dizzy from home brew, follows her in a manner which alternates sends the heart a bumping with thrill and releases all the laughing muscles.

Walker Did the Titles.

The new comedy is also distinguished for the fact that the titling is the work of Harley M. Walker, and is the first production in which Mr. Walker has been enabled to devote himself exclusively to the titling. In the past Mr. Walker found it necessary to devote part of his time to the titling of Lloyd comedies and part to the duties on the Los Angeles Examiner. He has finally been enabled to arrange for the termination of his contract with the Los Angeles Examiner and beginning with "High and Dizzy" devotes his entire time to the titling of Lloyd comedies.

"The Great Golf Galaxy"

In the capacity of author, producer and host, Harry Reichenbach will handle his next great production of the season which is to be staged in eighteen episodes at the Bayside Golf Club, Saturday, July 10. His latest spectacle is entitled "The Great Golf Galaxy." The principals in the cast include the board of directors of the A. M. P. A., in toto and the ensemble embraces practically the whole membership of that body.

The company will leave at 1 p.m., Saturday noon, from the Long Island depot, New York City, on the "Golf and Ancient Special" chartered by Reichenbach. Steward of the course assisting the producer are Arthur James and Horace Judge. Wives of members, duly certified, are included in the Reichenbach invitation and will see their husbands after the fray. In addition to the golf tournament the program includes a dinner, a nineteenth hole, dances and merry-go-rounds and an address by the host on "Putting It Over the Green."

Leonard Company Arrives

The final episode of the Benny Leonard serial, "The Evil Eye," has been completed. The directorial staff consisting of Wally Van, J. Gordon Cooper and Al Hall, have arrived in New York from Los Angeles. Stuart Holmes, who played the "heavy" throughout the serial, remained on the coast. He has been cast in a Metro play.
Just Talking Things Over Before Starting a New One.

Left to right: George Cooper, Edwood Luding, Milburn Moranti, Charles Ditz, Ward Lascelle, director-general, and Jimmie Pierott, the producing staff of the Special Pictures Corporation, in consultation.

Pathe Names Leading Theatres Booking “Passers By” After Success at Capitol

FOLLOWING its week’s run at the Capitol Theatre, New York, where it met with the unanimous approval of the metropolitan press, J. Stuart Blackton’s “Passers By,” released by Pathe, has been booked by the foremost theatres in every section of the country. These bookings from high-class theatres have thus far surpassed those recorded on any other Blackton picture and indicate that “Passers By” is Mr. Blackton’s biggest winner, in addition to being one of Pathe’s most promising successes.

Among the big theatres that have been accorded dates on the screen version of C. Haddon Chamber’s stage success are the Marcus Loew circuit in New York; the Park, Boston; Blackstone and Cameraphone, Pittsburgh; Garrick, Philadelphia; Grand, Williamsport, Pa.; Capitol, Reading; Locust, Philadelphia; Rialto, Omaha; Mecca-Palace, Saginaw, Mich.; Regent, Battle Creek; Goodwin, Newark; Orpheum, Rockford; Bijou, New Haven; Adelphi and Symphony, New York.

Rialto, Brooklyn; Folli’s theatres, Waterbury, Bridgeport and New Haven; Broadway, Springfield, Mass.; Pantages, San Francisco; Virginia, Wheeling; Grand, Columbus; Strand, Port Arthur, Texas; Landers, Springfield, Mo.; Fox’s, Washington, Detroit; Princess, Colorado Springs; Plaza, Sioux City; Washington, Richmond, Ind.; Indiana, Marion; American, Butte, Mont.; Goodwin, Newark, Liberty, Portland, Ore.; Royal, Little Rock.

“Passers By” was officially released on June 29 and in its inaugural week had far surpassed first run bookings on any previous Blackton release through Pathe. It is expected that in the first four weeks “Passers By” will surpass all its feature records.

Herbert Rawlinson, Leila Valentine, Dick Lee, Tom Lewis and young Charles Stuart Blackton have come in for a large share of commendation for their characterization of the roles in a story of life as it actually is.

“Beau Revel” Nears Completion.


Under the direction of John G. Wray and the photography of Harry Sharp, “Beau Revel” continues to attract attention as one of the most powerful melodramatic pieces yet contributed to the cinema art. Lewis Stone, Florence Vidor, Lloyd Hughes, William Conklin and Kathleen Kirkham assume the principal roles.

Interior settings of elegance add to the charm of the drama. Chief among these scenes are the interior of a fashionable country club as Long Island’s smart set are convened in a dazzling dance festival, and the ultra- elaborate home of Beau Revel.

Prominent Players in MacLean Comedy.

Many of filmdom’s most popular luminaries, included among whom are Charles Malles, Margaret Livingston and Wade Bo-
teler, have been selected to support Douglas MacLean in his second individual starring vehicle, temporarily titled “When Johnny Comes Marching Home.”

Charles Urban’s Ideas Are Made Effective in Russia

CHARLES URBAN, president of the Kineto Company of America, Inc., recently wrote a magazine article on film libraries. An immediate result from the suggestions he made in that article is the establishment of sixty film libraries by the governmental authorities in Siberia.

David P. Howels, who handles for export a good deal of the Urban product, notably the Movietone Chats and the Kineto Reviews, was approached by Mr. Pierotti, representative of the Siberian government. He explained to Mr. Howells that he had just read the article by Mr. Urban, recommending the burying of national film libraries in community centers. He explained that the idea was perfect for adaptation in his country and asked how he could go about procuring the Urban films.

The result was that he made arrangements with Mr. Howells for a number of copies of the Chats and Reviews and there are now working in Siberia sixty film libraries. Mr. Pierotti said the idea would be extended much further.

Mr. Urban’s idea of a film library is patterned much on the public library idea. As with the books in the library, the educational films, such as the Movie Chats and the Kineto Reviews, have a permanent value. It was this that appealed so strongly to the Siberian representative.

Complete Editing of “The Jailbird.”

“The Jailbird,” the newest of the Douglas MacLean productions, has arrived with a bang, according to advice received from the Thomas H. Ince studios in Culver City. Presenting the characters of the Chats and Reviews, laughable role of his starring career, and opening a story that defies solution until the last foot of film, the forthcoming Thomas H. Ince production to be released through Paramount-Artcraft exchange is heralded by Thomas H. Ince as the best, most spirited Douglas MacLean vehicle since the famous “Twenty and One Half Hours’ Leave.”

“The Jailbird” was completely edited and titled last week at the Ince studios.

Burton Holmes Shows Parisians Celebrating National Holiday

The Paramount-Burton Holmes Travel Picture, “Parisan Holidays,” for release on July 4, shows Paris and St. Petersburg in holiday attire. July 15th is France’s national holiday, “Bastille Day,” and Mr. Holmes goes to the Strasbourg monument as the center of holiday activities.

Mr. Holmes also shows a medal struck off in Berlin—somewhat prematurely—commemorating the capture of Paris! He also takes the spectator on the 17th of July, 1815, out to the Pershing Stadium.

Bennie Singer has been appointed casting director at Metro’s Hollywood studio.
THE MOVING PICTURE WORLD

August Is a Pathe Red Letter Month: To Issue Three Promising Productions

AUGUST will be a red letter month in the annals of Pathe’s feature business. Three big feature productions are scheduled for release this month, contrary to the usual practice of holding back promising features for fall issue. The month will be noted for Pathe in that it will mark the debut of H. B. Warner among its increasing list of stars. A new Edgar Lewis offering and the latest Sweethearts production are others on the August schedule.

H. B. Warner is starred in “One Hour Before Dawn,” which was directed by Henry King, who has always been responsible for Warner’s successes. The story was adapted from the novel “Behind Red Carton” by Mabel North."Heading the supporting cast is Anna Q. Nilsson, Frank Leigh is the "heavy." Other important players are Giese, Augustus Phillips, Ralph McCullough, Howard Davies, Wilton Taylor, Lillian Rich, Adele Farrington, Dorothy Hagen.

Low Cody, “The Butcher Man,” came in mystery and adventure, is scheduled for release on August 17. It is another adaptation from a novel, “Miss Maltin,” by Bernard D. Weisinger, directed by Geraldon Bonner. Robert Trench is the star of the picture, which is supported by the Misses Chiester, Lila Lee, Arlene Alda, and Frances Faye.

“Lahoma” here is a release for the week of August 23. The plot is based on the story by John Breckenridge Ellis, which is produced by Bette Davis and Vernon Vane. H. C. Young is the producer of the picture, which is described as a romantic romance of the desert, with a plot that is suitable for all ages.

Robertson-Cole Suggests Stunt on Haveshaw Special

FOR the exploitation of “Moon Madness,” the Haveshaw special production which it is admitted to release, Robertson-Cole through its press and campaign book has suggested a picturesque and colorful bit of street exploitation, which tells a story of the desert and Paris, introduces a young Arabian lover, who follows his sweetheart to Paris, where she runs off to Paris, and this is how the stunt is to be passed on.

A young man of dark skin, who is able to speak French, and who can play the violin, is necessary to properly carry out this advertising scheme, which is inspired by the character John H. Haveshaw, who is the owner of the book. It must be acting as a stranger to the town where the stunt is to be carried out.

He appears in the place, registers at a second-class hotel, and after this he carries out certain directions which make the scheme one bound to induce talk and newspaper publicity. When Haveshaw got back to Paris, Jan Al-Kassim is a quarter French, from Tunis. His father was Ismail Pasha, a shiek, half Arab and half French, and his mother, Badoura, pure Arab. When he was quite young, his parents adopted a baby girl of French parentage, but Jan Al-Kassim was killed by a falling tree during a hurricane. When Zora, who had been reared in the desert with the tribe he and Zora had been brought up practically as brother and sister. He always possessed a strong love for the girl, and, a few years later, he had chosen her as his moon bride.

“Moon Madness,” which is filled with lavish Turkish and desert scenes, is played by an all-star cast. This includes Edith Storey, as the lost sweetheart Zora, William Courtleigh as a rich French adventurer, Sam De Graeme as a French artist, Josef Wickard, as the father of Zora, Wallace McDonal, as Jan, and Irene Hunt as a woman of the desert.

Keeping in Personal Touch

Gene Mullin arrived in New York Wednesday, July 7. Mullin is here to complete arrangements for his production, sailing for Europe on August 5, to make the first production for the Lee Ochs Production of this month. Mullin came into the city with a brass band and the whole Benny Leonard contingent, which they picked up at the Leonhardt-White house at Toledo.

Wally Van arrived in New York on Wednesday, July 7. Van is enjoying a belated honeymoon that was married to Anita Franz last January and is now housekeeping on the Coast. Mr. and Mrs. Van are stopping at the hotel, which remains here about ten days before returning West. Mr. Van is closing up some business with Miss Franz and other advertisers.

Frank Bruner, formerly of the serial publicity department of Pathe and now traveling for the Finger department, comes in July 7 for a trip through the West, to be gone about two weeks.

Lew Cody, “The Butcher Man,” came in New York on Wednesday, July 7, to consult with Robertson-Cole about future productions for them. Mr. Cody has just completed on the Coast two serial features, “Occasionally Yours” and “Wait for Me.” Mr. Cody will stay in New York a week or ten days.

Louis A. J. Gelen, the well-known cameraman, will leave New York this week to go to Gloucester, Mass., for the Wisteria Film Corporation to photograph coast scenes for the Wisteria production, “For the Honor of the House.”

J. D. McGowan, head of Select film department, has resigned to go in business for himself. He has opened a studio at New Rockelle, N. Y., to do general manufacturing of film productions.

P. A. Parsons, advertising director of Pathe advertising department, is whipping the trout streams of Ulster County, New York, on his two weeks’ vacation. C. L. Kearsey, of the First National publicity department, joined him at week ends.

Pierce Kingsley has just completed a two-reel picture of Staten Island, including sports of Midland Beach and points of general historic interest. This picture was made in connection and under the auspices of a Staten Island Journal, to set forth the topography of the island for general advertising purposes.

Edwin France, of the Franco Film Productions, Riverside, Cal., is in New York with several of the film’s stars, which will dispose of before returning to the Coast.

D. W. Townsend, sales manager of the Art-O-Graft Company, of Denver, is visiting New York to dispose of some of the latest Art-O-Graft products. The company’s Paris shopping trip was essential to the sale of the work, and the brochure, which was planned for distribution at the annual conference of the Metropolitan Studios in the West Sixth street, and he says he is ready to stake his reputation on the result.

“Love, Honor and Obey” is an R-L Arthur Sawyer and Herbert Lubin production, which will be released by Metro in the fall. Mr. Walter adapted it from “The Tyranny of Weakness,” the novel by Charles Neville Buck. It is interpreted by an all-star cast.

Florence Turner Supports Violan Dana

Florence Turner, widely known as a star, has been engaged to support Violan Dana in “Blackmail,” from the magazine story by Luria Chamberlain, at Metro’s West coast studios.

“Blackmail” is a crook melodrama, while Violan Dana enacts the role of a rogue’s daughter who falls in love with a marked victim of her father’s gang. Wyndham Standing has been engaged to play the leading male part. Miss Turner will be seen as Lena, also is the spy for the robbers. Dallas M. Fitzgerald will direct the picture, which was scenarioized by Albert Shelbi Le Vino.

A Trunkful of Fun!

That’s what Larry Semon provides in his latest comedy where as a “goofy” stage hand he messes up a perfectly good show. He thinks that footlights, because of their name, were made to tramp on. He gives them thunder just as the “hero” says: “My isn’t this an ideal day”—and when the stage manager a little later calls for some fog on the scene, Larry gives it to him—a barrel of home brew fog—barrel and all. That and a whole lot more by—

LARRY SEMON in The Stage Hand

A Larry Semon Comedy

VITAGRAPH

Walter Pleased With His First Metro

Eugene Walter, of the quartet of well known dramatists heading Metro’s staff of about fifteen, was pleased with the first photographic “takes” of his initial work under Metro auspices, the photo dramatization of “Love, Honor and Obey.” Flashed in the projection room at Metro’s New York studios in West Sixty-sixth street, he says he is...
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July 17, 1920

Robertson-Cole Prepares Elaborate Press Book on Susse Hayakawa’s “Li Ting Lang”

FOR exploitation of “Li Ting Lang,” which has just been released by Robertson-Cole, this distributing company has prepared the most elaborate press book, which has ever accompanied a Susse Hayakawa production. This release, which was produced at the Haworth Studio, was directed by Charles Swickard.

The press book is a typical example of the service which Robertson-Cole is extending to exhibitors. The picture, “Li Ting Lang,” is based on a magazine story by Howard P. Rockey, and tells a story of a Chinese nobleman at an American university, who falls in love with an American society girl, and later has thrilling adventures with her in China.

The press book includes an eight-page newspaper publicity section. It contains advance notices, opening day notices, reviews, and features, besides numerous newspaper cuts. A leading page is devoted to “What You’ll See in Li Ting Lang,” describing the dramatic scenes as well as the pictureque background which is provided.

Four Pages on Display Advertisements.

Another page illustrates the lobby pictures and lists accessories. The following page includes advance program copy. Then follow display advertisement pages to the number of four. These include straight type ads and combination type and art ads of all sizes from one to four columns. The center of the book is taken up with “Impressive Scenes from ‘Li Ting Lang,” which are atmospheric and dramatic selections from the various stills which advertise the picture. A pretentious exploitation section of three pages follows this. Herein are shown two sets of teaser advertisements designed to arouse interest in the picture; a controversy scheme that the subject of racial inter-marriage may be wielded; an investigation of mission findings as to racial inter-marriage; a “letter to the newspapers” plan; a plan to follow in a college town; a commercial tie-up and a prize contest.

Page on Musical Setting.

An attractive lobby card is shown on the following page, together with the announcement of a gowned strip made especially for the picture, and to be used in cooperation with merchant. Then, there is a description of a suitable prologue, a scheme for dressing doormen and ushers, and a plan for street display. Another page is devoted to a complete musical setting for “Li Ting Lang,” and still another to the display of posters used for outdoor advertising.

A four-page section of this campaign booklet is devoted to the use and saving of bookings, and is accompanied by a description of the dramatic scenes as well as the picturesque background which is provided.

Brand of Lopez,” “The Beggar Prince,” “The Tong Man,” “The Illustrious Prince,” “The Dragon Painter” and others.

Two Vital Questions Asked in Selznick’s “Daughter Pays”


When the story first appeared in print it is said to have caused widespread comment, due to its unusual phases of plot construction which bring to light two striking and always New York house families throughout the country. The first question is whether a woman dare risk her future happiness on the financial altar. Intervened into this question is a second asking how great a sacrifice should a mother demand in the name of filial allegiance.

On top of this structure there is said to be built a superstructure that presents a series of entertaining and delightful phases correlated to the two questions. While it may be assumed that the questions asked have been used countless times in fiction and on the screen, there is presented an entirely new angle, the denouement of which leaves the audiences to decide the issues.

The story was written by Mrs. Baillie Reynolds, and adapted for the screen by R. Cecil Smith.

Camera Work Completed for Metro’s All-Star S-L Film

CAMERA work on the all-star S-L production of “Love, Honor and Obey,” which is to be a Metro release in the fall, was completed recently with the filming of night scenes at an estate at Briarcliff, New York. “Love, Honor and Obey” is an adaptation by Eugene Walter of Charles Neville Buck’s novel, “The Tyranny of Weakness.”

The night scenes show a sensational flight and come at the climax of the drama, and although they require only a few minutes to flash on the screen, they took nine hours of steady work—from 8 p.m. to 5 a.m.—to photograph to the final satisfaction of the director, Leander de Cordova.

In the afternoon before the screening of this episode, the wedding scene was also taken. Besides Wilda Bennett, George Cowl and Kenneth Herlan, the scene afforded a big opportunity for Claire Whitney.

The conclusion of the filming ends three months of steady work. Arthur Sawyer and Herbert Lubin, heads of the S-L company, are enthusiastic over its screen possibilities. It is the first picture photo-dramatized for Metro released by Eugene Walter, since he joined Metro’s staff.

COMING
"TRUMPET ISLAND"
VITAGRAPH SUPER-FEATURE

Awaiting the Call
“For Love or Money.” Scene from this Hallmark release with Virginia Lee.

Herbert Kaufman Releases Are Being Heavily Booked

THAT the Herbert Kaufman releases made by Selznick are more than fulfilling their worth as program brighteners and box office money makers, is attested by numerous bookings, according to an announcement from Select Pictures.

The current subject is “Johnny.” This production is said to drive home some hitherto unexamined phases of the typical American boy who is forced to go to work through unfortunate circumstances before he can attain enough education to make a worth while young citizen. It tells the tale of the pitiable plight of the little fellows who have begun or will begin their careers in the business world.

Mr. Kaufman reveals a strong argument for the little fellows and asks the question: “Have you lived up to your youthful determinations to treat a working boy better than your employer did?” While these entertaining short subjects endeavor to bring home a touch of the human phases of life, they are not cut and dried, but a compendium of entertainment interestingly told.

Viola Dana Working on “Blackmail.”

Production of “Blackmail,” the melodrama of New York’s polite underworld, in which Viola Dana will be starred, is now under way at Metro’s west coast studios in Hollywood.

In her new picture, Miss Dana will add another and different personality to those that have been seen in her past pictures.

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"Darling Mine" Is the Next
Olive Thomas-Selznick Film

The forthcoming Olive Thomas production, "Darling Mine," was shot in the Selznick West Coast studios, promises to rival the most pretentious productions in which the star has appeared, including her current Selznick picture, "The Flapper," which is announced this week by Myron Selznick.

Arranged in a spirit of Miller's Miss Thomas is a strong cast, in which are included eight prominent screen players, namely, Barney Sherry, Betty Schade, Colleen Kenny, Richard Tucker, Margaret McQuade, Walt Whitman, Andrew Arbuckle and Mrs. George Hernick.

The story is by John Lynch and Laurence Trimble and is said to give Miss Thomas the opportunity for three distinct and exactlying roles.

Comedy Drama and Farce on Paramount July 4 Schedule

A COMEDY-DRAMA and a farce are scheduled for Paramount's July 4th program. The former is "Away Goes Prudence," starring Billie Burke, and the latter is "The Son of St. Anthony," in which Miss Washburn is featured.

The scenario of "Away Goes Prudence" was written by Kathryn Stuart from an original story by Josephine Lovett. The director was John Francis Dowling, who has produced all of Miss Burke's recent pictures for Paramount. Percy Marmont is Miss Burke's leading man, and this is his first appearance in a Paramount production in many months. Charles Lane is seen as the father, and Maurice Purser Colleen Moore, a three-color Miss Thomas, and Dorothy Walters, Bradley Barker and Albert Hackett have interesting character roles.

The original story of "The Sing of St. Anthony and the Saturday Evening Post. Charles Collins wrote it, Eli Harris adapted it for the screen and James Cruze directed the picture.

Margaret Loomis, as a dancer, demonstrates the latest and most startling in the tzigheco-piloric art, and the cast also includes Gyu Oliver, Lorenzo Lazzarini, Viola Daniel and Lucien Littlefield, as well as a host of lavishly attired young women.

Middle Western Cities Book

Dwan's Adaptation of Novel

One hundred per cent. representation in the country's first-run centers is the goal set by John W. McKay, general manager of the Mayflower Photoplay Corporation, for Dwan's "The Son of St. Anthony," presented by Mayflower through the First National Exhibitors' Circuit. Despite the warm weather, advance bookings indicate that the goal is being approached.

To date six key cities in the Middle West have been covered with first run bookings. They are Indianapolis, where the Dwan production had its premiere at the Circle Theatre; Milwaukee, where it was accorded its first run at the Alhambra Theatre; Detroit, where it played a week's engagement at John H. Kunshy's Madison Theatre, and St. Paul.

Three new and important first run bookings just announced are: Tom Moore's Rialto Theatre, Washington, D. C.; Baraque's Loop Theatre, Chicago, and the New Grand Central, St. Louis, operated by the Skouras Brothers.

Shubert-Poli Extends Run on
Equity's "Keep to the Right"

The success of the city-wide Tie-up on Equity's "Keep to the Right," with Edith Taliaferro as the central figure, which could only be predicted but not proven last week, is now a matter of fact. The Shubert-Poli Theatre, of Washington, D. C., booked this production for one week, beginning July 4, but before the week was half gone the manager extended the run for an additional week.

Theatre, after which the show has been booked for one week, beginning July 4, and no evidence of any let-up in the "Keep to the Right" audience can be seen. The manager extended the run for a second week, and it is now in its fifth week, having grossed over $1,000 per day.

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Petite Eileen Percy Finishes

Second Picture as Fox Star

The petite and winsome Eileen Percy has completed work at the Fox West Coast studio on her second production as a William Fox star. This picture, "The Coast Hunter," based on F. Scott Fitzgerald's story "Myra Wolff's Dilemma," is being released later in the summer by the Fox organization.

Miss Percy, whose debut under the Fox banner will shortly be made in "Her Honor the Mayor," has been continuously in the studio from the time the picture was started, working under the direction of photographer Walter Stumpf. Miss Percy, born in Ireland and trained as a ballerina, has a sweet, winsome face and is generally considered one of the most photogenic of the new Fox stars.

Emory Johnson heads the cast of players supporting Miss Percy, other members being Jane Miller, Harry Dunkinson and Evans Kirk. Some novel lighting effects have been employed, and the scenic work is said to be especially good.

"Humoresque" Breaking All

Records at the Criterion

Humoresque," Cosmopolitan Productions' photoplay of mother love, entered the sixth week of its indefinite pre-release engagement at the Criterion Theatre, New York, on Sunday, July 4. It will be released throughout the country by Paramount in September. This picture, adapted from the Cosmopolitan Magazine story by Fannie Hurst, has broken all records at the Criterion Theatre.

Director Estabrook called attention to the fact that the performances at the Criterion are continuous, from noon to midnight. "Humoresque," therefore, shown three times from noon until midnight.

"What do Women Like?"

Watch for the big First National Special
Metro Films Race Each Other in Baltimore Picture Houses

DOUBLE representation for two successive weeks at Baltimore's best first-run motion picture houses, both in the downtowns and in the residential sections, is the record set by Metro productions recently.

Shore Acres" from the play by James A. Horne, appeared at the New Theatre, downtown, and at the same time Viola Dana in "Dangerous to Men," a picture made from the English stage play by H. V. Esmond, ran to crowded houses in the Parkway, in an exclusive residential district.

Alice Lake at Ford's.

The previous week Metro's "Should A Woman Stay," starring Alice Lake at the head of an all-star cast, played at Ford's Theatre in Baltimore for a week with a top-price of $1. Coincident with this showing was the exhibition at the Parkway, where the week beginning June 26, "Dangerous to Men," appeared, of "Alias Jimmy Valentine," the Paul Armstrong crook drama starring Bert Lytell.

CORINNE GRIFFITH

in

"The Whisper Market"

All the pulsing life and romance the very name of the city conjures up for one has been retained in this wonder story of social life in that southern capital, Rio de Janeiro. It is a big splendid Vitagraph production that will sweep you up and carry you to the throbbing heart of South American romance and adventure.

No treachery is so deadly no scandal so sickening, no punishment and persecution so dire, as that of the 'whisper market.' And there is no other whisper market that like that in Rio de Janeiro.

The poignant charm of this radiant young star was never set in more suitable or beautiful surroundings than in this vivid, exciting story—her ability never more apparent than in this screen narrative of intrigue and high social life in the South American capital.

Strong Cast Supports Tom Mix.

Seldom has a star had a stronger supporting company than that given to Tom Mix, the cowboy in the excellent yarn, "Tom Mix Tamed," that virile, fast-moving tale of the West from the pen of Max Brand just completed for the Boston Columbia. The cast has all the verve of Emmett J. Flynn, at the Fox West Coast Studio.

Fay Starek, one of the youngest leading women, plays opposite the star. Another notable member of the cast is George Seigman, who excites the heavy.

F. M. McCullough is another member who is worthy of much praise.

"The World and His Wife"

To Be Released on July 25

PROBABLY no photoplay in recent years has been produced with such a big cast as the pre-release showing at the Rivoli Theatre during the week commencing July 18, and will be released generally on July 25. No less than four members of the cast have at various times been starred, while half a dozen others are internationally well known. In addition to Miss Rubens there is Montagu Love, Pedro de Cordoba, Gaston Glass, Charles Gerard, Margaret Dale and Biren Russell.

It has been proven that big photoplays are made of stories with big themes, enacted by capable actors, and adequately produced. "The World and His Wife" is such a play as in "Humoresque." While in the latter play the theme is motherhood in "The World and His Wife" it is gossip. In "The World and His Wife," as well adapted from the stage play by Charles Francisco Nildlinger, the harm that can follow in the wake of wagging tongues is most vividly portrayed.

Robert G. Vinola directed "The World and His Wife," from a scenario by Frances Marion. Miss Vinola has taken the script from Spain and to secure the proper atmosphere Mr. Viglona took his company to Florida and to the southwest; his directorial settings were designed by Joseph Urban.

Edmund Lowe Has Big Role

in "Someone in the House"

ANOUNCEMENT is made by Bayard Veiller, chief of productions at Metro's west coast studios, that Edmund Lowe will be brought over to the east coast to star in the all-star production of "Someone in the House," by Larry Evans.

Mr. Lowe is known to theatregoers, having appeared in a number of Oliver Morosco's plays, as well as in "David Belasco's production of "The Son-Daughter" and "The Road to Destiny," written by Channing Pollock.

Mr. Lowe has been seen to advantage in many pictures as in support of the well known stage productions contained in "The World and His Wife" and "Billions," has also been extremely popular for a prominent role.

As "Someone in the House" will be an all-star production all other actors and actresses of note are being considered for the principal roles. Mr. Ince has just completed directing the most recent release, "Tom Mix Tamed," and Miss Zellner, of the Metro scenario staff, adopted "Someone in the House" to the screen.

Mary Beaton Plays Lead in Metro Americanization Film

ARTHUR ZELLNER, in charge of the production of twelve Americanization pictures that Metro is to make for the Americanization Committee of the Producers' Association, has announced that the production will be "Strangers, Beware!" an original one-reeler by Mr. Zellner. He is in charge of the production and will be "The Land of Opportunity" by Julia Burnham.

The next film from that picture will be "The Land of Opportunity" by Julia Burnham. It is a two-reeler.

Plunkett Making Plans for Ray's First National Debut

JOE PLUNKETT, manager of New York's Strand Theatre, who recently returned from the West, has already made plans for an elaborate presentation of Charles Ray's initial First National presentation, "Bread of Their Way." Although this production, the first in which Ray is being presented by Arthur S. Kane, is not quite completed, Manager Plunkett declared that he is looking forward to the opening of "Bread of Their Way" as the most important film offering of the Fall season.

According to Manager Plunkett the Ray adaptation of George M. Cohan's comedy-drama will be distinctive for the sentiment and it will deal with the association of the heroes with the palmy days of a decade or two ago.

Mr. Plunkett is planning a pretty prologue similar to the chorus work of the operatic kind. The presentation of the popular hits from the play will be sung. Following this the Strand will have a mechanical effect giving the atmosphere of the vocal accompaniment prepared for "The Soul of a New Plowman," and made it evident that that picture would make an excellent opera. It will be recalled that negotiations were closed between Messrs. Plunkett and Mr. Cohan to make the preparation of a libretto for the contemplated opera.

The musicians at the Carson studios make it a rigid principle never to use the same selection twice—even different parts of the same song. This is the reason for their search for the latest and most varied selections that their library includes.

"Whispering Devils!" Equity's six-reel production starring Conway Tearle, is now on the market. Cohan's material for a musical picture has been utilized for the present offering which is considered a great success. The story lends itself to dramatic, musical appeal, while "Bread of Their Way," the Edith Taliaferro release, is being set to daintier and more fantastic music.

Bessie Barriscale Finishes "Life's Twists," Her Latest

EXHIBITORS who have cashed in on Bessie Barriscale productions, produced by B. B. Features and released through Robert Cole will be pleased to learn that Miss Barriscale's "Life's Twists" has been completed and will be released soon. In this Miss Barriscale deviates from her accustomed dramatic path to give an interpretation of a girl of the streets.

In the supporting cast are Walter McGrall, King Baggot, Claire Du Brey, Truly Shattuck, Maria Mason, William Geo. Periolat and "Teddy Whack," the talented little dog that carried off a big share of the honors in "Twenty-three and a Half Hours Leave."

"Life's Twists" was adapted to the screen by Harvey R. Corbin from a magazine story by Thomas Edgeley. William Christy Cabanne was the director.

Great Care Taken in Picking Music for Equity Pictures

THE growing popularity of music as one of the chief features of a photoplay and the demand from exhibitors from all parts for more perfect musical scores in connection with the pictures they present, finds Equity in the movement to harmonize the music scores with the setting of its pictures. One of the hits of this season was the musician who select the most fitting ensemble for each Equity picture.

Proof of Equity's pains in this direction was evidenced two months ago, when Andre Dippol, the Chicago symphony conductor, ex-imperial producer of the finest vocal accompaniment prepared for "The Soul of a New Plowman," and made it evident that that picture would make an excellent opera. It will be recalled that negotiations were closed between Messrs. Plunkett and Mr. Cohan to make the preparation of a libretto for the contemplated opera.

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The MOVING PICTURE WORLD
Theatres Running “The Silent Avenger” Now Number 6,000, Announces Vitagraph

It would appear that Vitagraph serials are the secret of summer business with a large number of exhibitors all over the United States and Canada, judging from reports being received at the New York office of that company. Bookings are being received daily for William Duncan’s serial “The Silent Avenger,” which was completed last week and which already has set a record for Vitagraph episode plays.

Vitagraph has been able to look far ahead in serial production because of the number of exhibitors who make a practice year after year of showing its serials. With this certain number of bookings, accurate production budgets may be made months ahead. It is announced that the number of regular serial exhibitors dealing with Vitagraph was augmented by 2,400 new accounts on “The Silent Avenger” alone, making the grand total of houses running this serial well over 6,000.

Mr. Duncan will shortly start on another serial, the title of which is yet to be announced, and this will bring Vitagraph serial production up to May, 1921. Edith Johnson will continue as Duncan’s leading woman and his supporting cast will include many favorites seen in “The Silent Avenger.”

Following “Hidden Dangers,” and in keeping with Vitagraph’s plan to have at least one new serial episode every week throughout the year, will come Antonio Moreno’s chapter-drama, entitled “The Veiled Mystery.” Unusually good luck in the production of this serial has made it a certainty that the full fifteen episodes will have been completed before the release date of the first episode. This date will be some time in the early autumn. Pauline Curley appears opposite Moreno in this serial, and a strong supporting cast has been provided.

Fox Takes Great Interest in Pearl White’s First Feature

Among the earliest of the William Fox productions listed for the new year is “The White Moll.” The fact that the author of this story is Frank L. Packard, who wrote “The Miracle Man,” would be in itself sufficient to interest. But beyond this is the further fact that “The White Moll” is to be the vehicle for a “double first appearance” by Pearl White, hitherto known as a serial star.

Having abandoned serials, Miss White in “The White Moll” has an executive appearance in a feature film and at the same time will make her first appearance as a Fox star. Release is promised for August 16. Lloyd Sheldon, scenarist, put the story in shape for the screen, in conjunction with Director Harry Millarde and Assistant Director Anthony J. Marlo.

The supporting cast includes Richard C. Weaver, John Fane, J. Leonard Baston, chief heavy; Eva Gordon, William Harvey, Walter Lewis, Blanche Davenport, Charles Slate, John Woodward, George Fauncefort and John P. Wade.

Extensive plans have been perfected by Mr. Fox for a special publicity and advertising campaign to help the exhibitor put over this initial Pearl White production. A new style of press book, covering every phase of exploitation, and a lavish array of posters have been put out.

Dwan Names His Latest Film “The Sin of Martha Qued”

A wire to Benjamin A. Prager, president of the Mayflower Photoplay Corporation, Allan Dwan states that his sixth independent production to be presented by Mayflower through First National will be known as “The Sin of Martha Qued.” Mr. Dwan is now editing it, camera work having been completed last week.

“The Sin of Martha Qued” is an original story written by Mr. Dwan. The idea upon which the story is based was formulated by the producer several years ago. Owing to the lavish mounting required for the proper development of the story, he has held it in abeyance until afforded an opportunity to produce it on a scale commensurate with the importance of its subject matter.

One of the spectacular scenes depicts a bacchanalian revel. Though seen in the picture for only a brief flash, it was the soil weeks in the making and required the services of more than 500 players. The scene was started on Mr. Dwan’s estate in Los Angeles, where the sunken gardens and Roman style of architecture provided just the proper setting.

The cast includes many prominent players. The principal feminine role is played by Mary Thurman. The leading male role has been entrusted Niles Welch. Others in the supporting company are Frank Campeau, Joseph Dowling, George Hackathorne, Eugene Besserer, Gertrude Claire and Mrs. Joseph Dowling, who makes her screen debut in this production.

Claire Anderson Plays Lead in National Theatre Feature

The complete cast of “The Palace of Darkened Windows,” a National Picture Theatre, Inc., production recently completed under the direction of Henry Kolker at the Seinsick west coast studios, comprises Claire Anderson, who plays the leading feminine role as Arlee, W. P. Pauncefort, president of National, has announced it will be released on August 14, 1921.

“TRUMPET ISLAND” ATOM TERRISS PRODUCTION FROM THE STORY BY GOUVERNEUR MORRIS


Jay Rosace playing the leading male role as Willy Hill, Arthur Edmund Carew as The Rajah, Christine Mayo, Gerald Pring, Adelle Farrington, Virginia Caldwell, N Icholas Dunsan and Virginia True Boardman.

The story, adapted by Katherine Reed from the novel by Mary Hastings Bradley, centers around Arline Everingham and her niece of the same name, who, while traveling through India, meet a native Prince, Rajah of an East Indian Province, who pays marked attention to the younger Miss Everingham, known as Arlee.

Billy Hill, a young American, and Captain Falconer, of the British Army, fall in love with Arlee, lured by the Rajah to “The Palace of Darkened Windows,” wends her way through a series of unusually dramatic situations.

Tom Mix Starts Work on “The Texan.” Tom Mix, the William Fox cowboy star, having completed “The Untamed,” by Max Brand, enjoyed a short rest, and then started making exteriors of “The Texan” at Prescott, Ariz.

“The Texan” is a strong, virile story of the outdoors, from the pen of James B. Hendrix. Horsemanship, gun-play, sensational rescue scenes are but a part of this picture, which is crowded with rapid action from the beginning to the last foot.

The director, Lynn Reynolds, has surrounded his star with a strong supporting cast, which includes Robert Walker, Charles K. French and Sid Jordan. Playing opposite the star is Gloria Hope.
Stage Cast of "39 East" Will Be Seen with Constance Binney In Film Version

CONSTANCE BINNEY will have practically the same cast supporting her in the screen production of "39 East" as played in Rachel Crothers' successful comedy on the stage for more than a year continuously in New York and the principal cities of the country.

The only important change is that Reginald Denny replaces Henry Hull in the leading man of the Reaart production, which is now approaching completion. The cast will wear substantially the same costumes as on the speaking stage, with a few additions necessary by the screen version of the story.

Director John S. Robertson found that Mr. Hull was not available for screen work, as he had already been given a new play for the next season. He immediately chose Mr. Denny for the role of "Napoleon" Gibbs, Mr. Denny has only recently completed work in an important role in Alice Brady's forthcoming Reaart picture, "A Dark Lantern."

Others who were in the stage play and will be seen in the film version are Alison Skipworth, Lucia Moore, Blanche Fricke, Edith Gresham, Mildred Arden, Luis Alberni and Albert Carroll. Frank Allichow, who was in the stage play as well, was not in the play, has the role of Timothy O'Brien.

John A. Robertson, who will direct the picture, also directed Alice Brady in "A Dark Lantern," which has recently been completed in Hollywood and "Ere," which first picture she made for Reaart. His work in directing John Barrymore in "Here Comes the Bride" and "A Tree of Honor," Margaret Clark in "Little Miss Mosle," "Keep Out of the Kitchen," Billie Burke in "The Man Who Married a Woman," and "Away Goes Prudence," Shaw Lovett is Mr. Robertson's assistant director and Roy F. Osgood his cameraman. Kathryn Stuart adapted the stage play to the screen.

First of Aubrey's New Comedy Series Will be Called "The Decorator"

THE DECORATOR" will be the title of the first of Jimmy Aubrey's new comedy series. Aubrey is resident in Los Angeles, where he has been acting as a director on the West Coast under the working title of "Camarouflage" and was produced by Jess Robbins. It probably will be released by Vitagraph in the early fall.

As the title indicates, Jimmy amused himself in the making of some pretty half-baked daubing. He decorates the interior of a house, the exterior of himself—and some other things. Aubrey lost no time in starting the second comedy of his new series, which is temporarily called "Paradise Alley." He probably sets a record for the number of girls employed in a two-reeler comedy in this picture—125 beauties appearing as part of his support. They are introduced suddenly in a scene which adds a touch of surprise and accentuates the comedy of the action.

To gather more than 100 girls trained to dance together was no simple problem, but Director Robbins solved it by taking the entire chorus of "Frolicdomes of 1920," a musical show that was produced by some of the biggest producers of the day. They are introduced suddenly in a scene which adds a touch of surprise and accentuates the comedy of the action.

Four Features Being Cut and Titled Under Selznick's Supervision

PUTTING into practice his theory that the making of a picture is only half the problem, Mr. Selznick has completed with the taking of its final scenes and that fifty per cent. of a feature's success or failure is due to the quality of its cutting, editing and titling, Myron Selznick has spent the past ten days working as an editor in the work of putting the finishing touches to "Darling Mine." The 3,000 feet of "Marooned Heads," and "Dangerous Paradise." He witnessed the shooting of final scenes for "Darling Mine" and "Thomas the Superlative" for the Selznick picture, directed by Laurence Trimble, while on the cost, and brought the film east with him. William Haines and "The Point of View," in which Blanche Hammerstein is the star, William Haines and "The Point of View," in which Blanche Hammerstein is the star, William Haines was cut by Maccarel has the making of "Dangerous Paradise," and George Archainbald had shot the final fades of "Harris." Edward Tearing makes his debut as a National Picture Theatres, Inc. star.

After viewing the first showing of these pictures in the Selznick projection room Mr. Selznick cut, edited and titled the pictures in the Selznick projection room and then handed the finished work to the directors and under his personal direction a policy was worked out for the handling of the individual feature in each department.

Since then Mr. Selznick has viewed the pictures several times, superintending supplementary changes and watching the result of these alterations.

Heerman Completes "The Poor Sipm."

Vidor's new novel, "The Poor Sipm," which is a motion picture, is now in the hands of the Vitaphone Corporation, which is in the hands of Mr. Vidor, a motion picture producer. The completion of the latest Selznick-Owen movie starring vehicle, "The Poor Sipm." The new series of pictures is being shot in the motion picture fields harks back to the old Tahnouser days, and following his promotion as a director he has been working for the front under the banner of Mack Sennett.

Mr. Selznick's latest Selznick production, "The Poor Sipm," is said to embody a screen vehicle unique in the annals of the silent screen for "Harris." Edward Tearing makes his debut as a National Picture Theatres, Inc. star.

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The Mutiny of the Elsinore," which was recently engaged as a member of the Selznick scenario department.

"The Star Rover" Next London Picture

Work on the scenario for "The Star Rover," which is based on the Jack London story to be filmed at the Metro studios in Hollywood, has been begun by Albert Sheby Le Vino, Mitchell Lewis, who appeared in "Burning Daylight," and "The Mutiny of the Elsinore," will be a member of the all-star cast.
Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Joyous Troublemaker
(William Farnum—Fox)
M. P. W.—The production as a whole is quite unusual and is satisfactory to the humor. Many of the subtitles will bring laughter as they are well above the average.
N.—William Farnum scores in light role.
T. R.—A tedious melodrama.
W.—Highly amusing comedy.

The Slim Princess
(Mabel Normand—Goldwyn)
M. P. W.—Of the original ideas, is a burlesque on the "get thin" mania, and affords sprightly Mabel Normand the opportunities she seems to relish so much as the average spectator enjoys her antics.
N.—Normand in a kind of role which made her famous.
T. R.—Exhibitors will make no mistake in booking as a stellar attraction.
W.—W. S. Hart's work stands out in weak comedy story.

Suds
(Mary Pickford—United Artists)
M. P. W.—Bound to please Pickford admirers.
N.—Unique characterization and artistic lightings lift a commonplace story.
T. R.—A hit of real draw tragedy lightened by dashes of humor, laughter struggling with tears, the net result, an intensely human picture.
W.—Will go over all right, but they expect better from Mary Pickford.
E. H.—The box office power of Mary Pickford's name, with the exploitation possibilities presented to work with and the picture itself as a basis, should make the engagement of "Suds," a highly profitable one.

Sick Abed
(Wallace Reid—Paramount-Arcaft)
M. P. W.—The picture easily slips into the A1 class.
N.—This lively comedy is a sure laugh-provoker.
T. R.— Registers as a bright, snappy comedy, constructed along original lines.
W.—Bright and spirited farce comedy is Wallace Reid's latest.

Whispers
(Elaine Hammerstein—Selsnick)
M. P. W.—The Selsnick social comedy moves with the ease and grace of fine workmanship, and makes a pleasing addition to any program.
N.—It will entertain and amuse in a light way, and should prove particularly during the warm summer months.
W.—A slim story holds down picture despite good performances.
E. H.—There is humor enough in the picture to satisfy everybody, this phase of the picture being handled very adeptly.

Love's Flame
(Thomas J. Carigan-Vivienne Osborne
—Fidelity)
M. P. W.—Should please a majority of patrons from all angles.
T. R.—Motives are never quite clear and the story is never convincing.
W.—Story lost in mass of scenes that mean little.

A Common Level
(Edmund Breese—Transatlantic)
M. P. W.—It will hold close attention wherever it plays.
N.—Spectacular scenes will probably carry this through.
T. R.—It is a story which contrasts the present day with that of olden times and is historical in its appeal and setting.

The Amazing Woman
(Ruth Clifford and Edward Coxen—Republic)
M. P. W.—Is carefully made and does not play up the unworldly element, which is a possibility of the story.
T. R.—Cannot be listed as fitting entertainment for the family circle.
W.—Isn't satisfactory entertainment and probably will get forgotten.

All-of-a-Sudden Peggy
(Marguerite Clark—Paramount-Arcaft)
M. P. W.—It is a gay, frolicking comedy with a wealth of wit in the subtitles, and a laugh at almost every turn of the wheel.
T. R.—Will afford very pleasant entertainment for almost any audience.
E. H.—Character drawing is its greatest asset, some very excellent bits being registered by various members of the cast.

A Tokio Siren
(Tsuru Aoki—Universal)
M. P. W.—As an example of light, picturesque entertainment, skimming the surface of life and not touching the undercurrents of realism.
N.—Story with Japanese star lacking in punch.
T. E.—Good comedy with Tsuru Aoki.
E. H.—Artistic production given weak and old-fashioned material.

Blind Youth
(Leatrice Joy and Walter McGrail—National)
M. P. W.—Is satisfactory entertainment.
T. R.—Interesting in the end-picture by any means, but will pass muster as an average attraction.
W.—Very slow picture that only works up real interest in closing scenes.
E. H.—Makes good the many advance promises.

The Discarded Woman
(Grace Darling-Rod La Rocque—Hallmark)
M. P. W.—Is of the sort to please the average audience.
N.—Necrotic melodrama with familiar stock situations.
T. R.—Frankly sensational. Good time situations detract the appeal in this, but will prove popular with a certain class.

Homer Comes Home
(Charles Ray—Paramount)
M. P. W.—Sails along in pleasing style. A safe number for any program.
N.—Charles Ray scores again in another homestyle story.
T. R.—An agreeable comedy-drama, with a plot which takes an original twist, leading to a pleasing love romance, amusing situations, is not devoid of suspense and holds its interest to the end.
W.—Charles Ray in a typical Charles Ray picture.

Comments on Short Subjects

THE TANGO DANCERS (Fox).—Mutt and Jeff appear in this two-reel comedy with Spanish overtones, the two crinolines of Spanish dances. The drawings are amusing and present various forms of terpsichorean dance. It is a burlesque detective subject, with highly amusing moments scattered through it. Mutt falls in love with a veiled lady who turns out to be his wife.

THROUGH THE KEYHOLE (Fox-Sunshine).—Glen Cavender, Dave Morris and Olive Dale are among those featured in this two-reel comic. It is a burlesque detective subject, with highly amusing moments scattered through it. Cavender and Morris play the roles of a gambling firm, "Hunt & Chase." The trick office effects are unique and the action takes the form of a plot to obtain evidence against the wife of a married man who is under suspicion. The evidence obtained involves nobody but the husband himself, giving a funny climax.

PATHIE REVIEW NO. 52.—A leading feature of interest in this number is one exposing the culinary operations of a large hotel—making butter puddings, washing and cutting up potatoes, squeezing oranges and peeling apples. Views of the wild boar and porcine searching for food, and attractive tinted scenes from St. Gervais, France, near the Swiss border, are also shown. A Javanese dance is interpreted.

RANGE RIDER MORGAN (Universal-Western).—A two-reel subject, written by W. F. Collins and directed by Martin Murphy. James E. Warner and Magda Lane play the roles of a ranger and his wife, the former being on the trail of a band of cattle rustlers.

This is picturesque and tells an interesting story through a rather intensely dramatic structure. The settings in the heart of a ranch country are attractive and contain some good comic types in the merry-go-round scenes. The number as a whole offers considerable light amusement.
Sidelines and Reflections

A THREE weeks trip around the coun-
try, during which my personal sight of the mov-
ing picture theatres of assorted sizes cannot fail to be producible of consid-
erable interesting information. The one thing that was most forcibly im-
pacted upon my mind, during such a trip, was the strictly personal point of view of every kind and condition of man connected with the picture business. This is not a mat-
ter for wonder, of course, but only what it was to have been expected. Every man being looks at a thing in a manner quite at his own affairs and, if a business matter, how it will effect his business. If an ex-
hibitor finds that he cannot make money with a particular program, he is quite sure it is quite sure to wain, no matter how great the star's reputation or drawing power in other localities.

The remark by an exhibitor in an inland town in the Middle West that his patrons do not like sea stories will seem strange to the man or woman born in sight of the ocean, or to the person with a little extra imagination. But it is just that kind of war that just because such scenes would be new and in strong contrast to the physical background of their own lives the dwell-
ers of the rolling prairie land would wel-
come the opportunity to see them thrown upon the screen. We are all the time be-
ing told that mankind longs for the un-
known and that his imagination is fired by stories and paintings that give him an in-
sight into stages of existence that differ from his own.

The truth of the matter is that this feeling is not universal. It is a well known fact that a surprisingly large portion of the population of the United States and of other countries are concerned only with their own affairs. It has often been ob-
served that when a fireman or a printer or an iron worker gets a vacation he is likely to spend the time visiting friends or strangers that follow his own voca-
tion, and that he is never so happy as when he is talking things over with some-
one that tworks at his own trade. There is even a story of a letter carrier that spends his time off walking a trail with an acquaintance in a neighboring town.

It is this phase of character in so many human beings that accounts for the wide variances of reaction that reveals itself in the trade papers and sent in to the offices of the producers. What is one man's mental food is another man's poison. But there is a still more serious side to the matter—that utter indifference that re-
fruses to pay the slightest attention to any form of fiction unless it has an instant ap-
peal. No humor and the merit of production count for nothing with this class of humanity. It chooses its amusement the way as the style of its shoes and other garments—according to its indi-
vidual taste; and it takes small heed of what its neighbor likes or dislikes.

One of the most enlightening experiences of the trip was to listen silently while a number of exhibitors and exchange men read aloud several screen reports from a non-advertisement publishing publication, and then gave their individual opinions of how near to, or how far from the truth the different reports came. They did everything but agree with the reviews.

WEITZEL

"Bab's Candidate"  
Woman Pulls the Political Wires in Snappy Vitagraph Feature Starring Corinne Griffith.

INTERESTING plot, good construction and naturalness of acting make "Bab's Candidate" a winning feature. It offers easily-digestible entertainment with-
out a prevalence of hackneyed or melodramatic touches. The characters are real human beings, and the story has a point and purpose toward which it steadily ad-
vances, this through a series of well-connec-
ted incidents without meaningless inter-
lations.

A girl's strategic maneuvers in choosing and boosting a dark horse in a small town election is the theme of a light amusing story. As is somewhat of a change from the way of the usual heroine, this girl is not blind to her fiancé's limitations, and when he decides to run for state representative to the legislature she does her utmost to de-
blind him, confident that his talents lies else-
where.

Corinne Griffith, airy, lighthearted, and unaffected, interprets the resourceful Bab in an altogether winsome manner. Her costumes are charmingly distinctive and varied. George Fawcett plays her invincible but no-
fond papa in his own inimitable style of rough-coated tenderess. Among other winsome characteristics is that of Charles Albee who appears as Henry Dawes, the town pauper. Campbell Bell, as Bab's sweetheart, shows a keen perception of the manners and expres-
sions which a zealot would naturally have. The picture has been cleverly directed.

Cast:
Barbara Marvin, Corinne Griffith
Senator Merrill, Treadwell St. John
George Fawcett
David Darrow, Webster Campbell
Henry Dawes, Ben Cogswell
William Holden
Story by Forrest Crayce
Directed by Edward Griffith.

The Story:
Bab, daughter of Senator Marvin, big po-
litical power in a small country town, is in love with David Darrow, a brilliant young lawyer, whose every word is gold for making long speeches. Bab's father boosts Eben Sprague, who is secretly a gruffer, for representative of the county, and Darrow decides to run against him. Bab is opposed to this, as she fears that Darrow's candidacy will be an embarrassment in politics. Senator Marvin also disapproves of Darrow's entrance into politics.

Darrow promises to seem good when a farmer comes to him with a plaint against Sprague, who has robbed him of some property through a dishonest legal process. Darrow sends word to Marvin immediately. Marvin refuses to withdraw his support in spite of his past record. Darrow then threatens to expose Sprague unless Mar-
in will withdraw (Darrow) for candidacy. Bab's father is forced to agree to the latter proposal, and he starts a vigorous campaign for Darrow.

Bab, meanwhile, is looking around for a dark horse. She is determined to defeat Darrow, as she is confident that he is not suited to a political career. She suddenly seizes upon Hank Dawes, the village pauper, and makes him her strong point that if the citi-
zens want to cease supporting Dawes the best method is to tell him. She has his pic-
ture taken with her father and sends it to the newspaper with the news that Senator Marvin is the punch behind this campaign. Darrow is innocent of her maneuvers, laughs when Dawes' name comes up for nomination. He does almost stupendous things to win the nomination. He wins the nomination itself.

Bab has won. But Bab reminds him that he still has her and her father agrees to use his influence to forward Darrow's law career, and the defeated young aspirant is finally reconciled to his fate.

Program and Exploitation Cautions: When It Came to Choosing Candidates, Bab Was a Good Picker—She Was the Big-

EXPLOITATION ANGLES: Because of its polit-
ical angle, the picture will have a strong appeal just now. But it should not be ex-
ploited as a propaganda feature, but as com-
edy drama pure and simple, with a story that will get both men and women. Give the star a generous amount of publicity, but keep this secondary to the theme.

"Away Goes Prudence"

Billie Burke in a Pleasing Comedy, Para-
mount-Arcaft Release.

Reviewed by Louise Reeves Harrison.

A GAIN the ladies! "Away Goes Prudence" is from a story by Josephine Lovett and a scenario by Kathryn Stuart. The plot is about a bolt of a young lady with nothing in particular to do. Of course, she is much beloved by friends and relatives in general and a young millionaire in particular, when he cuts up a prank or two and comes near getting herself into really serious diffi-
culties. There is, however, no real danger, not even of her complacent young thing
coming in contact with an emotion or two, for she must be returned to the arms of her high-minded, adored ones just as sweet and fresh as ever.

This well-formulated formula is made pleasing by some good ideas, a bit of work, by well-chosen types, by admirable settings and by direction that misses no opportunity. Workmanship of a superior character saves most of this class of production from utter inanity, and the handling of "Away Goes Prudence" is no exception to the rule.

Billie Burke is very pleasing as a purely feminine creation of native charm and grace. Charles Lane, Maude Gordon and Percy Marmont do elegantly their elegant do-nothings, but the real human beings are Dorothy Walters as Mrs. Ryan and Bradley Barker as Michael Ryan. They and the copious display of rich saliency. The performance in general, as presented, is the Rivoli, is pleasantly entertaining.

Cast.
Prudence Thorne..................Billie Burke
Hewitt Harland.....................Percy Marmont
Aunt Prudence Thorne.............Maude Turner Gordon
Mr. Thorne.........................Charles Lane
Mrs. Ryan..........................Dorothy Walters
Michael Ryan......................Bradley Barker
Chitamarron.......................W. H. Bagg
Jimmie Ryan.......................Albert Hackett

Story by Josephine Lovett.
Directed by John S. Robertson.
Scenario by Malvina Stuart.
Length, 5,406 feet.

The Story.
"Away Goes Prudence" begins when Prudence Thorne takes to aviation, and it flies away again when both her millionaire father and her million-a-year fiancé insist that she must give up that sport. To make them say it, she stages a kidnapping of herself, leaving a printed corpse before their eyes, and the police, and hides at the house of Mr. Ryan, family laundress, until he returns home unscathed. The police—Prudencesic discovers his trick, though blindfolded and gagged. Michael and his gang happen to be passing the Thorne house, and Black Jack Hewitt, rob him and carry Prudence to his lair. They torture him at first, believing Hewitt to be aware of what is going on, whereas he is laid up unconscious.

Prudence, in a boy's suit, is now taught the tricks of the trade, and becomes an apt pupil with the intention of effecting her escape. Her parents are not worried until the laundress confesses that their daughter is no longer with her. Prudence is taught how to jimmy a window, and her first job is on her fiancé's house. She and the gang are surprised by the police, but shear escapes and reaches her own home about the time he is to the roof. She jimmies her way in by the back entry, is followed by the police and arrested. But she is released on the pretense, an advantage they promise her as many airplanes as she likes, if she will only show prudence in other respects.

Program and Exploitation Catchlines:
A Merry Madcap Romance—She Tired of Flying—Away Goes Prudence—Fled to Washaday Ryan's—See Billie Burke in a Dashing Comedy Role.
Wheel of Fate—High Flyer—Swiss—A—And Away She Went—Tired of the Status Life—Boy's Life—The Desperadoes—See Billie Burke in This Romantic Comedy of High Life and Low.

Exploitation Angles: About the best way to get this story over is to frame your advertising in the same fantastic style as the story, jazzing up the descriptions and getting your patrons in the proper frame of mind through your appeal. Don't make a serious appeal. Lay most of your stress upon the star and the fact that she is seen in boy's clothes. Just say she is. Don't add that she makes a charming boy.

"The Sins of St. Anthony"
Bryant Washburn Appears in His Customary Role of a Notoriously Righteous Young Man in Paramount-Artcraft Comedy.

Reviewed by Mary Kelly.

In making use of cleverly-conceived opportunities for comedy, "The Sins of St. Anthony" excels. It is light as air and is just the type of comedy drama which shows the star in his best. But although it is a Washburn vehicle, the interest and humor does not entirely lie in the exploitation of his talents. The story itself, irrespective of star, is sure to amuse.

The hero of the tale is a young scientist who vastly prefers the laboratory to the drawing room as a place of amusement. Hence he turns in his love affairs, and surprises experiences of his ex-finance in her efforts to find a new lover and the saint's fling at a pseudo-gay existence are portrayed with an air of the ridiculous. There is continued action with sufficient variety of interest factors to make it interesting from start to finish.

Bryant Washburn is now a veteran of registering the many painful shocks which St. Anthony suffers each time he comes face to face with petty worldly vices, an art in which the star is highly successful. He is supported by a skilful cast including Frank Jonsson who contributes some of the best comedy in the play, Margaret Loomis and Lucien Littlefield.

The directing, settings and photography are of a high order.

Anthony Osgood..................Bryant Washburn
Jeanette Adair....................Margaret Loomis
Perce Moore.......................Lorena Lazzarini
Horatio Meade...................Guy Oliver
Hungry Hank......................Frank Jonsson
Valerie Vincent..................Vera Daniell
Lillie...Lupton...Humphrey Smith...Lucien Littlefield

Story by Charles Collins.
Directed by Elmer Harris.
Length, 4,545 feet.

The Story.
Anthony Osgood, a retired young medical scientist, suffers a severe shock upon learning that Perce Meado, his fiancé, is carrying on a flirtation with a young lieutenant whom she introduces as Humphrey Smith.

In reality, the man is an impersonator Lieut. Smith whom Perce has never seen, but with whom she has carried on an extensive flirtation, and he instantly chides her for her fickleness, and she responds that Anthony is far too good and proper for him.

Thereupon Valerie, a young widow full of worldly wisdom, advises Anthony to lead a double existence and pretend that he has his legitimate amount of pep and social charm. The first devilish thing he does is to invite her to a St. Anthony's party where he engages to entertain his guests at an evening affair. In seeking out Juliette Adair, a popular dancer whom he engages to entertain his guests at an evening affair. In seeking out Jeanette Adair, a popular dancer whom he engages to entertain his guests at a evening affair. In seeking out Jeanette falls in love with him at once, and decides to make a regular person out of him. She takes him to bars and a taller and their ministrations work wonders with him.

At the party at his home, the appearance of Jeanette causes an endless amount of gossip which is further stimulated when two letters are dropped into the room by Professor Adair in his front window. In the meantime, Anthony is again pressing his attentions to Perce, but is rebuffed by her. At last the situation is that Jeanette is in love with the lieutenant. Then the real lieutenant, Dr. Anthony Meado, comes from overseas and is marshaled into the party as a St. Anthony. A fight between the two then takes place and the impostor is about to escape with Perce until he realizes that he is in love with Jeanette. The real lieutenant, Dr. Anthony Meado, comes in and turns him over to the police.

The gossipers have been appeased by learning that the womanly Jeanette, lovely as a picture, in Anthony's window was only an artist's dummy. Anthony haunts to Jeanette, whom he realizes is the only one for him, and Perce, quite exhausted by her recent disillusionment in finding that the real lieutenant has six children, decides to take the air.

Program and Exploitation Catchlines:
He Adores Her to the End—She Did Not—Set Him Free—Along Came a Famous Dance—She Bought Him Five Million Dollars—They Flung Themselves at the Treasure Chest and Conversation to Kisses.
He Couldn't Flirt! He Couldn't Drink! He Couldn't Get Himself Scandalized! But He Tried, Oh How He Tried! Galavanting or Galavading, Which Is the Better Way to Approximately Depict "The Sins of St. Anthony" and Judge for Yourself.

Exploitation Angles: Exploit this as a gay horse opera with color and add in the presence of a young man. Give the star due publicity and the fact that this is the type of role to which both he and the picture contributes afford a generous opportunity for catchy ads on the misfortune of having too many morals.

"Three Gold Coins"
Tom Mix Appears in Five-Reel Fox Production Filled with Western Stunts.

Reviewed by Robert C. McElravey.

In this five-reel Fox subject, entitled "Three Gold Coins, Tom Mix appears as Bob Black, a retired horseback rider who could raise funds at the moment but always alive to his opportunities for getting an honest dollar. The action of the piece has not as yet been continually filled out, Tom Mix being featured Tom Mix, but it has some excellent riding scenes and contains numerous moments of high interest. It is a conceiving that will be in the largest sense, especially for those who like spirited Western productions.

The scenes are laid in the giant cactus country, in Texas, and some of the horseback riding is remarkable for its daring. A fine sweep of mountainous country is pictured. Tom Mix's usual spirited performance and Margaret Loomis win favor as the heroine.

Cast.
Bob Fleming..................Tom Mix
Bad Pat Duncan..........Betty Reed
Jonasson..................Margaret Loomis
Lazzerini..................Ludler M. Briling see a—Frank Whitson
Humphrey Smith.............J. M. Ballinger
Bert Hadley

THE MOVING PICTURE WORLD
THE MOVING PICTURE WORLD

July 17, 1920

A Romantic Adventure Story Adapted from the novel by Victor Hugo, "The Hunchback of Notre Dame," How the Adventurous American Girl Goes Abroad and Helps an English Lord Get Back His Fortune After Many Spectacular

Exploitation Angles: Handle this as a spectacular melodramatic picture, concentrating upon the various sensational features in vivid lines and with a large display of paper. Play up the cast for its own sake, and their appeal to the film audience, with especial stress upon Miss Adams, and use the Drury Lane line.

"Parlor, Bedroom and Bath"

Metro Production of Stage Farce Will Please Admirers of the So-Called "Bedroom Drama."

Reviewed by Louis Reeves Harrison.

T

HE charming personality of Kathryn Adams and the fine workmanship shown in constructive scenes and for the most part in the principal contributors to the screen success of "The Best of Luck." It required courage to use that old chestnut, and the odd title in addition to the fact that the scenes are laid in the giant cactus country of Texas, and try and get something authentic that cacti are not well-known.

"The Best of Luck"

Metro Presents Kathryn Adams in a Skillful Adaptation from the Drury Lane Play

Reviewed by Louis Reeves Harrison.

The charming personality of Kathryn Adams and the fine workmanship shown in constructive scenes and for the most part in the principal contributors to the screen success of "The Best of Luck." It required courage to use that old chestnut, and the odd title in addition to the fact that the scenes are laid in the giant cactus country of Texas, and try and get something authentic that cacti are not well-known.

Rufus Berry..................Dick Rush
Maria Bimble............Margaret Cullington
Peggy Bland.............Sally E. Calhoun
Katherine Briggs............Bonnie Boots
Sid Jordan..............

Story by Alvin J. Neitz. Directed by Cliff Smith
Length: 60 Feet.

The story.

Bob Fleming, in "3 Gold Coins," is a cow-boat boy short of money. He earns three dollars by breaking a bucking broncho, which nobody else can ride, and later wins a larger stake by playing roulette. Then he figures up this lucky streak, and, by selling three gold coins from a fence, placed there by an oil magnate named Lewis Reed. Reed presents the collection to Bob, who keeps them as lucky pieces. He also falls in love with Reed's daughter. Because he is traveling the West with his father.

Bob is approached by J. M. Ballinger and Rufus Berry, who have "stolen" Bob's land with crude oil, and induce him to help them organize a stock company. The plan works up to a certain point, and many of the residents of the western town of Four Corners are induced to put up their hard-earned money. Ballinger and Berry later scheme to get the money. When it appears they accuse Bob of swindling. He is tried in a sensational manner during the trial at court and succeeds in clearing his name. He wins the love of Betty.

Program and Exploitation Catchlines: Thrilling Adventure in the Giant Cactus Country. A Texas, Starling Tom Mix. He Won the Stake by Riding the Bucking Bronco. Then he wins a Turn on the Roulette Wheel—Fortune kept on Smiling because He Meets Up with the Daughter of a Wealthy Oil Magnate and wins His Love. Tom Mix is a Daring, Dashing Western Roughrider. He Rides the Bucking Bronco—Cleans Up Bandits—and Wins the Daughter of an Oil Magnate.

Running Time: 50 Minutes. Play up Mix for your chief appeal. He can carry the burden, but get what you can out of the old title in addition to the fact that the scenes are laid in the giant cactus country of Texas, and try and get something authentic that cacti are not well-known.

"Hi-C! Hi-C! A Niah-His-C!"

Must have been real champagne in "The Live Wire," an American release starring William Russell.

Leslie MacLeod................Kathryn Adams
Kent, Lord Glenavy...........Jack Holt
Lady Blanche Westerham...Lilla Leslie
Lanazana..................Fred Malatesta
The Countess of Strathearn, Frances Raynalds............Raymond Blake, an American attorney. The General..................Emmett King
Hill............H. H. Conley
The Footman..............Jack Underhill
Author.......................Harry Hamilton
Script by Albert Shelby De Vino
Directed by Ray C. Smallwood. Length: 60 Feet.

The story.

"The Best of Luck" comes to Leslie MacLeod, American heiress, when she buys Glenazy Castle, home of her Scotch ancestors. She is a daring and athletic American girl, and she goes aboard full of the spirit of adventure. She is interested from the outset in Kenneth, Lord Glenavy, but conceals from him her intention of purchasing the castle home. She learns from him that he hopes to reclaim the lost fortune of his family by securing an undersea treasure. Part of it was taken aboard a Spanish galleon when his ancestor, the Great Glenavy, was taken aboard a ship that a prisoner and managed to sink her.

From a fortune-hunting Spanish noble named Lazana, she hears that he is also after that same treasure, secured during war against the British by one of his ancestors. Lazana manages to get her to his rooms late one rainy night and shows her the plan of the treasure trove. She detects in him an attempt to drug her and puts up such a brave fight that she escapes his house in a driving rainstorm. She strives to reach Kenneth, but she can find no car. She buys a motorcycle and sets off in the storm, though hotly pursued by Lazana, from whom she has taken the plan of the treasure.

Lazana overtakes her near the scene of diving, seizes the paper and leaves her lying by the roadside unconscious. She rouses when he is gone and reaches Kenneth on foot. While Kenneth goes to seek the treasure, the daring girl secures a sea-plane and arrives at the diving boat when Kenneth comes up with the treasure, for which he has bought Lazana a duel to the death below water. She then reveals her true identity, and the Glenavy fortunes are secured united in marriage of true love.

Program and Exploitation Catchlines: Story of an American Heiress Who Went Abroad Full of the Spirit of Adventure—She Learns to Love a Certain Lord Glenavy, Whom She Seeks for In Order That He May Regain a Lost Fortune. See the Spectacular Undersea Battle When Lord Glenavy Meets Latanza While They Are Hunting That Treasure. This Adaptation of the Drury Lane Melodrama.

Reggie Irving..................Eugene Pauline Pooltry
Kathleen Kirkham............Angela Irving
Jeffery Haywood..............Charles H. West
Virginia Mattison.............Julia Lear
Helen Sullivan Pettit.............Henry Miller, Jr.
Fred Leslie.................Nita Leslie
Josephine Hill Barkis.........

Directed by Edward Dillion. Story by C. W. Bell and Mark Swan. Length: 60 Feet.

The story.

Angelica Irving is the cause of all the trouble in "Parlor, Bedroom and Bath." Having made up her mind that she will never lose the affection of her woman friend, she is infatuated with him also, the poor chap does his best to earn such a reputation. In desperation, Jeffery, who starts off by printing articles in her paper that Reggie is a regular womanizer. Jeffery also advises Angelica Irving to write love letters to himself and sign the names of different women.

Mrs. Reggie detects the fraud, and Angelica Irving is the cause of all the trouble in "Parlor, Bedroom and Bath." Having made up her mind that she will never lose the affection of her woman friend, she is infatuated with him also, the poor chap does his best to earn such a reputation. In desperation, Jeffery, who starts off by printing articles in her paper that Reggie is a regular womanizer. Jeffery also advises Angelica Irving to write love letters to himself and sign the names of different women.

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The Red Lane

Five-Real Universal Production Presents

Colorful Adaptation of Holman Day Novel

Reviewed by Robert C. McElravy

A UNIQUE Universal picture entitled "The Red Lane" is under direction of Lynn Reynolds from the novel by Holman Day. The locale is a small town in Maine, near the Canadian border limit, where a special atmosphere has been created in this subject. The story is strong and well-rounded in its interest, even though it is slightly mechanical in structure. It leads up to a stirring series of events in the closing reels and keeps a close hold on the interest.

The scenes in and about the Maine town are full of pretty rural effects. The theme has to do with the invasion of a big lumber company, and the human and natural scenery to get control of forest and timber land, and the human note is sounded in the efforts of the hero to help Andre, the lumberman, and his wife, to hold their homes. Frank Mayo is engaging in the leading role, and is supported by a cast which includes Lilian Rich as Marie, James Madison, the plowman, and other pleasing character performers.

Cast:
Norman Aldrich
Marie Beauleuile
Dave Rol
Vilas Beauleuile
Jean Heredolt
Him, the bartender
Henri Billeau
Kar Formes
Father Leclair
Paul Weigel
Louis Blais
Frank Thorne
Deputy Sheriff
Harry Lambert
Andre, the plowman.

Story by Holman Day.
Scenario by Violet Clark.
Directed by Lynn Reynolds.
Length, Five Reels.

The Story.

Norman Aldrich, an American customs officer working near the Canadian border limit, is shot from ambush by one of a band of smugglers. He is wounded in the arm and appealed to to tell Beauleuile, a saloon keeper and friend of the smugglers, whose bar straddles the boundary line. Beauleuile refuses to help Aldrich, but his wife runs away from home, and also by the fact that he has been ordered to marry Dave Rol, one of the smugglers.

Aldrich assists Marie to escape, during an enforced search, by stealing the small town of Attegat, where she is befriended by Father Leclair. Aldrich is induced to run for the legislature, and the settlers of that region who are battling against the invasion of a big lumber company.

Beaulieu, enraged by Marie's escape, comes to Attegat and kidnaps her, assisted by friends. Aldrich goes to her rescue, and during a hard fight Beauleuile is shot and killed. The smuggling is stopped, and Marie wins the election and the love of Marie.

Program and Exploitation Catches:

His Wife Thought That Unless All the Other Women Could Come Out to Earn the Re- 

But she's got the Society Papers to 

Theatres.

They are held at Evoked the Repub-

But she's got the Society Papers to

Theatres.

They are held at Evoked the Repub-

But she's got the Society Papers to
FOXTOWN CORPORATION

SPECIALS.
The Strongest (All-Star)—Vol. 43; P-1234; C-R; Vol. 44; P-1191. Should ar. The Mayor of Hoveyville.—Vol. 43; P-1191.

WILLIAM FARNUM SERIES.
Heart Strings (William Farnum—Six Parts) Vol. 44; P-1188; C-R; Vol. 44; P-134.
The Adventurer (William Farnum—Six Parts) Vol. 44; P-1180; C-R; Vol. 44; P-134.
The Outlaw (William Farnum—Six Reels) Vol. 44; P-1289; C-R; P-1190.
The Joyous Troublemakers (William Farnum—Six Reels) Vol. 45; P-281.

TOM MIX SERIES.
The Feud (Tom Mix) Vol. 45; P-1008; C-R; Vol. 45; P-1006.
The Daredwell (Tom Mix) Vol. 43; P-2006.
Desert Love (Tom Mix) Vol. 45; P-239.
The Terror. Vol. 44; P-1235; 3 Gold Coins.

FOX ENTERTAINMENTS.
A Manhattan Knight (George Walsh). Vol. 44; P-138; C-R; P-786.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R; P-786.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R; P-457.
Leave It to Me (William Russell). Vol. 44; P-739.
The Tatters (Madeline Traverse). Vol. 44; P-303; C-R; P-976.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R; P-887.
World Without a Cause (Vivian Rich). Vol. 44; P-675; C-R; P-1196.
The Dead Line (George Walsh). Vol. 44; P-360; C-R; P-1196.
Forbidden Trails (Buck Jones). Vol. 44; P-125; C-R; P-826.
The Spirit of God (Madeline Traverse). Love Harvest (Shirley Mason). Vol. 44; P-1530; C-R; P-1699; Ex. P-1744.
The Tatters (Madeline Traverse). Vol. 44; P-1651; C-R; P-1747.
White Lies (Gladys Brockwell). Vol. 44; P-151; C-R; P-974.
Twins of Suffering Creek (William Russell). Vol. 45; P-118; C-R; P-269.
A World of Folly (Vivian Rich). Vol. 44; P-458; C-R; P-887.
A Sister To Solace (Gladys Brockwell). The Square Shooter (Buck Jones). Her Honor (Shirley Mason).
The Spirit of God (Madeline Traverse). The Little Wanderer (Shirley Mason).
The Rose of Nome (Gladys Brockwell). Firebrand Trevison (Buck Jones). Her Honor (Shirley Mason).
Extraordinary Specula.

CELEBRITY COMEDIES.

MUTT AND JEFF.

FAMOUS PLAYERS—LASKY

April
Treasure Island (Special—Spectra-Tourneau). L-5,145 Ft. Vol. 44; P-560; C-R; P-887; Ex. 1521.

AMERICAN FILM COMPANY

Even in Calle (Charlotte Walker). Vol. 43; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-40; C-R; P-1703.
The Honey Bee (Mme. Marguerite de Sylva). Vol. 44; P-1703.
The Dangerous Talent (Margaret Fisher). Vol. 43; P-2011; C-R; P-1703.
Peggy Rebels (Mary Miles Minter). The Week End (Margaret Fisher—Six Reels). A Live Wire Hare (William Russell).
Current Film Release Dates

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W. W. HODKINSON

Benjamin B. Hampton—Great Authors Pictures, Inc.
The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

Zane Grey Pictures, Inc.
Riders of the Dawn (Six Parts—Hampton). Vol. 43; P-2116; C-R, P-773.

J. Parker Read, Jr., Productions.
The Wolf's Daughter (Louise Glau—Seven Parts). Vol. 44; P-1092.

Dial Film Company Productions.
The Bandbox (Six Parts—Doris Kenyon). Vol. 44; P-293; C-R, P-725.

Artco Productions.

Robert Brunton Productions.
Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.

Robert Levering Productions.
His Temper—T. (Rubye de Remer). Vol. 43; P-1105; C-R, P-2022.

Pathe Exchange, Inc.

Releases for Week of May 30.
Sherry (Pat D'Almehy—Seven Reels). Vol. 44; C-R, P-1499.

No. 9 of Trained by Three (The Pasha's Return).
No. 2 of The Third Eye (The Pendulum of Death).
No. 3 of After Thirty (The Emotional Miss Vaughn).
Grab the Ghost (Harry Pollard—One Reel).
Pathe News No. 52.
Topics of the Day No. 57.
Pathe News Nos. 44 and 45 (Shipped June 2 and June 3).

Releases for Week of June 6.
The Little Cafe (Max Linder). Vol. 44; P-1604; C-R, Vol. 44; P-1171.

No. 10 of Trained by Three (The Slave Market).
No. 2 of The Third Eye (In Destruction's Path).
You're Pinched (Harry Pollard—One Reel).
Pathe News No. 54.
Topics of the Day No. 58.
Pathe News Nos. 46 and 47 (Shipped June 9 and 12).

Releases for Week of June 13.
No. 11 of Trained by Three (The Torture Trap).
No. 2 of The Third Eye (Bag of Daggers). Start the Show.
Le Plant—One Reel.
High and Holy (Harold Lloyd—Two Reels).
Pathe News No. 55.
Topics of the Day No. 59.
Pathe News Nos. 48 and 49 (Shipped June 16 and 19).

Releases for Week of June 20.
Passers By (Herbert Rawlinson—Six Reels). Vol. 44; P-1738; C-R, Vol. 45; P-1177.
No. 13 of Trained by Three (The Burning Fuse).
No. 5 of The Third Eye (The Black Hand Bag).
All in a Day (Olivia Cummings—One Reel).
Pathe News No. 56.
Topics of the Day No. 60.
Pathe News Nos. 59 and 61 (Shipped June 23 and 26).

Releases for Week of June 27.
No. 13 of Trained by Three (The Door of Death).
No. 6 of The Third Eye (The Death Spark).
No. 3 of Bringing Up Father (Jiggs and the Social Lion—Two Reel Comedy).
Any Old Pok (Harry Pollard—One Reel).
Pathe News No. 57.
Topics of the Day No. 61.
Pathe News Nos. 52 and 53 (Shipped June 30 and July 3).

Releases for Week of July 4.
The Man From Make Believe (William Desmond).
No. 14 of Trained by Three (The Hidden Caves).
No. 7 of The Third Eye (The Double Trap).
Don't Rock the Boat (Harry Pollard—One Reel).
Pathe News No. 58.
Topics of the Day No. 62.
Pathe News Nos. 54 and 55 (Shipped July 7 and 10).

Releases for Week of July 11.
No. 15 of Trained by Three (The Reckoning).
No. 8 of The Third Eye (Dangerous Trails).
Tex of the Timberlands (Young Buffalo Series—Two Reels).
Hello Uncle (Beatrice La Plante—One Reel).
Pathe News No. 59.
Topics of the Day No. 63.
Pathe News No. 56 and 57 (Shipped July 14 and 17).

Releases for Week of July 18.
Man and His Farm (Herbert Rawlinson—Six Parts).
No. 9 of The Third Eye (The Race for Life).
His Pal's Gal (Young Buffalo Series—Two Reels).
The Unconventional Maida Greenwood (Mrs. Sydney Drew—Two Parts).
The Home Stretch (Harry Pollard—One Reel).
Pathe News No. 60.
Topics of the Day No. 64.
Pathe News Nos. 58 and 59 (Shipped July 21 and 24).

Releases for Week of July 25.
No. 10 of The Third Eye (The House of Torres).
Young Buffalo Series (The Law of the Boarder).
Call a Taxi (Harry Pollard—One Reel).
Pathe News No. 61.
Topics of the Day No. 65.
Pathe News Nos. 60 and 61 (Shipped July 28 and 31).

Robertson-Cole

A Woman Who Understood (Bessie Barriscale).
Vol. 44; P-1328; C-R, P-597.

The Brand of Lopes (Susse Hayakawa).
Vol. 44; P-1819; C-R, No. 452.

The Third Woman (Carlyle Blackwell).
Vol. 44; P-1858; C-R, Vol. 45; P-258.
Bright Skies (ZaSu Pitts).
Vol. 44; P-859; C-R, Vol. 45; P-256.

The Devil's Claim (Susse Hayakawa).
Vol. 44; P-894.

The Fortune Teller (Marjorie Rambeau).
Vol. 44; P-1107; C-R, P-1598.

The Notorious Mrs. Sands (Bessie Barriscale).
Vol. 44; C-R, P-1108.

The Michaelities (Georges Carpentier—Six Reels).
Vol. 44; P-1592; C-R, P-1737.

The Heart of Twenty (ZaSu Pitts).
Vol. 45; P-118.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

Martin Johnson.
Lonely South Pacific Missions.
Recruiting in the Solomon.
The City of Broken Old Men.
Marooned in the South Sea.

Adventure Scenics.

Sons of Salomon.

Ghosts of Romance.

Metro Pictures Corp.

The Right of Way (Bert Lytell).
Vol. 43; P-1116; C-R, P-1962.

The Wishing (May Allison—Six Parts).
Vol. 43; P-338.

A Modern Salome (Hope Hampton).
Vol. 43; P-713.

March—Old Lady (Emma Dunn).
Vol. 44; C-R, P-728.

March—Shore Acres (Alice Lake—Six Reels).
Vol. 44; P-1535; C-R, P-723; Ex. 1328.

April—Alias Jimmy Valentine (Bert Lytell—Six Reels).
Vol. 44; P-1846; C-R, P-367.

April—Dangerous to Men (Viola Dana).
Vol. 44; P-399; C-R, P-979; Ex. 1328.

May—21—The Best of Luck (All Star—Six Parts).

June—7—The Cheat (May Allison—Six Parts).

July—5—Parlor, Bedroom and Bath (All Star—Six Parts).

July—19—The Mired Wife (Alice Lake—Six Lake).

Aug. 2—Held in Trust (May Allison—Six Parts).

Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts).

Sept. 1—The Four Horsemen of Apocalypse (All Star—Six Parts).

Sept. 13—The Price of Redemption (Bert Lytell—Six Reels).

Sept. 20—The Sandfoot (Cros-Keston—Six Parts).

Sept. 27—Clothes (All Star—Six Parts).

Oct. 4—The Hope (All Star—Six Parts).

Nazimova Productions.

January—Stronger Than Death (Seven Reels).
Vol. 44; P-631.

April—The Heart of a Child (Seven Reels).
Vol. 44; P-458; C-R, P-857.

Oct. 1—Billion (Six Reels).

C. E. Shurtleff, Inc., Prod.

April—Rainine Daylight (Mitchell Lewis—Six Reels).
Vol. 44; P-1100.

Aug. 23—The Mutiny of the Elsinore (All Star—Six Parts).

Nov. 22—The Star Rover (All Star—Six Reels).

Taylor Holmes Productions.

March—The Very Idea (Six Reels).
Vol. 44; P-1827; C-R, P-2002.

April—Nothin' but Lies (Six Reels).
Vol. 44; P-1235; C-R, P-1787.
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**UNIVERSAL FILM MFG. CO.**

**Releases for Week May 31.**

Everything but the Truth (Lyon-Moran—Seven Reels). Vol. 44; P-1196; C-R; P-1339. No. 17 of Elmo the Fearless (The Trap). No. 9 of The Moon Riders (The Caves of Mysterious One). His Friend's Tug (Lyon-Moran—One Reel). An Artist's Muddle (Harry Mann and Marian Byron—Two Reels). New Screen Magazine No. 68. International News Nos. 31 and 32 (Shipped June 1 and 4).

**Releases for Week of June 7.**


**Releases for Week of June 14.**


**Releases for Week of June 21.**

Alias Miss Dodd (Edith Roberts). Vol. 44; P-1833; C-R; P-1787. No. 5 of The Moon Riders (The Twelve Menaces). No. 3 of The Vanishing Digger (In Death's Clutches). The Last Nip (Lee Kohmar—One Reel). A Boss of the West (Zip Monty and Connie Henley—Two Reels). The Fightin' Terror (Hoot Gibson—Two Reels—Western). International News Nos. 37 and 38 (Shipped June 22 and June 25).

**Releases for Week of June 28.**


**Releases for Week of July 5.**


**Releases for Week of July 12.**


**VITAGRAPH**

**SPECIAL PRODUCTIONS.**

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 42; P-1840; C-R; P-597; Ex. P-1896. Captain Swift (Earle Williams). Vol. 44; P-728. Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R; P-145. The Courage of Marge O'Donnell (James Oliver and Seven Reels). Vol. 44; P-1239; C-R; P-1787.

**STAR PRODUCTIONS.**


**LARRY SEMON COMEDIES.**

School Days. Sold Concrete. Sept.—The Stage Hand. BIG V COMEDIES. (Two Reels)


**O. HENRY FEATURES.**


**GOLDWYN DISTRIBUTING**

The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R; P-597; Ex. P-1499. The Woman, Kindly (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R; P-587. The Strange Boarter (Will Rogers). Vol. 44; P-1787. Out of the Storm (Barbara Castleton). Vol. 44; P-1339; C-R; P-517. The Return of Tarzan (Gene Pollar). Vol. 44; P-1787; C-R; Vol. 45; P-117. Scratching My Back (Tom Rorance and Helene Chadwick). Vol. 44; P-1787; C-R; P-1787. The Great African (Tom Moore). Vol. 44; P-1784; C-R; Vol. 45; P-259. Double Dyed Decent (Jack Pickford). Vol. 44; P-1391; C-R; Vol. 45; P-259. The Slim Princess (Mabel Normand). Vol. 44; P-254.

**BRAY PICTOGRAPHS.**

(One Reel)


**FORD EDUCATIONALS.**

(One Reel)


**HALLMARK PICTURES CORP.**

**SPECIALS.**

When a Woman Strikes. Life's Greatest Problem. The Other Man's Wife. The Littlest (Junior Special).

**HALLMARK RECREATED STAR PRODUCTIONS.**


**BURTON KING PRODUCTIONS.**

The Discarded Woman (Grace Darling and Rod La Rocque). Vol. 44; P-113. Love or Money (Virginia Lee). The Woman, Kindly (Grace Darling and Rod La Rocque).

**PELMINTON PICTURES.**

What Children Will Do (Edith Stockton). Should a Wife Work? (Edith Stockton).

**COMEDIES.**

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L. J. SELZNICK ENTERPRISES


REALART PICTURES


MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION. Women Men Forget (Mollie King). Vol. 43; P-2060. The Innocent Voice (E. K. Lincoln). Vol. 44; P-146.

UNITED ARTISTS.

Jan. 15—Pollwayna (Mary Pickford—Six Reels). Vol. 43; P-636; Ex. P-887. April 17—Down on the Farm (Mack Sennett). Vol. 44; P-382; Ex. P-537; P-1034-1047, 1557. Road's End (Kane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.

Educational Films Corp.

EQUITABLE PICTURES. The Forbidden Woman (Clara Kimball Young). Vol. 44; P-102; Ex. 1869; C-R. Vol. 44; P-299. For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-933. CAPITAL FILM COMPANY. Escaped Convict. The Amateur Golfer. DEMOCRACY PHOTOPLAY COMPANY. Democracy. SPECIAL PICTURES CORPORATION. (Comedyart—Two Reels Each.) Uncanny Feet. Vol. 44; P-2176.

STATE RIGHT RELEASES


GROSSMAN PICTURES INCORPORATED. $1,000 Reward (Lillian Walker—Serial). Vol. 43; P-1125. Face to Face (Marguerite Marsh). NATIONAL FILM CORPORATION. The Confession (Henry Walthall). Vol. 43.

HALL ROOM BOYS COMEDIES. April 4—The Hall Room Boys. April 13—Four of a Kind.

Greiver Educational.

THE SPIRIT OF THE BIRCH. Precisely as Polly.

JANS PICTURES, INC.


PIONEER FILM CORPORATION. Midnight Gamblers (Mara Dore). The Place of Honeymoons (Emily Stevens and Montagu Love—Six Paris). Dr. Jekyll and Mr. Hyde (Sherdon Lewis). The Call (Two Reels). Where Is My Husband? (Jose Collins—God- frey Pearce).


Of Emerald Hue

W. F. SCHUSTER, Kennewick, Washington, starts his letter by saying that he is a professional man in the projection profession, but believes that an ambitious fellow does not stay green very long, and that the way of ripening is to ask questions. He then proceeds:

Started projection work the first of this year. Work four hours each night and take great interest in it. Have taken great interest in and have devoted much time to the study of the handbook, with the general idea at mind of some day making an expert projectionist of myself.

I am not yet in position to offer expert opinion on the handbook, but certainly do believe it is a book which any man who expects to enter the projection business who is already a projectionist, should have and study.

The simple defects of this book are a bit difficult for the amateur, but with concentrated effort any man of ordinary mentality should be able to reason out the correct answer to any subject matter contained therein.

I am not a union man yet, but there being only two small unions here, but, nevertheless, feel myself to be one of the “bunch” and strive to impress the public with the relative status on the position the projectionist holds—what his work means to the artist, or, lack of it, of the photo-play they pay good money to see.

A Few Queries.

Speaking of projection lenses of different diameters to accommodate the light beam at the working distance of the lens, it is possible to use projection lenses of different diameters in standard professional projectors.

In matching up the lens system, what part does the “back focus” (working distance) play? I do not understand the discussion on this point in the handbook.

What is the best method for matching a condenser with the rest of the optical system? In General Instructions, page 147 of the handbook, you advise setting the revolving shutter at the narrowest point of the light beam. Do the rays cross there? Will you kindly explain the action of the light beam as it passes through the objective lens?

Quite Possible.

Yes, it is quite possible to use lenses of various diameters in the standard professional projectors. The Simplex and Baird use revolving rings, which they will supply you, and the Power’s, if I rightly remember, supplied a holding ring of any desired diameter to accommodate standard diameter lenses. Don’t know just what the Moviograph does in this regard, but they undoubtedly take proper care of the matter.

The back focus working distance, properly termed the “working distance,” is the distance of the surface of the rear lens of the projection lens from the aperture. It is automatically fixed by E F of the lens and the distance of projection. Its only value in properly working optical systems is its direct relation to necessary projection lens diameter under any given local condition. Cannot spare space to go into this further here. The reader is referred to pages 8 and 9, pages 116 and 120 of handbook.

The longer the working distance the larger must be the diameter of the lens in order to preserve the image, which is diverging—fan-shaped—beyond the aperture, or, conversely, the greater will be the light loss through inability of the lens to pick up the widest ray. The best method for matching the condenser to the rest of the optical system is to use a lens chart. It would take up altogether too much space to explain the action of the light beam, which would include you in reading this, but the rays cross. They begin to cross immediately they leave the film and continue to cross for a considerable distance beyond the aerial image of the condenser, which latter is, except with very short focal length lenses, at a point in front of the projection lens—where the revolving shutter should be.

I. A. Partly Reverses Itself

The Ottawa Convention of the I. A. went on record as being unequivocally opposed to all license laws. The last (Cleveland) convention adopted the following resolution by unanimous vote:

The resolution was sponsored by the following locals: Chicago, 110; Rochester, 213; Buffalo, 210; Denver, 210; Toronto, 173, and New York City, 306, or at least it was presented to the convention by the representatives of these locals.

The Revolution.

International Alliance of Theatrical Stage Employees and Amusement Machine Operators of the United States and Canada.

Whereas, In a number of States and cities within our jurisdiction, moving picture operators are licensed under laws which are detrimental to our welfare because of the ease with which persons not qualified to operate moving picture systems can secure licenses through political influence and incompetent or dishonest licensing authorities;

Whereas, We believe that if our local unions had representation on such examining boards, it would do justice to the candidate for examination, and abolish the before-mentioned evil;

Whereas, It Resolved, That the International Alliance in convention assembled, recommend to the incoming executive board that when moving picture operators local unions attempt to have such laws amended so that they will be a protection instead of a detrimen, this International lend local unions its full moral support.

Are Glad of Action.

We are glad this action was taken. It is just plain common sense. No one knows better than the editor of this department the abysmal state of the laws and no one has greater desire to have these abuses remedied.

Practically, just what the remedy may be we do not know. A man who sits on the examining board does not always work out well. We have in mind a certain city in Texas who worked up the appointment of one of its members, an honest, earnest and capable man, as chief examiner. This man is dead now, but we have in our files letters from 20 years or so old, which would make very interesting reading.

Because he tried to do his DUTY, and refused to use his office merely as an adjunct to the union, the union made life miserable for him. We have several times been tempted to publish these letters, now that the man is beyond the vengeance of the misguided men of the city in question, but have refrained because of the belief that this represents the exception and NOT the rule.

The Real Trouble.

It has seemed to us that the real trouble lay in three things: (a) the failure of cities or states to provide adequate paraphernalia for a real examination; (2) lack of men capable of conducting a real technical and practical examination, and (3) just plain politics—the desire of officials to curry favor with the voters by doing a favor to their friends.

But be all this as it may, we maintain that it would be sheer foolishness or worse, to throw out licenses entirely because the laws work badly. But in any event certainly a projectionist on the examining boards certainly cannot help but work some improvement.

Valuable Book on Lenses


Just how long these booklets have been out we do not know, but the one just received in response to an inquiry directed to the company on another matter is the first we have seen.
In the stand, then slip on collar and mark location of the two holes to hold key which will be cut in the real, or cut the stand down on an emery wheel, provided you can get at flat side of emery then, but this was to take it to a machine shop. If you use a Power's Six A

### Lecture on Optics Approved

The following letter was received from Peter Finelli, secretary International Projection Association, a club of New York City projectionists which has been in existence several years and is very progressive.

The association holds regular educational sessions, at which recognized authorities on matters pertaining to projection and projection apparatus are invited to talk.

Mr. Finelli says:

E. T. Roberts, projectionist at Waco, Texas, has been holding these sessions since the beginning of the season and has served to clear up in the minds of our members many points on which they had been in the dark before.

The great amount of matter contained in the lecture has a value which cannot be overdone.

In the name of the body and by their instruction I tender to you our sincerest thanks.

—-Mr. Finelli

### Regulation Required

Smith A. Gauth, Princess Theatre, Athens, Texas, orders lens charts, and says:

Am working with two Power Six B projectors, taking current through Type W. P. Westinghouse rectifier. I find this type unsatisfactory because there is no method of regulation. Then, as sometimes occurs, the C voltage takes a tumble of from ten to fifteen volts, due to adjacent factories cutting in some of their converters, in and out of luck with my arc. These motors are cut in at intervals of nine minutes or thereabouts. I have been in business in five months, which seems too many, as I have often used the same tubes for six months. What advice could you give me?

The only real advice that I could give would be to get off those lines. They are entirely unfit for projection, or even in-candescence service. A drop of ten to fifteen volts every nine minutes is not bad—it is rotten. The company should install a larger line to their theatre from feeders which maintain steady voltage. I do not know exactly what type "W F" is. Possibly you might rig up a regulating device by means of the regulating reac-tance coil, but even so it would hardly be satisfactory if the condition is as bad as you say. I could not take the space to describe the method for making such a regulating device. It is quite simple and was described in the department.

### From Waco Texas

E. T. Roberts, projectionist at Waco, Texas, is one of those who are willing to lend assistance when we ask it. He says:

Dear Brother Richardson: I see you ask some "good brother who has a properly geared-down rewinder to send in data concerning same," both of the Band of Brother Malley, Balliston Theatre, Balliston, N. Y. and the department, so here goes. My sketches may not be as very clear, but the thing is really very simple. Moreover it is not much work to make it.

#### How It Is Done

Get a Power's back rewind stand ("dummy," I guess Brother Roberts means.—Ed.) and saw the end off so you can use the flat side to drive the male socket of the shutter bracket on. Slip the gear and shaft take-up pulley you will have to bush the holes in it. and stand. and you are ready to fit this on the key arbor.

And now here are a few things which may help some good brother: A good way to set a Power's projector at proper level or angle is to use two screw jacks, one at either end. You may thus get the precise angle desired, whereupon tightening the legs finishes the job. (Power's with old style telescoping leg table is meant, of course.—Ed.) For a stubborn shell-out, which cannot be properly adjusted by means of its spring, cut a small one from brass or heavy sheet tin and put it between the two friction discs. This will have the effect of providing heavier friction.

He Wants to Ask.

And now here are two things I want to ask: First, why cannot you cut two square pieces of tin, one in front of the condenser and one behind, to hold up the optical system by means of the resultant ray? Second, did you ever think what other troubles besides distortion and out-of-focus effect is set up by steep pitch in projection? With a steep pitch in projection it is impossible to have a perfect arc, because gas from volatilization and carbon flame will always tend to rise perpendicular. Will you send a photo of my projection room later.

#### Send the Photo

All right, Brother Roberts, send the photo along. As to the effect of projection pitch on the crater, viewed solely from the viewpoint of possible light flux delivered to the condenser, and quality of same, why, I am not overestimated in the real, but I can see that you are deep and well, mebby it would. What do our readers think about it? As to lining the optical system that way, I don't think it wouldn't work, unless bad, and I do believe that careful work on the part of the projectionist a result which I hope to make happen and obtainable with level projection is possible.

What do the rest of you think about it? As to lining the optical system that way, I don't think it wouldn't work, unless bad, and I do believe that careful work on the part of the projectionist a result which I hope to make happen and obtainable with level projection is possible.

Wounded Soldier Talks

Charles Fotaritis (I guess it is), Pittsburg, Pa., writes:

I was a projectionist until I got shot (in the field). Am now studying photography, since I can no longer work in a projection room.

Leni and I are both old-timers and we both agree with Brother Luderer, in "Government Methods Wrong," May 22 issue. My understanding is that Federal cards for all military and naval personnel go to the commander in chief, who gives them to the men who have been in the game for a long time. But he nevertheless has the idea, so why should he not have his own way? If I am wrong, please let me know.

It is the same thing with my new profession. I cannot work alongside the men who have the papers, for I have not served long enough for a long time. Do you think I should remain in a school all that time, or else practice outside? I have made good in projection and am sure I will in photography, providing I get the chance.

I am much interested in the projection department and not a week passes that I don't grow over some of the problems presented. I hope the old-timers do not agree with me.

Theodore Fotaritis (your signature is a corker, all right—maybe I have it right), there is a vital difference in photography and projection, in so far as applies to the novice. In photography, the beginner, emphatically will NOT be left alone in charge of the work.

In projection, the half-baked school man is not made one and told that he should get experience by working with a skilled projectionist. Does he do it? He does NOT.

He usually secures work as a full-fledged projectionist in some small theatre, where his lack of experience is balanced in the management's minds by the fact that he offers to work for, and he "gets his experience" at the expense of the public and the moving picture industry. Don't let him tell you different, either, for we KNOW it is true.
The vocational school should, in so far as concerns a profession like projection, where men usually work alone, enter into an agreement with the unions, the same as the British Columbia board did with the Vancouver local, whereby after an ADEQUATE term of schooling they must pass an ADEQUATE examination on technical matters, then they are apprenticed under a regular projectionist for a stated term, the government paying their expenses during that term.

An Unobjectionable Proposition.

And thus we would have an unobjectionable proposition. If it cannot be worked that way, in our opinion it cannot be worked for, for the best interests of all concerned, in any way.

As we have remarked, this does not apply to your case at all.

Cincinnati Asks Questions

From Charles Arnet, Cincinnati, Ohio, comes the following request:
Will you kindly answer the following questions:
1. In a system which is not grounded, where is the short circuit if the fuse blows when the arc is struck?
2. If cut-out switch, D in sketch, is closed and a flash occurs, where is the short circuit?
3. If a fuse blows when switch D is closed, with the carbons of the lamp separated, would this mean a double or single short circuit, and where would the double or single short circuit be?
4. On a grounded system, where is the short circuit if the fuse blows when switch D is closed?
5. What causes the flash at switch D when it is closed?
6. If switch D is closed with carbons separated, where is the short circuit?
7. What offsets the short circuit when switch D is closed and the lamp carbons brought into contact and carbons left frozen for any length of time?

The Answer.

First—if you mean that everything is all right with switch closed until arc is struck, then it is not a short at all, but a ground in the rheostat, which operates to eliminate some resistance.

Second—On the lamp side of the switch, probably in the lamp itself.

Third—If by a "double" short you mean two separate shorts, why, it might be either, and it or they would be on the lamp side of the switch, or why bring the "double" short into the matter? Why not a triple or quadruple short?

Fourth—See reply to question No. 1. The system being grounded would alter anything, in so far as applies to your question.

Fifth—Connected as per your diagram there should be no flash, unless there is current leakage between the two wires on lamp side of switch—bit of carbon dust across carbon jaw insulation, for instance. Of course, if it is a grounded system and there is a slight ground in the lamp on the side opposite from that connected to the neutral (upper) jaw of your case, and the lamphouse is permanently grounded, then there would be a flash when switch is closed or opened.

May Not Be A Short.

Sixth—On lamp side of switch. May not be a short. May be a ground in upper carbon jaw (in your case), which would blow a fuse if lamphouse be grounded and the ground be heavy enough, but it would work to be some carbon ground. In fact, if it blew a fuse it would be heavy enough to be rated as a short.

Seventh—Am not sure I understand what is meant. There is a "short," but merely the elimination of the resistance of the arc. The rise in temperature of the resistance of the rheostat probably is what is meant, but I would hardly regard it as a legitimate question, because resistance is not made or intended to serve any such purpose—to be thus abused.

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Running a Picture Show Without the MOVING PICTURE WORLD
Is Like Traveling Without a Time Table
THE Famous Players studio, now in course of completion at the corner of Sixth and Pierce streets, Long Island City, New York, marks a distinct step forward in studio construction, combining as it does the experience of many years in successful film producing, and the arrangement of the new plant and its equipment will undoubtedly serve as a model for many years to come.

The building is of reinforced concrete with brick trimmings. The studio occupies a lot two hundred and fifty feet wide and six hundred feet in length and the keynote of the design is accessibility.

The entire series of suites of offices and work rooms devoted to the executive, producing and mechanical branches surround the two giant stages in an arrangement that makes for efficiency, convenience and time saving in operation. The lower stage, which measures one hundred and twenty feet in width by two hundred and thirty feet in length, has eighteen feet head-room. To the right of this area is located a dressing room, kitchen, barber shop, men's laundromat, moulning room, boiler room and a coal bin.

To the left are the transformer and generator rooms.

A Notable Installation.

The electrical equipment, which is notable for its completeness, was installed by the E-J Electric Company of New York. There are three motor generators at present, with provision for two more units in future. Each motor generator consists of a 7,600 volt, 3-phase, alternating current, 450 h. p. motor, direct connected to 2 150 k. w., 125 volt D. C. generators, built by the General Electric Company, Schenectady, N. Y.

900 K. W. Present Capacity.

The total present capacity of the direct current plant will be 900 k. w., supplied by 1,350 h. p., and the future capacity of the plant will be 1,500 k. w., supplied by 2,250 h. p.

There is a main low tension switchboard approximately 22 feet long and 10 feet high, divided into the following sections: Generator section, consisting of 5 generator panels used for the control of 10 150 k. w. direct current generators. Studio section, consisting of two panels, each containing circuit breakers of 10,000 amperes capacity (at 110 volts) to protect the upper and lower studios respectively. Spaces are provided on these panels for future integrating and curve drawing instruments.

High Tension Switchboard.

There is also a high tension switchboard used for the control of the 7,600 volt motors (driving direct current generators). The high tension switchboard consists of a main oil switch panel, dead front, and three present motor control panels and capacity for two future control panels. The high tension switchboard is designed for manual remote control by means of operating rods and levers, which pass down and under the floors, concealed from view and offering no obstruction to the various passages, etc., in the high tension vaults.

Both switchboards were manufactured by the Metropolitan Electric Mfg. Co., Long Island City.

The transformer equipment will consist of six 50 k. w. a., 7,600-3,800, 220-100 volt, 3-phase Delta connected transformers for underground cables, both primary and secondary, throughout the studio and laboratory buildings.

Sixty Remote Controls.

The entire transformer equipment is arranged with disconnect switches on both the transformer and switchboards on each and every transformer with all possible safety precautions against accidental grounds.

There is a total of sixty remote control magnetic contactors of the Lasky type, made by the Sundh Electric Company, Newark, N. J., and specially developed for this building, each designed to control six Cooper-Hewitts, floor banks or leads making a total of 360 lamps per floor controlled by the remote control system. In addition to the remote control, there will be forty-two 100 ampere pockets on the upper studio for high powered spot lights and two 150 ampere pockets for sunlight arcs.

Behind the generator room is a scene dock from which a stairway leads to the first floor. Behind the scene dock is a stair hall, automatic telephone room, machinist's and electrician's room, elevator and model room.

Arrangement of Main Floor.

To left and right of the main entrance vestibules give access to the cashier's department on the left and to the offices of the secretary, manager and art department on the right.

A driveway runs across the end of the building, from which trucks may unload on a platform abutting on the stage.

In the center of the stage floor are two large tanks covered with wood traps and a shower receptacle.

The main entrance is from a driveway under a portico, from which a central entrance gives access to the main studio, which is equal in area to the lower one and has a head-room of forty-seven feet to the arched roof, which virtually makes mezzanines of all upper floors. Two large wood traps in the floor serve as hatchways to the lower studio.

Back of the Cashier.

To the rear of the cashier's department is the main projection room, and between this and the main studio, and reached only from the stage, are the cameramen's lockers.

Behind the main projection room, and separated from it by a stair hall, are the scene docks. From the rear of these a

The High Tension Switchboard.

(from a photo taken while installation was under way. This view will give an idea as to the magnitude of the studio's electrical equipment.
Famous Players-Lasky Studios, Long Island City, New York.

Plans of basement and first floor.
Los Angeles of Motion Picture Fame

Lincoln High School, Los Angeles, California.

Dear Mr. O'Brien:

About two years ago you installed a motor-generator set for our educational laboratory. Our laboratory is a very vital part of the commercial type. The motor-generator set you installed was a B. P. set and the set furnished was of 5.5 p. r. m. Since then the only care given the set has been the normal care. The equipment is in the customary alloy and has been used about as for an exhibit as for the daily use. I can assure you we are completely satisfied with the service it has given.

Yours truly,

Director, Stage and "Movie" Activities.

Los Angeles High School, Los Angeles, California.

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hallway leads to the accommodations for the hospital and the door-man.

To the right of the main studio, and behind the art department, with which it is connected by a stair hall, is the carpenters and assembly room, with a ceiling equal in height to that of the scene docks which are situated across the stage.

Connecting with the assembly shop is the decorative studio, from which a stair hall gives access to the next floor.

The Mezzanine Floor.

On the mezzanine, and directly above the cashier's department, are the offices of the executives. A feature of this suite is a reception room overlook the colonnaded driveway, and across the stair hall is an entrance to a foyer, off of which opens the offices of Mr. Lasky, Mr. Zukor, the secretary of the company, and the board room. A private lavatory is included in this executive suite.

A promenade leads from this section to the floor of the main projection room below, and back of this stair-way is an organ loft and picture booth.

The remainder of the space on the left side of this floor is occupied by the upper part of the scene docks, a still-room and a dark-room.

To the right of the portico entrance is the telephone operator's room, a suite of eight directors' offices, with provision for a secretary in each. In addition, this suite has also a director's consultation room, two projection rooms, and a lavatory.

Most of the remainder of this side of the second floor is occupied by the upper part of the carpenter shop. Back of this is a hand-prop room, storage room, and a coloring and spotting studio. From this latter a lobby leads to the north corridor, which gives access to a bromide room, a drying room, a printing room, a chemical room, and an office.

On the second floor, the purchasing department occupies most of the south front over the entrance colonnade.

TheValue of the east side of this floor extends a corridor, to the right of which are offices, cutting and printing rooms, stars' dressing rooms, ordinary dressing rooms, while to the left are two projection rooms, a storage room, a green room, more ordinary dressing rooms, and a lavatory.

A similar corridor on the west side of the building gives access to additional offices, a lobby, a green room, and an elaborate suite of dressing rooms, with secretary's offices and reception rooms attached; also, ordinary dressing rooms and a mob room.

To the right of this corridor is an office, a storage room, dressing rooms for leads, ordinary dressing rooms and a lavatory.

Along the north side of the building are additional mob rooms, wardrobe and fitting rooms.

Heat is supplied by three great boilers with a total capacity of six hundred horse-power, supplied by the Titusville Iron Company, of Titusville, Pa. The system installed is a combination of blast heating and ventilation supplemented by direct radiation.

The ventilating system is the Fleisher-Sturtevant; capacity, 150,000 cubic feet per minute, and built by the B. F. Sturtevant Company, Hyde Park, Boston.

It will be noted that while corridor space and stairways are so arranged as to give quick and easy access from one part of the building to another, that certain portions are so arranged as to be blocked off from interruption without in any way interfering with the accessibility of these departments to those whose business usually brings them in contact with same.

Across the street is the laboratory of the plant. This building is now in operation, and its arrangement and equipment shows the same amount of enterprise and thought for the future that is indicated by the plans of the larger building across the way.

The laboratory consists of two floors and a basement, which latter is partitioned off into boiler room, coal room and filter room and lavatory. The rest of the space is entirely open, except for supporting pillars.

A vestibule leads from the street into the reception hall, to the left of which is the general manager's office, and opening off this is the educational department, while to the right are the general offices.

Directly behind the manager's office are two large locker rooms, and back of the general offices is a shipping room of generous dimensions, from which a door leads directly to a loading platform.

Two dumbwaiters, running from basement to roof, reduce the labor of handling supplies to a minimum.

Behind the shipping room is a repair room, from which opens a checking room and two storage vaults.

The Storage Vaults.

A notable feature of the laboratory is the arrangement and equipment of its storage vaults. Each is supplied with a window opening into the outer air. Both windows and doors are equipped with fusible links to open the one and to close the other immediately when a rise of temperature occurs. The automatic sprinkling system of each vault has an individual and independent water shut-off which obviates flooding the entire establishment to quench a small blaze. A pilot light for each vault indicates whether the light inside is on or off.

Another time saving feature in the equipment is the installation of individual fuses for each machine, and the placing of the fuse boxes in convenient, accessible and conspicuous locations, thereby insuring against a stoppage of time through a temporary shutting off of power on any but the actual machine whose fuse was blown.

About one-half of the first floor will be utilized for the installation of six Spoor-Thompson system developing tanks.

Across the front of the second floor of the building is the drying room, a large work room, a woman's rest room and two lavatories.

Back of this latter is a second shipping room, and along the rear of the building runs a corridor, off of which opens a series of vaults and work rooms, so arranged that there is a vault on each side of each work room, and each vault has an outside window. Extending through the centre of the building are the projection, printing,
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The Printing Room.

Note: Indicator on the wall.

Temperature prevail in all rooms and particularly in the drying and developing rooms. The drying should be kept for shipment it is necessary that an even tempera

ture be maintained as well as the developing and drying rooms being kept at an even temperature, and the film must be dried at an even temperature, not too fast nor too slow. For this reason an air conditioning plant of the most modern type has been installed in the laboratory of the Famous Players-Lasky Corporation at Long Island City.

The plant is situated on the roof, where all air coming into the building is drawn into an opening by a fan, which, after it has been treated, acts as a blower to circulate it throughout the building. The floors of the laboratory are hollow and the air is admitted into the rooms by vents in the ceiling.

Air Washed by Sheets of Water.

First the air is washed by being drawn through sheets of water falling from a number of sprays. It then passes through an open space, in which it is possible to place cakes of ice should the air become too warm, thus cooling it off. The air next passes over a series of pipes connected so that they may be used for either ice cold water or steam, depending upon the temperature of the outside air.

The temperature throughout the building is regulated automatically by thermostat's placed in every room. These instruments are arranged in such a manner that any marked fluctuation in the humidity

theatre is kept. Only one man is needed to operate all machines, loading and unloading. The waste is removed by suction and accumulated in cans, which may be emptied as they become filled.

Baffle Doors Exclude Light.

Communication between the perforating, developing and printing rooms, where the film is exposed, is by means of baffle doors preventing the entrance of light. In the printing room are thin, depending upon the size of Bell & Howell continuous printers, and Duplex step printers. A special generator supplies current to the printing lights.

The adjustment of the printing lamps is as important as the adjustment of the most delicate watch, as any fluctuations of the current would cause that particular scene to be either too light or too dark. In order to insure absolute uniformity of printing, there has been placed on the wall between the machines an indicator, connected directly to a special motor-generator set, which indicates the slightest variations in the current. This indicator is constantly inspected.

Revolving Drum.

In the developing room there are four units of two developers, two hypo tanks, and two washers each. The printed film is wound on racks holding 200 feet each which, after the developer, washed and fixed, is placed on a revolving drum and sent to the washing and tinting room.

The revolving drum is for the purpose of passing film freely to and fro between the developing room and the wash room without the entrance of light.

In the wash room are a number of wash tanks, and also tinting tanks with different colors already mixed. The film is inspected here by placing it covered by glass in the front and with lights to the rear, before being passed to the drying drums.

The Drying Room.

In the drying room are nine six by fourteen foot drums, built by the General Machine Company, each with a capacity of 4,000 feet an hour. Each drum is individually driven by a motor and is entirely independent of the drum from the front simply by turning a handle. The manner of fastening film to the drums consists of a small piece of leather buttoning over the stave of the drum, and a rubber band pinned to the film, which is stretched back to the button and fastened in a leather pocket. With this contrivance it is possible to remove the film while the drum is still in motion.

As a finishing touch the film is put through a polishing machine, which removes all water spots and any other surface imperfections. These machines polish one reel in twenty minutes.

Temperature Regulated.

There are ten Simplex machines in the projection room. They are connected directly to the 110-volt supply without the use of compensators, transformers or resistors. By means of a special water chiller filtering the light rays, the temperature of the rays is kept below 70 degrees Fahrenheit, where they come into contact with the film. With this arrangement it is possible to run the machine wider open for an indefinite length of time so that any individual exposure may be examined closely on the screen. Each projection machine is also equipped with a special inspection lamp, directly before the operator's eyes, by means of which defects may be detected on the film. A special foot brake is provided on each machine, so that the operator can stop the film at any one point and examine it on the screen without...
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Plan* of Famous Players-Lasky Laboratory, Long Island City, New York.

Second Floor Plan

Transverse Section

Plans of Famous Players-Lasky Laboratory, Long Island City, New York.

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WANTED: Lens for motion picture cameras, three inch focus, in focusing mount; portable projector; film rewinder; other small motion picture accessories. Copeland, 1421 Spruce St., Philadelphia, Pa.
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GOLDSYN PICTURES CORPORATION
The Goldwyn Distributing Corporation announces for release during the season of 1920-21 the Betty Compson Productions, starring Miss Betty Compson.

Miss Compson whose inspiring performances in "The Miracle Man" lifted her to the top-most pinnacle of dramatic and emotional art is personally producing her own pictures of which the first is

"PRISONERS OF LOVE"

This production which promises to be one of the outstanding features of the year will be presented for distribution during the opening month of the new season.
Los Angeles, Cal., June 24, 1920.

Mr. Alfred A. Grasso,
Manager, Betty Compson Productions,
Los Angeles, Cal.

My dear Mr. Grasso:

I want to thank you for your kindness in showing me the first picture in which Miss Compson is to be starred.

I was, naturally, after her work for me in "The Miracle Man", very interested to see her first starring picture, "Prisoners of Love", and I must congratulate you on—

First — A perfect cast.

Second — Exquisite and poetic photography.

Third — A scenario of great intensity of interest and packed with vividly dramatic scenes, which are splendidly acted and directed; and

Finally — Miss Compson, whose performance of Rose in my "Miracle Man", fairly electrified audiences and the most biased of critics, has in "Prisoners of Love", a characterization even more difficult to play—of even greater emotional range than Rose, and I believe she gives, as Blanche, one of the greatest performances as yet seen on the screen.

She has improved marvelously in depth and power and control since the days she played Rose for me in "The Miracle Man". The problems that a girl faces who possesses an unusual amount of sex appeal are beautifully and powerfully illustrated.

Please give Miss Compson my heartiest congratulations and again let me thank you for a most enjoyable evening.

Sincerely yours,

George Loane Tucker

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN President
Note: The above title has been chosen to take the place of "The Return of Tarzan", because of the better exploitation possibilities it offers the exhibitors.

ALL POSTERS, MATS, CUTS AND OTHER ACCESSORIES HAVE BEEN CHANGED TO READ

THE

REVENGE
OF
TARZAN
THE REVENGE OF TARZAN

—is a better title in every way than the old one.

It is stronger. It is more dramatic. It packs a punch.

All advertising and exploitation aids have been changed to read

THE REVENGE OF TARZAN

GOLDFYN DISTRIBUTING CORP'N.
Behind The Artist's Art—
there is the Director

That's what makes

Hemmer Superior Productions

just what the name implies

Coming  Coming  Coming

the first SUPERIOR release
now in preparation under personal direction of

EDWARD HEMMER
former manager of Mary Pickford

This production will bring to exhibitors all the
prosperity and popularity that the ability of
EDWARD HEMMER brought for Mary Pickford

WATCH FOR THIS SUPERIOR PRODUCTION

The Playhouse
Telephone, Bryant 4193
137 W. 48th St.
New York City
"Any more monkeying and you won't be in the next census"

"Snooky" the HUMANZEE in "An Overall Hero" A CHESTER COMEDY

"Four Times Foiled," first of the Chester Comedies rocked the nation with mirth, thrilled it with animal feats surpassing belief, set a new mark for two reel comedies.

"An Overall Hero" surpasses it in every respect. Two other screamingly funny monkeys join Snooky in laugh creations. Arthur Nowell, cleverest of stage babes introduces his girl playmate. A wonderful horse race brings it thrills, the Humanzee and his fellow animals astound with their feats, and comedy, ever comedy, brings an earthquake of laughter.

It's the eighth world wonder of comedy.

EDUCATIONAL FILMS CORPORATION OF AMERICA
729 Seventh Ave. New York
CIRCUS DAY
THE THINGS YOU USED TO DO

Matty
Roubert

IN THE ROMANCES OF YOUTH
TWO REELS ONCE A MONTH

REELCRAFT
PICTURES CORPORATION
R C Cropper Pres
ROBERTSON-COLE

Will Present
During the 1920-21 Season
a Minimum of

36 Productions
All Super-Specials
"THE motion picture trade concedes that Robertson-Cole has by its "honesty of purpose" policy and by the superior class of its productions built for itself a secure foundation and an enviable reputation in this industry.

"To further strengthen this two-fold combination and to increase the elaborateness and entertainment value of its pictures, Robertson-Cole has secured stars, directors and stories in keeping with its promise to give the exhibitors the foremost attractions obtainable, regardless of the investment required.

"During 1920-21 a minimum of thirty-six super-specials will be distributed by Robertson-Cole. To properly present these productions to exhibitors will mean an expenditure of millions. However, each release must be of sufficiently high calibre to attain the standard by which Robertson-Cole has established itself in the industry, or it shall not be offered to exhibitors.

"By our progress we are justified in believing that we have the exhibitors' confidence. We intend to maintain it—and we shall—with really big specials of assured box office values, plus a sound business administration."

A. S. KIRKPATRICK
Vice President and General Manager
ROBERTSON-COLE DISTRIBUTING CORPORATION
The First Ten Productions

PAULINE FREDERICK

The undisputed star of dramatic emotion—with all producing restrictions removed—surrounded and supported by the best brains, talent and genius obtainable, leaves nothing more to be said regarding her first super-special.

OTIS SKINNER in “KISMET”

This mighty combination has been regarded with envious eyes by every motion picture company in America. The public, which has long marveled at the stage production, will sit amazed at the grandeur of the unlimited screen version. It shall be undoubtedly the most magnificent attraction of the season.

“SO LONG, LETTY!”

The celebrated OLIVER MOROSCO stage success with a cast such as seldom assembled even for big specials; and personally directed by AL. E. CHRISTIE, is a combination which assures a production that the public will clamor to see. Its exploitation possibilities are unlimited.

LEW CODY in “THE MISCHIEF MAN” (Working Title)

“THE MISCHIEF MAN,” like “THE BELOVED CHEATER” and “THE BUTTERFLY MAN,” is a delightful fascination. It is another unique characterization, one more triumph for LEW CODY—another treat for the public that demands “something new”—another “clean-up” for the exhibitor.

WILLIAM CHRISTY CABANNE

is now visualizing a remarkable story of his own that required over a year to write. To be penned so painstakingly by one of the screen’s greatest directors is proof of its picture possibilities. It is Mr. Cabanne’s aim to make it his cinema masterpiece—the moulding of a powerfully human theme into a phenomenal sensation.
A Notable Array of Super-Specials

MAE MARSH

The characteristics of this little artist are distinctive and unfailable. After an enforced absence from the screen she is again to bring to it, in her appealing romances of every-day life, her quaint eloquence which creeps close to the hearts of theatre goers.

SESSUE HAYAKAWA in "THE FIRST BORN"

The famed stage success, "THE FIRST BORN" moulded into a classic of the film by the remarkable dramatic ability of SESSUE HAYAKAWA, one of the screen's most distinguished actors, will be an unquestioned box-office asset.

DUSTIN FARNUM in "BIG HAPPINESS"

A powerful, clean story of the great outdoors. "Big Happiness" has a tremendous, dramatic appeal and a vivid moral in manliness. DUSTIN FARNUM claims it to be his greatest histrionic triumph.

"THE BEACH OF DREAMS"

From a sensational novel by H. de VERE STACPOOLE, "THE BEACH OF DREAMS" depicts a story ranging from society magnificence to the desert island cruelty of romance. It is a rare ensemble of love action, exquisite beauty, and remarkable talent, in all star cast which includes EDITH STORR, CAPT. TEMPLAR POWELL and JOSEPH SWICKARD.

"813," AN ARSENE LUPIN STORY

"813" is produced with all the lavishness of modern picturcraft. Detective stories hold a fascination for people in every walk of life and the ARSENE LUPIN stories by MAURICE LE BLANC are the greatest in all fiction. WEDGWOOD NOWELL is an admirable Lupin, strongly supported by KATHRYN ADAMS, WALLACE BEERY, WILLIAM MONG, FREDERICK VROOM, H. MILTON ROSS and other sterling players.
Directors Who Are Now Producing Future Robertson-Cole Super-Specials

WILLIAM CHRISTY CABANNE
Directing a Powerful Drama

JOHN G. ADOLFI
Directing MAE MARSH

L. J. GASNIER
Directing “Kismet”

AL. E. CHRISTIE
Directing “St. Louis Love”
HER BEAUTY

THE kind you adore; the kind that fascinates your stern old neighbor and charms his little grandchild; the kind that is extolled by the most discriminating critics — that is the kind of beauty possessed by

JUSTINE JOHNSTONE

She now becomes Realart's sixth star through the verdict of a jury of twelve men and women, world famous in the fields of literature, art, and business.

'Tis not alone the golden glow of her locks, nor the deep penetration of her blue eyes, nor her perfect face and figure that has won for her the authoritative recognition as the most beautiful woman in America. The members of the unique jury, in spite of their diverse opinions on beauty and stardom, have all acclaimed Miss Johnstone. For hers is a composite beauty, a loveliness of form combined with a personality that radiates the wondrous charm of youth and intelligence. In the choice of Miss Johnstone as Realart's sixth star, the verdict was unanimous.
REALART has taken Justine Johnstone away from a most successful stage career, with definite purpose. Conforming to its own high standards and Miss Johnstone's splendid artistic capabilities, she will be presented in pictures portraying young American womanhood. These pictures will be based on plays or novels by the world's most celebrated authors. It is Realart's belief that there is a distinct field for such performance and that Miss Johnstone is well qualified to fill it. As a stage star, at twenty, she has a formidable list of musical comedy triumphs to her credit. Her experience ranges from that of Broadway leading woman to star parts in the smartest and most successful metropolitan stage offerings. She has also filled successful road engagements as a star and in stock.

By reason of her talents, temperament and training, it is such roles as Realart has in mind that this brilliant and beautiful young star is well fitted to interpret and adorn.
HER FIRST SCREEN ROLE

AFTER several tentative choices and many conferences, Realart has selected for Miss Johnstone's screen debut not the sweet, simple play of young love in which a young actress is usually first tried out, but a great, big, gripping emotional play that would tax the powers of many an older and more experienced actress. She will have a play of love, intrigue, crime and the adroit matching of wits against wits. And Miss Johnstone is going to startle film patrons with her acting ability, as she now astonishes everybody with her breath-taking beauty. The play is no less than "Blackbirds," a "crook" play by the late Harry James Smith, which had a successful stage run when produced by Henry Miller in 1913 at the Lyceum Theatre in New York with Laura Hope Crews as the leading feminine "blackbird." This is an ambitious number for a young star to write at the head of her program. And it's going to be a big photoplay that will prove that Justine Johnstone is as talented as she is beautiful, as versatile as she is charming, as appealing to the whole wide world of photoplay fans in little towns and villages as she was adored on Broadway during her brief but brilliant career there. The director of this notable screen offering will be Jack Dillon, who has a number of tremendously popular productions to his credit. He it was who directed the latest Mary Pickford picture, "Suds." He also was responsible for "The Right of Way" and many other successes.
HER VALUE TO YOU

IT'S the new material that brings new faces into your theatre.
The stars of yesteryear have their admirers—the loyal clientele which always demands their pictures. But, a theatre to be really and progressively prosperous must go after new patrons. The distinctively original roles, so well typified in the acting of

JUSTINE JOHNSTONE

are as necessary to your theatre as the seats in it, because they keep the seats filled!

Finally, the JUSTINE JOHNSTONE type of productions are exactly the sort of new material the public clamors for; therefore they must have their regular place on your program. They serve a very definite and vital purpose in rounding out the Realart Star Franchise and when you sign up for that, you become the possessor of a live insurance policy against financial worry. Particulars are available at all Realart exchanges and they are available NOW.

REALART PICTURES CORPORATION
469 FIFTH AVENUE
NEW YORK
Announcing
FILM-LORE PRODUCTIONS' CO.'S
Initial Super Production

"BRAIN CINEMA"

Story by ALEX. A. STUART

"BRAIN CINEMA," the first of a series of high-class productions made for the highest class theatres, contains a strong plot of Love, Mystery and Science. A story that for originality, quality, and theme will have a universal appeal.

With an all star cast, plus superb direction and absorbing story, "Brain Cinema" will strike a new high mark in box office records for the exhibitor.

FILM-LORE PRODUCTIONS CO., Inc.
18-20 West 34th Street
New York City
Lewis J. Selznick presents
WILLARD MACK'S
"THE VALLEY OF DOUBT"
Scenario by R. Cecil Smith — Directed by Burton George.
Here's a Tip—
Get Aboard!

Few better box-office attractions are available than

"Children of Destiny"

with

EDITH HALLOR

A story with a new slant on life told in action pictures that sometimes startle.

Sumptuously Produced
Presented by
WEBER PRODUCTIONS, Inc.
Directed by GEORGE IRVING
Adapted by CYRUS TOWNSEND BRADY
From SIDNEY ROSENFELD'S Play
Scenario by EDWARD MONTAGNE

At Select Exchanges
D.N.Schwab Productions Inc.

Presents

FICKLE WOMEN

with David Butler

A Brilliant Comedy Drama

Adapted from the Saturday Evening Post story
"Sitting on the World"
By Sophie Kerr
Directed by FRED J. BUTLER

Territories sold
First National Exchange, Inc. (New York and Northern New Jersey)
Sol Lesser (Southern California and Arizona)
Southern States Film Co., Inc. (S. Carolina, Ga., Fla., Ala., La., Miss., Texas, Ark. and Tenn.)

D.N.SCHWAB PRODUCTIONS Inc.

117 West 46th St., New York
A Word to the Wise
From the Greatest of Eyes

I am the eyes of the world, seeing all, knowing all; I am the composite vision of yesterday, today and tomorrow.

I have suspended time, annihilated space, assassinated ignorance, and brought light to the masses.

I have assured the accuracy of history; I have given to the future the key to the past.

Because of me plain men know that Kings are human and that in poor humans are found instincts most noble.

I have recorded the first fanfare of the trumpets of war; I have pictured it in all of its misery.

I have seen men turn to the ways of peace, to the charm of art, to the glory of science, to the happiness of industry.

I have seen all of these things and I have given them to the knowledge and inspiration of men.

Because of me the learning of the few has come to the many, and the world is better.

I delve the Ocean depths, I scale the mountain tops, I reach to the recesses of palace and hovel.

I sweep from the fields of history when others are striving to reach them. The aeroplane is my ally.

I am first to the laboratory, first to the theatre, and first in the minds of the people.

Because of me the motion picture theatre is the Mecca of the millions and the hope of the future.

I Am Old Reliable First and Last
THE
Pathe News
TWICE A WEEK
EVERY WEEK
Elmer J. McGovern offers to the State Right Market
The Sensational DORALDINA in "The Woman Untamed"
The Photo Play Magnificent

Produced by Pyramid Photo Plays, Inc.
Directed by Jack Pratt
Edited by Elmer J. McGovern

Elmer J. McGovern
130 West 46th St., N.Y. Telephone Bryant 5600
DON'T BOOK

"BACK TO GOD'S COUNTRY"

Unless

You want to prove that the Nude is NOT Rude

As cooling and refreshing as an Arctic Breeze

The Return-Date Picture of 1920

A First National Attraction
There'll be a Franchise everywhere

First time Newspaper over a picture of

Scenario by
MARION FAIRFAX
Photographed by David Kesson
Art Director, Ben Carré

You Can't Appreciate
There'll be a Franchise everywhere

Editors ever enthused
Newspaper life -
The Acid Test for

MARSHALL NEILAN'S

"Go and Get It"

Until You See It Yourself
There'll be a Franchise everywhere

Exhibitors call it These wires are from some who have seen MARSHALL NEILAN'S "GO AND GET IT"

All Predict It Will Be the Bigges
There'll be a Franchise everywhere

a WHIRLWIND!

WESTERN UNION
TELEGRAM

SAN FRANCISCO CALIF. JULY 2 1920

J. D. WILLIAMS
FIRST NATIONAL EXHIBITORS CIRCUIT
6 W. 48 ST NEW YORK

YOU HAVE A TERRIFIC BLOW OFF OFFICE ATTRACTION
IN 60 AND OUT IT. THIS PICTURE IS NOUS ENOUGH
IN ITSELF AND IS MARSHALL HEILAR'S MOST
FAMOUS AND ITS EXPLANATION IS EXCEPTIONAL.
WE ARE UNDER PICTURES ENTERTAINMENT AND PROFIT
ENDS BUSINESS BUSINESS FOR IT EVERYWHERE.
CONGRATULATIONS
PIANO, J COSTELLO
TUNE UP, GOOD WORK

WESTERN UNION
TELEGRAM

SAN FRANCISCO CALIF. JULY 8 1920

J. D. WILLIAMS
FIRST NATIONAL EXHIBITORS CIRCUIT,
6 W. 48 ST NEW YORK

GO AND GET IT REMARKABLE PICTURE AND OFF
THE DARREN CASH, PARTICULARLY INTERESTING
AND FULL OF LUCK ACTION ON OF THE PARTITRAN
ONES OF HAVING PLEASURES OF EXTENDING THIS
NEW MARSHALL HEILAR ACHIEVEMENT

Pete Marlow
VENICE AND STRAND THEATRES
VALLEJO, CALIF.

A First National Attraction

Money Maker of the Year
More than half gone

Considerably more than half of the franchises allocated to theatres in the United States and Canada have been awarded.

Going—Going—G—

There'll be a Franchise everywhere
A Silly Season That Never Ends

THE silly season for hailing the movies to the bar of critical injustice, like the poor, we always with us. Whether the attack be written in the somewhat flippant style of an editorial in a recent issue of the Baltimore Evening Sun or in the dense fog of misapprehension of the Walter Prichard Eaton article, "The Latest Menace of the Movies," which appeared in the July number of The North American Review, the writers never fail to demonstrate how necessary it is to get one's facts mustered into line before trying to indict an industry that is also an art for a series of petty or capital crimes of which it is innocent.

First, to consider the columnist and a half article in the Baltimore Sun. It is without doubt an attempt to be fair minded, the writer indicating that he finds the movies a pleasant place of amusement. "The movie is in truth the finest of all entertainments," is the way he puts it. "Here are art, tragedy, drama and comedy one may comprehend without straining an ear to catch the words of a play actor who talks through his nose. No part falls flat because a voice does not measure up. The person in the next seat, who has seen the play and wishes to air his superior knowledge, may whisper to his partner without encouraging the practice of homicide. And there is no clatter of applause to disturb one who tires of the show and elects to take a nap."

ONE of these counts is to be taken seriously of course. Patrons of the screen know to their sorrow that all bad acting does not consist in talking through the nose; also that where one person whispers his superior knowledge in his partner's ear the husband of the deaf lady in the next row or some other kindly disposed nuisance reads aloud the subtitles and disturbs every one within earshot; also that the "clatter of applause" is still and always will remain the most sincere form of approval of certain types of dramatic representation, just as a hearty outburst of laughter is the most satisfactory method of expressing appreciation of the good points of comedy or farce.

Further along the article contains an ingenious bit of information. After hitting the nail on the head in the sentence "The censoring of movies is frequently idiotic" the writer adds. "One may suggest that the showman who screens the picture should do his own censoring and guard his patrons against unclean things. He cannot. If he is on a circuit, as he probably is, he must accept the reels as they come or keep his house dark. If he buys pictures in the open market he can know nothing of their action. He can know the names of the leading characters and the title of the feature, but that is all."

The general public that reads the above may be inclined to accept it as words of wisdom, but the exhibitor himself knows that he is not forced to buy a pig in a poke, as the old saw has it. Any one of the trade publications will furnish him with the full details of the plot of a picture and call his attention to anything of a salacious nature either in incident or subtitle.

ANOTHER paragraph has this: "There are many successful productions that are wholesome, but producers are human, and it is much easier and cheaper to produce a picture that will get by because it is a little off-color than to produce one that will make good on its dramatic merit. Demand sets the standard of morality in movies."

And the demand is for clean pictures! The test has been made over and over again and always with the same result. The latest example of the truth of this statement is now being shown on Broadway. It is a "heart story," clean, honest and inspiring, and cost less to produce than the "smart" picture that preceded it in the same theatre. Every showman knows that the big money is in the play or the movie that caters to the clean-minded element in any community and that this element is largely in the majority in every part of this broad land. Public taste is not limited to a choice between an exhibition of bathing girls or the allurement of the Follies. To put it concretely, the highest price ever paid for screen material was given for "Way Down East," the stage play that held the boards for twenty years and made over a million dollars for its owners.

AFTER giving it as his opinion that "The shade of indecency demanded changes with the years," the writer adds: "An appetite for suggestive pictures is like an

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Mc Cormick Resigns as Managing Director of Indianapolis Circle

S. Barrett McCormick, one of the most widely known exhibitors in the United States, has resigned as managing director of the Indianapolis Circle. Mr. McCormick has several offers under consideration. Following Mr. McCormick's resignation, the board of directors of the Circle Theatre Company announced the appointment of Ralph Lieber, nephew of Robert Lieber, one of the directors of the theatre and associated First National Pictures, as business manager of the Circle. Announcements also made that the executive and technical staff organized by Mr. McCormick will remain intact and no change in policy or character of the entertainment is contemplated.

Going back four years ago from Denver, Mr. McCormick has become recognized by exhibitors everywhere as a showman of exceptional ability. His unusual personal appeal as an advertiser, have been instrumental in placing Circle among the leading theatres of the country.

Crandall Officials Plan Tour of New York Picture Theatres

The various executives of the Crandall organization are preparing for a little excursion to New York City, leaving Indianapolis on the night of August 1. "We are going to have a little convention all our own," said Harry M. Crandall, head of this organization. The plans now include a visit to all the leading New York motion picture theatres and it is quite probable that we will see some of the executives of the big distributing and producing companies.

"I think this is something new. I am sure it will result in a great deal of good. Our men will be able to see how they do things in the big New York theatres and can pick up a lot of valuable hints. It is going to be a family party. Those who will go will be General Manager Joseph P. Morgan, Assistant General Manager Payette, Publicity Manager Nelson Bell, Abe Dresner, manager of our Exhibitors' Film Exchange, and the following managers from our houses: William Talbot, Metropol itan; J. J. Bell, Crandall's Theatre (9th and Jefferson); Charles A. Golay, Knickerbocker; Zeb Clark, Apollo; Harry E. Lohmeyer, Avenue Grand; John Upper man, Savoy; Nat Glaser, York; Bob Slope, Apollo; B. W. Barnes, U. V.); John P. Stump, of the Cumberland, Md., house.

The boys are planning on a trip to Coney Island, and a ride around New York, through Chinatown and Hell's Kitchen on one of the big buses. They're counting on doing the town up brown, that red has gone out of style. They will return to Washington on the night train August 4.

Recent Incorporations

The Vendale Theatre Company of Evansville, Ind., which has been formed with a capital stock of $3,000, has directors Charles J. Scholz, Charles M. Friesse and William E. Stillwell.

Court Accepts Films Showing Operation of Mechanical Object

Motion pictures showing the operation of a mechanical object have been accepted as evidence in the United States District Court at Indianapolis by Judge Albert B. Allen. The question was made in a law suit this week involving proceedings to stop infringements on a patent for shock absorbers for automobiles.

About 500 feet of film, showing the action of two makes of shock absorbers on a moving car, were shown in the courtroom. The pictures, which were taken several months before the trial by the Coburn Photo and Film Company of Indianapolis, were introduced by the plaintifl.

The defense objected to the introduction of the pictures on the ground that they were "suggestionary, and that the defendants should have been present when the "test" was made. They also objected on the ground that motion pictures are not true and are easily faked.

Judge Anderson held that motion pictures are merely a series of still photographs, the latter having always been acceptable as evidence. He said the idea that moving pictures are "false and would not be relied on was an idea exploited years ago and since proved false.

The pictures shown in the courtroom were made through a portable projector set on a table immediately in front of the judge's bench and were thrown on a silver fiber screen hung in front of a large and then clamped to the rear of the courtroom. The projector was connected to an ordinary electric light socket.

Judge for the plaintiff expressed pleasure over the fact that the pictures had saved them many hundreds of pages of testimony that otherwise would have had to be introduced.

The Harrell Theatrical Enterprises of Eastland, Texas, with a capital stock of $125,000, has been incorporated by Tom Harrell, F. J. Lewis and Earle Johnson.

Insuring of Griffith's Life

Set a Precedent, Says Paper

For the first time in life insurance history, according to the Weekly Underwriter, an insurance paper, a business incorporation has made a provision in its charter for covering on the life of the principal factor in its success. D. W. Griffith, Inc., chartered under the laws of Maryland as a corporation of $50,000,000 for the production and distribution of motion pictures, has placed a high value on the services of Mr. Griffith, its president.

This provision of the articles of incorporation reads as follows: 'The corporation shall at all times maintain a policy of insurance on the life of D. W. Griffith, by it of D. W. Griffith, buy and maintain insurance in the amount of $500,000 upon his life and against his total disability, payable if it becomes an indem in. Any proceeds of such insurance on the life or against the total disability of said D. W. Griffith shall forthwith upon collection be deposited in a bank or trust company in New York City, and all amounts so deposited shall, for a period of six months after such deposit, be applied by the corporation to the purchase of shares of stock.'

Trustee for Waldorf Bankruptcy

Creditors in bankruptcy proceedings of the Waldorf Photo Play Company, Ltd., have elected Clarence Barnes, Bost of New York, as a trustee. Federal Trustee Mr. Barnes furnished a bond of $5,000.

Opens Theatre Department Store

The world growth of the film industry is again evidenced by the opening of a departmental cinematograph store in London, England, for the supply of everything required for the trade.

This building, "Beck House" 91, Shaftesbury avenue, is so arranged that all departments are under one roof and it is possible for an exhibitor to walk in and buy a complete theatre except the actual building itself.

Visitors from abroad will be especially welcomed to this store by Joseph Springer, the managing director, who is personally known in cinematograph circles throughout Europe and the East.

Cromlin Back from Europe

Paul H. Cromlin, president of the Inter-Ocean Film Corporation, arrived this week in New York from Europe, where he has been for several months. He will have some interesting and important announcements to make soon.
Sig Samuels Heads Georgia Exhibitors; Quota to National Body Over-Subscribed

State Branch of Motion Picture Theatre Owners of America Organized at Atlanta
Establishes a Precedent by Electing a Woman Third Vice-President

Schiller Raps Censorship and Praises Marcus Loew

By GEORGE BLAISDELL

The officers chosen were as follows:
President, Sig Samuels, Atlanta; first vice-president, Arthur Lucas; second vice-president, C. G. Zirbes, Washington; third vice-president, Mrs. May White Lee, Covington; secretary-treasurer, Willard C. Patterson.

Members of executive board: Arthur Lucas, Savannah; F. H. Smith, Thomasville; John Cain, Cordele; Roy Martin, Columbus; E. A. Schiller, Atlanta; R. J. Edendfield, Augusta; E. W. Gould, Macon; F. P. Thomson, Cedartown; Hugh Manning, Calhoun; H. N. Mitchell, Pelham; Abe Gugenheim, Savannah; C. E. Ricker, Fitzgerald.

The meeting elected a full set of officers, including a president, three vice-presidents, a secretary-treasurer and an executive committee consisting of one member from each of the ten Congressional districts and two at large. For the first time in the history of exhibitor organization as far as known, a woman was elected to office—that of third vice-president.

Disapprove of Lynch Plan.

Many resolutions were drafted and passed. One of the prominent topics was censorship, there being before the state legislature three bills, and also a possibility of two more. The body strongly disapproved of the booking arrangement reported as being submitted to southern exhibitors by the S. A. Lynch Enterprises. This, it was said, meant the supplying of all houses with complete programs on a basis of 30 per cent. of gross receipts and the advance of funds for repairs, alterations, decorations, etc.

The meeting expressed its hearty and practical support to the independent producer and distributor and expressed its belief that there can be no end to competition in producing pictures of quality.

Recommend Uniform Contract.

There was condemnation as unfair competition of the leasing or giving or by playing pictures to schools, church, community house or charitable organization without consideration for the legitimate interests of motion picture theatres in the neighborhood.

A uniform contract was recommended so that the exhibitor at all times will have equal rights with the distributor. The convention reaffirmed the action of the national organization on the Famous Players-Lasky Corporation and protested the extension of its theatre activities. There was indorsement also for Miss Aiken's regional trade paper, the Weekly Film Review.

There were addresses by Willard Patterson, who officiated as temporary chairman at the opening; Roland G. Hill, North Carolina's executive member; Percy Wells, president of North Carolina's chapter, and also for his state contributed $100 toward Georgia's organization expenses; Arthur Lucas, Savannah; R. J. Edendfield, Augusta, and Edward A. Schiller, general representative in the South of Marcus Loew.

Mr. Patterson, in opening, asked any others than exhibitors to retire. He explained the call of the meeting for Sunday morning, July 11, organized there being a hearing at the state house on Tuesday and it was felt advisable to present the matter to the delegates.

"I have been accused of assailing the Famous Players and the Lynch Enterprises," said Mr. Patterson. "I do not agree with the business policies of those organizations, while entertaining high respect for the individual officers personally. I cannot concur with them in their latest move, which is a sort of the cleverest schemes ever attempted by a moving picture man. It resolves itself into something for nothing. They give you a franchise for five years. They don't make you put up deposits; you don't have to buy stock. All you do is simply let them run your Dearborn theatres. The successes in the theatre business have been built by individual efforts on the part of the men and women owning the houses. We feel that we are better off than anybody else just exactly what are the needs in our respective communities."

Joker in Cancellation Clause?

"Take in their proposition the clause that gives you the right to cancel in ninety days. On the surface it looks good, but you must take into consideration that in the ninety days following your signing Mr. Lynch may cancel for all the film available for your town." Telegrams were read from the national president, Sydney S. Cohen, W. W. Hodkinson, Pathe Exchange, Inc., and Associated Producers.

Mr. Samuels was chosen permanent chairman of the meeting, for there was no short intermission for committee consultation the by-laws, which provide for meetings in January and July, were reported and adopted.

In discussing the question of pictures supplied to schools and churches by exchanges, it was pointed out that in the resolutions reference was not made to subjects of educational or religious nature. Indicating the situation giving rise to complaint, one of the delegates told of booking a second run on a picture, depending for his clientele on a college not far from his home, before the production was sent to his theatre it was shown at a college to 300 students, with the result that the exhibitor lost money on his booking.

Schiller's Heart-to-Heart Talk.

The president appointed as a state committee on censorship Messrs. Lucas, Edendfield, Gugenheim, Schiller and Cain.

The league elected as honorary life members Messrs. Hill and Farley, national ex-officio members from North Carolina and Alabama, and Percy Wells and George Blaisdell.

Mr. Samuels called for a "heart to heart" talk by Mr. Schiller. The old-time showman was at a disadvantage in that the day was warm and the luncheon hour was noon, there had been no intermission to eat. He started slowly, but very soon hit his stride and talked rapidly, covering several subjects of deep interest to exhibitors. He spoke of censorship; also he pointed a parallel to what happened to...
owners of legitimate theatres following the invasion of the booking syndicates and what he suggested might happen in the event of the success of the booking arrangements now reported to be proposed by the Lynch Enterprises.

**Discusses Censorship.**

"In Georgia," said Mr. Schiller in speaking of the censorship, "I don't believe there are three men who are competent to sit in a projection room and censor properly and rightly any picture a producer makes except they be persons directly interested in the motion picture business or men so well qualified for the position that they would not think of accepting the salary offered for the place.

"Now what will happen? We are going to have a fanatic or a reformer, one who will take exception to a kiss on the screen. The producer cannot afford to make a picture unless it has a story, something that will interest people who pay admission to see pictures. Will they come in to see pictures strictly religious or educational? Many will, but for every one who will there are 10,000 who won't. And if there are that number who won't pay to see these censored pictures, are you going to make money showing them? That one kiss, to which I referred a moment ago may be the dominating point in the whole story.

**Monetary Side of the Question.**

"From the time the Bible was written there has been censorship. I don't believe there are moral lessons by reason of the fact they show what is wrong. I don't mean pictures that are vulgar or those repulsive to right-thinking people, but the idea of certain persons that everything is wrong is what we are up against."

Mr. Schiller pointed out that on the monetary side of the censorship question it is the smaller exhibitor with his daily changes who is hardest hit.

He referred to the turmoil that has surrounded the film industry in eleven southern states during the past two and a half years. There have been reported combinations and amalgamations to such an extent that had they gone through we would have had more big theatres in the South than we would have population," he said. "The theatres didn't come through because the people behind the moving picture business had common sense.

**Scouts at Idea of Domination.**

"The company which I represent in the South is right now in the midst of building six theatres. You may be interested to know these transactions represent close to $4,000,000. Now when a man says he is going to build a theatre in every town in the country, do you realize what it means?"

"A certain producer said to me a year ago in taking about percentage that he gets a statement from all the houses I play on percentage and I know what they are doing. Now I do it, but I don't want you to do it. He said to me that at the end of three years the film will be tied up. Rot! You can't control the moving picture business through the air and the ocean. And if anyone tells you that he can sell you pictures in this territory other than those he manufactures he is not telling you the truth. He can't buy it from the various companies and sell it to you on a percentage basis. There are today fifteen producing companies which are not promoting arrangements of that kind."

Lauds Marcus Loew.

Speaking of Metro, Mr. Schiller said he is interested in it only to the extent that he wishes it well and wants to see it succeed. Of Marcus Loew he said: "There never lived a more honorable and straightforward man. His word is better than his signature. If he signs a paper he goes by the paper, but if he gives his word he yields the better of the two. That is why he suggests to Metro to do business.

"Other companies have asked me to pledge them that Metro pictures never will be booked through a third medium they will be out of business."

Mr. Schiller today any more than you express at Wrightsville Beach that he doesn't believe Wall Street wants to control the industry.

"It was said the small cities would see the theatres Wall Street would build," continued the speaker, "Does anybody know of one? You don't, because there has not been any."

**Stanton Invents Method to Cut Production Cost in Half.**

**RICHARD STANTON** has, with the aid of his cameraman, perfected an arrangement which permits him to dispense with all costly sets and interior trappings which tend to elevate the production expenditure on any picture.

The first practical use of the invention has been made by Mr. Stanton in the production of his present super-feature for William Fox, and the results have been so encouraging that Mr. Stanton has applied for patent rights on his discovery.

The theory of the Stanton method is the use of an ingenious double exposure system in conjunction with a special set of lenses and mechanical timing device, the secret of which is carefully guarded by their inventor.

In taking an interior scene by the new method, the interior of a house is photographed with the use of the special double exposure lenses and timing devices. A minute floor plan of the room selected, including the arrangement of the furniture, is drawn and then chalked upon the bare floor of the studio. The action of the scene is filmed before a black background. In place of real furniture ordinary stools and plank tables covered with black cloth are put in position in the places indicated by the floor scale, and the actors go through their parts in the studio the same as though the scene was shot in the real house or the usual built set. The completed film shows the actors apparently photographed in the real interior.

By this arrangement Mr. Stanton has given up the use of studio sets entirely and its success is proven by the fact that the present Stanton feature has been produced for one-half the usual cost.

**Secures Expert Criticism from Sargent, Not Mere 'Ad' Reproductions.**

(A letter to Epa Winthrop Sargent)

I AM securing wonderful ideas weekly from your columns, and I sincerely hope that MOVING PICTURE WORLD will not eliminate your criticism and follow the style of the latter publication simply reproduces the "ad," and puts it while I get a valuable suggestion, I do not secure the expert criticism of one familiar with this particular phase of advertising.

THE ROWLAND & CLARK THEATRES.

SAMUEL SIVITZ,
Director of Publicity.
Lynch “Free Franchise” Offer Stirs South; Cleveland Inspired Action

Effort to Gain Control of Theatres by Offer to Assume Control of Booking, and Take 30 Per. Cent. of Receipts for Service—No Advance Deposits—Theatre Equipment “Thrown In”—Takers Claimed and Denied

(As told to Moving Picture World)

Atlanta, Ga., July 13.

Atlanta film circles have been stirred during the past few days by an offer made to exhibitors of eleven Southern states by Lynch Enterprises. The proposal takes the form of a percentage franchise to run five years and to be non-cancelable on the part of the giver. The exhibitor, however, is privileged to cancel at any time during the entire term on giving ninety days’ notice.

According to the story told in the exchanges and in the street, the Lynch officials have invited exhibitors into Atlanta in relays of a half dozen a day, the entire expense being borne by the distributing company. During their visit and while the plans of the company were being outlined, the picture showmen were entertained royally, accorded every consideration.

Ask 30 Per. Cent. of Gross.

This action on the part of the Lynch company is believed to be a reply to the action of exhibitors in Chicago and Cleveland and in other cities. It means that in the Southern states, as well as in the Western territories, exhibitors already is the Lynch company will supply theatres in towns of less than 10,000 with a full program of such pictures as may be their possession now and in the future without any trouble or bother on the part of the local manager. In return for the service the booking company will take 30 per cent. of the gross receipts.

The exhibitors will be offered as a beginning of all the productions of the three companies previously named, which is estimated will total 156 annually. They will bind themselves in a contract which will be comprised of words to take all of these pictures that may be issued after September 1. If they wish to show any production of the company to that date will be accommodated.

The name of the new company will be Southern Enterprises Franchises and it will begin operations September of Paramount-Arclraft and Realart do not propose to submit to dictation as to policy but propose to fight for every inch of business. The property of the Lynch company will supply theatres in towns of less than 10,000 with a full program of such pictures as may be their possession now and in the future without any trouble or bother on the part of the local manager. In return for the service the booking company will take 30 per cent. of the gross receipts.

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The name of the new company will be Southern Enterprises Franchises and it will begin operations September of Paramount-Arclraft and Realart company. An inducement reported to have been offered exhibitors is that in case a house needs repairs or a new organ, or, in fact, any equipment to increase its earning capacity, the matter promptly will be attended to by the booking company on arrangements provided for in the contract. Furthermore, at the option of exhibitors, a publicity man periodically will visit the theatres and provide exploitation matter covering future releases.

One of the allures said to have been held in front of exhibitors is that there shall be no such bogey as deposits or pre-filming contracts. As a result, the company makes a point of insisting the franchise is free. Incidentally, one of the officials is quoted as saying: “If the other fellows can sell franchises I don’t see why we can’t give them away.”

It is stated that fifty out of the sixty men who have come in from out of town in answer to the urgent invitation of the Lynch company have been ready to sign before the directors of the company that the officials refuse to permit them to do so until they have had full opportunity for consideration. The supply and equipment exhibitors are told that purchases will be made through the agencies established by the Lynch company for the benefit of its own houses with a reduction in cost.

It is understood the movement has been under consideration by Mr. Lynch for three years and that the details of it are in full possession of officials of distributing companies in New York City. The statement is made that in the booking of pictures consideration is given to the needs of any particular locality.

“Why the Generosity?”

When the foregoing was shown to a man who has been prominent in the recent trade discussions he said: “Why this generous attitude toward exhibitors? It is rather hard to believe these are the same people who one year ago sent their agents to various theatres throughout the Southern states with the message that they intended to control the picture output in that territory and that unless they sold their theatres to them it would be necessary to build in their towns; the same people who threatened exhibitors that they intended to control the Southern states and the output for that territory of all producing companies.

“Can the Lynch Enterprises deny that in its new franchise movement the ninety day cancellation clause is not the biggest joker ever injected into any contract? Can the company deny that if it had secured the biggest joker, it intended to go to the various distributing companies and demand over their output for these towns? That if the exhibitor decides he wants to recover any of the pictures he has been using, he will find the producing company has sold its entire output to the Lynch Enterprises and his producer and that as a consequence he will be forced back into the booking combine or necessarily have to close his theatre? Can the Lynch Enterprises deny that the major part of the statistics the company has secured in the last eighteen months as the business done in these towns was obtained by playing into the territory certain Paramount-Arclraft productions on a percentage basis and that the information thus accrued caused it to enter these towns?”

“How the Company Plans to Do It.”

“Can the company deny that in the towns into which it brought, where the population is less than 10,000, it has been a losing proposition? That by reason of the large proportion of small town theatres in the South it is able to devise and means whereby it might get control of these houses without buying and that its present percentage plan is directed at a condition of this kind? That in a number of these towns by reason of unprofitable conditions the company has returned houses to their original owners, and in a number of other towns the theatres have been closed?”

Fear Loss of Individuality.

“Your statement that fifty out of sixty men approached are claimed to have signed their willingness to accept this franchise must be an error. I have talked with quite a number of the exhibitors who were called in by the Lynch Enterprises to discuss the franchise, and from what I gather it is the prevailing opinion that they do not care to lose their individuality in the presentation of the pictures in their respective towns by doing business through a central booking company.

“The very fact that the company offers something for nothing in view of what they have had to do in the past—causing exhibitors generally to be skeptical regarding this free franchise movement.”

“All Exhibitors Not Dumb Fools,” Says Selznick; Williams Scouts Lynch Idea

When a representative of Moving Picture World called upon Lewis J. Selznick as president of National Picture Theatres and asked his opinion on the new S. A. Lynch franchise movement in the South, Mr. Selznick said:

“I can give you my opinion in a nutshell—ALL exhibitors aren’t dumb fools. And if any exhibitors in the South are fools enough to put their necks in a yoke like this, they deserve all that’s coming to them.”

J. D. Williams, manager of First National Theatres, was asked his opinion said:

“These are the only character which compels an exhibitor to place his theatre at the mercy of an organization in which he has absolutely no voice and over which he has no control, and in which he occupies the position only of a dummy, is dangerous at the start and disastrous at the finish. If any exhibitors are going to take his company over his theatre investment he should insist that he have a voice in the administration of the affairs which affect and determine his own personal business destiny.”

Fred Quimby, general manager of Associated Exhibitors, could not be found to offer any comment on behalf of his organization.
To Film Morosco Stage Plays with Their Original Players
(By Wire to Moving Picture World)
Los Angeles, July 13.

The Oliver Morosco Productions, Inc., has been formed here with $2,500,000 capital to film Morosco regular stage plays with original stars and casts. The new company is headed by Oliver Morosco as president, George R. Bentel, well-known amusement promoter and manager of the Scott Speedway Enterprises as vice-president and general manager, and Frank C. Egan as secretary and treasurer.

First Showing in Los Angeles.
Hereafter all Morosco plays will be given their first presentation in Los Angeles and as each speaking play is staged it will be reproduced in the films with the original stars and casts. In addition to this, many of the well known Morosco successes will be filmed. Ten plays have already been selected. The first one to be filmed will be Maud Fulton's new play, "The Hammering Bird," which opens at the Little Theatre in Los Angeles next week with Maud Fuller and Henry Walthall in the leading roles.

Care of Physical Defectives in Goldwyn-Ford Weekly

The care and development of children who are not up to standard physically is described in the Goldwyn-Ford Educational Weekly No. 207, released June 26, entitled "Little Comrades." The picture shows the careful supervision kept over the unfortunate youngsters; how, under expert medical guidance, they are given a chance to attain normal maturity. The mental training as well as the physical welfare of the children is looked after. The cripples confined to wheel chairs are taught manual training along with their other lessons, so that they may be equipped with knowledge of commercial value. Blind children also are shown receiving instructions, using textbooks with raised letters. Then there are scenes in the open country when the inmates of the home are taken away for a summer vacation.

Black Postpones Convention
Boston, July 12, 1920.
Editor Moving Picture World:
At the request of many exhibitors who are not in harmony with the methods invoked at the Cleveland convention, and who are anxious that the meeting can be held where it would be more convenient for them to attend, it has been decided to postpone the annual convention of the Motion Picture Exhibitors of America, called at the Hotel Astor, New York City, for July 28 and 29, to the Hotel Congress, Chicago, Tuesday and Wednesday, August 31 and September 1.

ALFRED S. BLACK, President.

Premiere of Fine Arts Film
The world's premier showing of "Up in Mary's Attic," the comedy drama being distributed by Fine Arts Pictures, Inc., through independent exchanges, will be launched at the Broadway Theatre, Sunday, July 18.

The length of the showing has not been definitely decided upon.

The management of the Broadway in co-operation with Fine Arts Pictures, Inc., has arranged for an elaborate presentation of the picture. A score of the bathing beauties from "Up in Mary's Attic" will stage an Entr' Acte.

Municipal Library Bulletin Covers American Citizenship
The Municipal Reference Library of New York City has published a special report called "Visualizing Citizenship," the fourth of a series on civic subjects inaugurated two years ago. This report will serve as a supplement to the Special Report No. 2, "Teaching Citizenship via the Movies," and has been compiled by Ina Clement, who is author of these reports, both of which are inspirational.


The Experts Agree—
THE BEST ADVERTISING AND EXPLOITATION DEPARTMENT IN THE TRADE PRESS IS CONDUCTED BY EPES WINTHROP SARGENT IN MOVING PICTURE WORLD.
"The Trade Paper of Features"
Federated Film Exchanges of America Makes Shallenberger General Manager

The culmination of a meeting in Chicago in March of a number of the most influential independent exchanges in the United States and the subsequent meeting in May in New York, at which time the Federated Film Exchanges of America, Inc., was formed, is the announcement of the appointment of W. E. Shallenberger as general-manager for the new organization. The announcement also states that permanent offices have been opened in New York in suite 402, the Candler Building, 220 West Forty-second Street.

The appointment of Mr. Shallenberger was made on July 13 following a meeting of the executive officers at the Astor Hotel in New York the day before. At the time the Federated organization was effected it was announced that the members had gone on record as saying that the biggest man on record is none too big for them. Since that time the executive committee has been busy combining the field of motion picture executives for a possible candidate and the result was the selection of a man whose reputation and ability has long been known.

Want Features and Short Subjects.

The purpose of the organization is to buy collectively and co-operatively picture productions running from one reel to seven and eight reels in length. Federated is incorporated in Delaware for $100,000. The organization it is said is one of the strongest ever affected and is one of the biggest of its kind in the independent field. At the meeting on Monday in New York it was announced that Federated is now ready to buy and distribute the biggest and best feature productions obtainable.

In telling of the activities of the organization to date, President J. L. Friedman said: We have been an organization since May 24 and the spirit and growth has been remarkable. We have already contracted for several feature and short productions amounting which may be named Nobody's Girl, starring Billy Rhode, and a series of comedies produced by Warner Brothers featuring Monty Banks.

Composed of Individuals.

"We are now prepared to buy the biggest and best features obtainable and I might add that they can't come too good. This organization is composed of individuals who are looking for individual success. Each man associated with the organization is in business for himself and we have banded together in a co-operative spirit for the purpose of correcting many evils and eliminating others. By doing so we assure ourselves a bigger future. Our capital makes us one of the strongest organizations in the industry.

Promise Full Publicity Values.

"The old evil of a producer advertising a picture just so long as he has territory left will be done away with. Formerly the publicity that a picture received during the time the territory was being sold was wasted as far as the individual exchanges was concerned. Under the new system which Federated will put into effect the release date will be so arranged as to allow exchange man and exhibitor to receive the full value of the original publicity and advertising."

To Buy Negatives.

In speaking further on the advantages of the new organization he pointed out that in the past the producer or distributor has been uncertain as to whether he could dispose of all his territory. In view of this situation he was obliged to ask a bigger price in order to make his cost plus profit. The new organization, Mr. Friedman said, will buy the negatives and the members will consequently get prints at a much lower cost.

Despite the fact that at first some difficulty was found in agreeing on a policy of selection, this was overcome and there now exists a buying committee.

Officers Elected.

The officers of the Federated Film Exchanges of America, Inc., are: J. L. Friedman, Celebrated Players Film Corporation, Chicago, president; J. E. Pierce, Pierce Films, New Orleans, vice-president; David G. Chatkin, Consolidated Film Corporation, New York, secretary; Sam V. Grand, Federated Film Exchange of New England, Boston, treasurer.

The board of directors, in addition to the officers named, consists of Benjamin Amsterdam, Masterpiece Film Attractions, Philadelphia; Arthur G. Whyte, Empire State Film Corporation, New York City; Harry Charnas, Standard Film Service, Inc., of Cleveland.

The members of the purchasing committee are announced as Harry Charnas, Arthur Whyte, D. G. Chatkin, Benjamin Amsterdam, Harry Lande of the Quality Film Service, Pittsburgh; R. D. Lewis of the R. D. Lewis Film Company of Dallas, and Sam Werner of the United Film Service of St. Louis.

The membership of the organization is said to be growing in leaps and bounds although it is limited to only the most progressive exchanges of the country.

Praising Mr. Shallenberger.

In announcing the appointment of Mr. Shallenberger as general manager of Federated, the directors of the organization made the following statement: "In selecting and appointing W. R. Shallenberger as general-manager of our new organization we believe we have chosen the most capable executive possible to obtain. For years we have had direct commercial relations with him and have in every case found him to be not only fair and square, but fair-minded and reliable. After sitting the field of men who might have filled the place, we centered on Mr. Shallenberger without one dissenting voice. Under his management we believe our exchange will not only increase its activities but its general health and prosperity. We believe Mr. Shallenberger is the logical man for the big place."

Signal Sells Half Holdings to Lynch, Is Reliable Report

(By wire to Moving Picture World.)

Chattanooga, Tenn., July 14.

It is reliably reported that the Signal Amusement Company, owning sixteen theatres in this city and Knoxville and in one or two other towns, has disposed of one-half of its holdings to the S. A. Lynch Enterprises of Atlanta.

Frank Freeman, general manager of the Lynch concern, has been in town for several days, returning home yesterday.

The censorship hearing at Atlanta scheduled for July 12 before a senate committee was postponed to July 19 in order that the arguments may be presented to the joint committees of the upper and lower houses.
RAMBLES ROUND FILMTOWN
WITH WALTER K. HILL

When musicians strike, Why not pinch-hit with: Reel band overture, Fine-tooth comb quartet, Whistling solo, Bell ringing, Photografia, Mechanical pianos, Kazoo duet, And jazz-solo. Don't let 'em lick you!

"Passers By" (Pathe). Those who get themselves into flashlight pictures of "stand-outs" at a film screening.

"If the country must have w(h)ine," sez A. H. S., "then let it go to the dogs!"

"Six Seconds of Darkness" (Goldwyn). Hurry up and fix the machine.

"Hoods of Destiny" lend from here to Los Angeles. They also reverse.


"Dangerous to Men" (Metro). Home brew formulas.

"Loco Engage for Metro Film." Tradepaper Headline. Great boy, Marcus Theatre- owner, producer and actor!

Col. Fred Levey now singing: "The moonshiner's right in my Old Kentucky cellar."

"Olives Tell's "Wings of Pride" will soon be in the clipping room."

In accordance with its policy of the last word in motion picture entertainment the Capitol Theatre management has obtained the services of a trained nurse—Program announcement. Do you realize what a wealth of entertainment there is in a trained nurse.


"The Miracle of Money." That there is any left in Wall Street.

"Billions" (Naziomova). Now there's a regular film title!

"Stronger Than Death" (Metro). Ouija boards.

"The Notorious Mrs. Lisle" should be hooked up on double feature day with "My Lady's Garret.

Then go after the First National Banks for exploitation.

Two Vital Questions Asked in Selznick's "Daughter Pays."—Tradepaper Headline. One of which is probably: "How much?"

Signs of Summer. Banners hanging over the marquee at the Rex Theatre, East Liberty, Pittsburgh, recently hid all the letters in "Rex Photoplays" except "hot."

Max Herrig, manager of the Exhibitors' Film Co., Pittsburgh, says that during the month of June he had three shaves, and in July he celebrated the fourth. —Elmer H. Mayer.

(If he dug as deep as that as he must bulld profusely.)

"Leaching the Ashes. "Ashes of Desire" (Wilks). "Ashes of Love" (Goldwyn). Pufflicity resulting from these titles might be called "potash,"—extensively used in making soft soap.

"The Christian" (Goldwyn). Hard to find in some lines of business.

Manager of movie theatres will become real exhibitors when they play "The County Fair."

"The North Wind's Malice" (Goldwyn). Blowing in midwinter when we don't need it.

"Polly of the Storm Country" may suggest the "Polynya of Peaceful Valley."

Smith McGregor is of the belief that "Suds" will clean up in "Parlor, Bedroom and Bath."

"The Man Who Had Everything." Noah.

Enough smoke is bagged in making flash-lighting film feeds to lay down a screen that would hide the entire line of battle between the exhibitor-producer, the exhibitor and the producer-distributor.

"Someone in the House" (Metro). Did they get inkey on a passkey?

Just as though every picture was not made "under the personal direction of somebody."

"The Rich Slave" Has Plot; May Be Future "Best Seller."—Tradepaper Headline. You never can tell.


William Jennings Brynn might find "Sherry" a more attractive feature for his political cinema than "Water, Water Everywhere."

"Free advice: "Blind Husbands." "Open Your Eyes."

Cameramen Need "Seek Recognition for Work"—Tradepaper Headline. That leaves Kodak the only contributing picture element that is not announced in the leaders.

"The Strange Boarder" (Goldwyn). "Paid in Advance" (Jewel).

Conway Tearle has signed to star in pictures for the National Pictures Theatres Corporation.

Helen Weer will play the role of Molly Brent in the John Ince production of "Someone in the House" for Metro.

Eddie Lyons and Lee Moran will each have two leading ladies in their coming Universal comedy feature, "Once a Plumber." The other four young ladies are tallied Hackett, Edna Mae Wilson, Florence Lawson and Ethel Ritchie.

House Peters has been en- sworn to play the leading role opposite Louise Glaum in her new picture, "The Leopard Woman."

Allan Dwan's new production for MayBower has been named "The Sin of Martha Qued." Mr. Dwan is the author of the story.

Opening the "Less" Series. "Forceless, Placeless." is soon to be released by Pioneer. Fulfilling our mission of usefulness we suggest as follow-up titles: "Needless Men." "Faceless Boys." "Spinless Creatures." And more to come.

Why Astoria Is All Excited.—Louella Parsons Headline. If it is a fact that it is, it's exciting enough.


"Eyes strain" in the movies has been reduced to the minimum. The only sufferers are show- men who look for maximum profits.

"The Passionate Pilgrim" is too coupolitical. It really should be a Mayflower attraction.

With a Plymouth Rock hook-up.

"A Poor Wise Man" (Gold- wyn). Condition arising after producing photoplays.

Tom Mix says that it is easier for a cowboy to become an actor than for an actor to become a cowboy. Tough luck when neither becomes either.

Double-feature bill: "Tumble In." "Head Over Heels."

Director John Conway is assembling the cast for the Harry Lachey story "The Spenders," which is to be made into a seven-reel photoplay by Benja- min B. Hampton.

Molly Malone is Jack Pickford's leading lady in his current Gold- wyn production.

Viola Vale, Edmond Lowe, Ed- ward Johnson, Edward Connelly and Henry Miller, Jr., all play prominent parts in the Metro pro- duction, "Someone in the House."

Victor Bateman, former stage star, plays an important role in the Brunton production, "The Devil to Pay."

Olive Thomas has completed her New Selanchin pictures, "No- body," and has gone to New York to start another.

Pauline Frederick has begun production on "The." her first picture for Robertson-Cole at the Lois Weber studios in Los An- geles. Nicol Parrot, Wille- dau Louis and Howard Gaye play the chief supporting roles.
Pacific Northwest E exhibitors Organize; Elect Advisory Board and Name Theatres

JENSEN and Von Herberg called a meeting of the exhibitors of the Pacific Northwest in Seattle at the Washington Hotel on July 6 and 7. The convention, which met for the second time in two years, was the local organization of the exhibitors, the other the presentation and consideration of the motion picture division of the First National Exhibitors Circuit.

There was a business session on July 6. Then on that evening Jensen and Von Herberg gave a reception to the visiting exhibitors and the exchange men of the territory at the Washington. After the dinner Mr. Von Herberg spoke on the value of harmony and fair dealing between producer, exhibitor and distributor. J. W. Spangler, president of the Seattle National Bank, was the organizer, likening the First National Exhibitors Circuit in the motion picture industry to the federal reserve plan in banking.

Another banker who spoke was Robert Schmeer, vice-president of the United States National Bank of Portland. Other business men speakers were J. Fred Braid, Carl Reiter and L. O. Luken. A number of exchange managers also spoke.

Advisory Board and Theatres.

After the business party went to the Liberty Theatre to a pre-view showing of Norma Talmadge's next First National release, *Yes or No* and Mack Sennett's next big comedy, *Maniacs To Meet*.


The theatres affiliated with this new local organization are the following:

Theatres in which Jensen and Von Herberg have an interest, consisting of the Liberty, Coliseum, Rex, Strand, in Seattle; Liberty, Columbia, Majestic, People's, Star, Union Avenue, in Portland; Rialto, Colonial, Victory, Strand, Sunset, in Tacoma; Rialto and Peoples', in Butte; Liberty in Yakima; Rialto, Dream, and Rex in Everett.

Joe Danz's five theatres in Seattle, the Little, Dream, Imperial, Rialto, and George King's Society Theatre, Seattle. Geddes and Gedges, Ye College, Majestic and Empress theatres; Ballard, Fremont theatre, Fremont. Merry Amusement Company, Yakima. Swanson and McKee, controlling the Everett, Orpheum, Roosevelt, Apollo theatres in Everett.

Simons and Turner, Empress, Liberty, Isis and Bijou theatres in Missoula, Mont.; also the Liberty and Grand theatres in Wallace, Idaho; Century, Crescent, and Alaskan, d'Alene, Idaho; Liberty Theatre, Mullan, Idaho; Liberty and Princess theatres, Kellogg, Idaho. W. S. Quesen, controlling the Majestic and Lyric theatres, Spokane; also the Liberty theatres in Pullman, Colfax and Moscow.


London Crowds Still Pursue Motion Picture Honeymooners

ALTHOUGH press agents scoff at the idea, it is the firm belief of Augustus Glum that when Mary Pickford and Doug Fairbanks return to the land of the fast disappearing nickel they will try a little vacationing in bed. Perhaps, too, says Mr. Glum, the press agents will “hock” their typewriters and megaphones and rest of their cast and character carriages which are now the most commodious in the world. This may be due to the fact that they have been indulged in the madding telegraph wires and Atlantic cable, to say nothing of Mr. Burleson's rapid-fire deliveries.

Whatever Mr Glum's opinions may be worth, it is certain that Mary and Doug will find it a simple task to dodge Broadway traffic when they return. Late reports reiterate how thousands of admirers in London congregate every time Dame Rumor says the honeymooners are to be in a certain neighborhood. Little Mary sits on dauntless Doug's shoulders, and preceded by a platoon of “hobbies” the husky actor pants and pushes his way through the curious crowds.

The latest football practice Doug indulged in was about a week ago in Soho Square. That day Little Mary remained at her apartment in the Ritz and had an alcohol rub. Doug taxied to Soho Square to view the Topical Budget of F. O.'s Private Theatre. In it were pictures of himself and wife arriving at Southampton on board the ocean liner.

The crowd was there as usual. There were cries of “Speech, Dougie!” and “Where's Mary?” With his unflagging smile Doug addressed the crowd and then went in to see the movies. Subsequently, he fought his way out to his taxi and was pursued by bicyclists who insisted on shaking hands with him. Among his pursuers were captains of industry as well as private of idleness, says the press agent, but Augustus Glum snorts at the idea.

Starts Work on Hamilton Story

William DeMille has started work on the Cosmo Hamilton story, “His Friend and His Wife,” the scenario for which is the work of Oiga Printzau, who was so successful in providing the screen versions of “The Prince Chap” and “Conrad in Quest of His Youth,” both William DeMille pictures, with Thomas Meighan, Conrad Nagel, will be the leading man of “His Friend and His Wife” and Ora Carew leading woman. The remainder of the cast will be virtually of all star calibre.

Douglas Fairbanks Sees Himself in the "Topical Budget." Being shown at the F. B. O. private party at "The Prince" Theatre, London, where the athletic star and Mary Pickford, United Artists stars, are honeymooning.
Vitagraph to Have $200,000 Exchange Bldg.
Building in Chicago; Three Stories High

JOHN M. QUINN, general manager of Vitagraph, Inc., upon his return from Chicago, announced the completion of a big deal whereby Vitagraph acquires a splendid, equipped-to-order, up-to-the-minute exchange building in the middle western metropolis at a cost approximating $200,000.

During the past year, and particularly the latter half of it, Vitagraph has been active in extending and improving its chain of branch offices throughout the United States and Canada. It has opened several exchanges in cities in which it was not previously represented; sometimes its activities revolved around the purchase or the construction of a special building to house a Vitagraph exchange, and in a few cases, the original buildings were remodeled and re-equipped and when possible more floor space added. The Chicago deal is regarded as welding one of the strongest links in this new chain of Vitagraph branches.

Is Absolutely Fireproof.

Vitagraph’s new Chicago home will be in one of the most desirable and accessible locations on the site at 839 to 843 South Wabash avenue, and will easily be ranked in the forefront of film buildings in the larger interior cities. It will be absolutely fireproof.

Work is to start immediately in clearing the site of its present construction, and the new Vitagraph Building will then go up as rapidly as possible, consistent with the policy no expense or care in making it a model exchange for the trade. It is expected that possession of the complete block will be taken before the year’s end.

Will Be Three Stories High.

Holabird and Roche, of Chicago, are the architects for the new Vitagraph structure, and the plans prepared by them call for the construction of a three-story building with a fifty-foot front and a hundred foot depth. In line with the fireproof plans, steel, stone and concrete will be used to an unusual extent.

A feature of the first floor of the building will be the film storage vaults, of which there will be four in number, each with an automatic steel door. There will also be six examination rooms, a large poster room and a specially protected compartment for returned films on that floor.

Entire Floor for Projection.

The booking offices, with splendid and comfortable waiting rooms, handsomely furnished, will be on the second floor. This floor will also house the office of T. C. Aiken, the Chicago branch manager and his assistants, the office force, salesmen and cashier.

A well-equipped projection room occupies the entire third floor. A feature of all the floors is the unusual way in which natural light is to be taken advantage of through the use of skylights. The second floor of the building runs back twelve feet less than the first, and the difference is occupied by five large skylights, which flood the entire first floor. Similarly, third-floor skylights are brought into play for the lighting of the second floor.

Beautiful Front.

The front of the building will be simple in design, with a dignified beauty. There will be two doors. Between them will be a large, plate-glass show-window. The second story will have five lofty arched windows with Corinthian pillars between them and at the ends. Across the whole building, on a level with the tops of the columns, will run a frieze of the same school of design.

Advertises Aeroplane Delivery of Films to Arouse Patrons’ Interest and Meets Crisis

SERVICE with the “S” capitalized to arouse the utmost interest of motion picture patrons marked the delivery of films by aeroplane from the Kansas City exchange of Famous Players-Lasky Corporation to Stanley Chambers, manager of the Palace and Regent theatres, Wichita, July 4. The unusual method of film delivery was resorted to by Joseph H. Gilday, manager of the exchange, to meet a crisis; but by repeated telephone calls and other means of exploitation the near-mishap was advertised to such an extent that when the films actually arrived a crowd of several hundred had gathered outside each of the theatres, most of whom formed a part of the audience at the first performance.

An unfortunate duplication of bookings paved the way for the emergency call. It was Gilday who learned of the last minute unavoidable substitution of pictures. He immediately got in touch with Mr. Chambers over the telephone. The latter had advertised his bookings over the Fourth heavily. However, it was not the financial loss which worried him so much as the disappointment which would ensue to hundreds of his supporters. Likewise, Mr. Gilday was goaded to action not so much by the loss of the rental as by the loss of prestige which would be caused Famous Players-Lasky Corporation if its exchange failed to make delivery of a booking on time.

When the mistake was reported it was too late to make use of train, postal or automobile delivery. The only alternative left was the aeroplane, but Mr. Gilday found on a preliminary inspection that all the air machines in the immediate vicinity, and their pilots, had been engaged for holiday flights with passengers.

It was four o’clock in the afternoon before Mr. Gilday managed to obtain the service of an aeroplane from the Valentine-Gebhart staff. Loaded with prints of “The Copperhead” and “Rebecca of Sunnybrook Farm,” the aviator made his ascent in the face of an oncoming storm. With only one brief stop at a small town halfway between his starting place and his destination he completed the trip in good time, landing at Wichita at 7:20.

In the meantime Mr. Gilday had kept in constant touch with Mr. Chambers over the long distance telephone and reported the aviator’s progress as the news came to him. The theatre manager was quick to take advantage of the suggestion. The crowds had gathered before his two theatres awaiting the opening of the doors, and he kept them there with bulletins announcing first the mistake in delivery and then the emergency measures taken and the progress of the flier.
Complete Distributing Organization for Associated Throughout Country

The following is made of the completion of the Associated Producers' distributing organization throughout the United States and in the home offices of the company. It embraces the alliance of Mack Sennett, Thomas H. Ince, Marshall Neilan, Allan Dwan, George Loane Tucker, Maurice Tourneur and J. Parker Read, Jr.

In New York, under Oscar A. Price, president, and F. B. Warren, general manager of distribution, a new organization has been installed at 729 Seventeenth avenue, the headquarters of the company in the Godfrey Building:

George B. Clifton is comptroller and assistant treasurer. Mr. Clifton came from the U. S. Railroad administration a year ago into this same official office with United Artists.

Thomas J. Shanley is auditor. Mr. Shanley long has been connected with departmental management in the motion picture industry and has been for the past four years the New York auditor for Thomas H. Ince.

Perrin is Publicity Head.

Paul J. Richrath is purchasing agent. Mr. Richrath also is the company's purchasing agent for Goldwyn, later joining the Hodkinson organization as traffic manager in charge of print shipments and routing.

Benjamin C. Bubb is advertising art manager. Mr. Bubb, formerly art manager of the New York Tribune Graphic section, was the original art manager of Goldwyn for two years and later occupied a similar position with Hodkinson.

Dwight S. Perrin, night news editor of the New York Tribune, has been made director of exploitation for the distributing company to supply the collective and individual publicity and advertising needs and demands of all Associated Producers exhibitor customers. Mr. Perrin is a New York and St. Louis newspaper man of wide experience and was one of the early directors of publicity for the national Goldwyn organization and there performed skilled and brainy work.

Organization of the Associated Producers' sales machine has been effected across the entire nation since the return of its operating executives from the Pacific Coast.

Many Contracts Signed.

Exhibitor enthusiasm for Associated Producers and their product has been openly manifest from every section of the country and the rapidity with which contracts have been signed by important first run and circuit factors of the industry signifies big success.

Their confidence is further proved by the fact that they signed contracts not knowing the name of any single picture, the name of any announced star or features or any specific release date for any one production.

Announcement is to be made next week of the titles of the first four or six productions, their producers and release dates and the important casts chosen for them. By September 12 the date of the first Associated Producers' national release, no less than ten productions will have been completed in the studios of the various members in California.

Hodkinson Aids in Bringing Works of Big Authors and Dramatists to Screen

The great authors and dramatists of American literature are now getting into the tide of success and appealing to the greatest audiences in history through the medium of the motion picture. The W. W. Hodkinson Corporation claims to have been one of the large agencies in bringing about this "screen tide" in the affairs of literary men such as Winston Churchill, Zane Grey, Augustus Thomas, Holman Day, Louis Joseph Vance, Emerson Hough and Sir Louis Tracy. It has released the works of more than a dozen authors.

Among the authors and dramatists whose novels and plays have been released to the exhibitors through the W. W. Hodkinson Corporation are the following:

Zane Grey, writer of western stories with a combined book circulation running into millions of copies. Hodkinson has already released two Benjamin B. Hampton picturizations of his novels, "Desert Gold" and "Riders of the Dawn," the latter based on the novel, "The Desert of Wheat."

Augustus Thomas, dean of American playwrights, whose "The Bandon," with Doris Kenyon, and "Cynthia-of-the-Minute," with Leah Baird, were produced by Gibraltar Pictures, and whose "Lone Wolf's Daughter," with Louise Glauin in the stellar role, has been produced by J. Parker Read, Jr.

Holman Day, whose "King Spruce," featuring Mitchell Lewis, has been completed by the Dial Film Company.

Winston Churchill, whose novels reflect American life, "The Dwelling Place of Light," has just been filmed by Benjamin B. Hampton and will soon be released by the Hodkinson organization.

Emerson Hough, writer of western romances, "The Sagebrusher," produced by Great Authors' Pictures and Benjamin B. Hampton in charge, was selected for initial screen production and was a financial and artistic success.

Frank N. Westcott, brother of Edward Noyes Westcott, whose "David Harum" enjoyed wide popularity, Irvin V. Willat makes his first independent production in the picturization of his successful novel, "Dalkey Todd."

Gelett Burgess, one of the country's foremost humorists, Gibraltar Pictures is translating his novel, "The Heart Line," to the screen for Hodkinson release with Leah Baird in a leading role.

Stewart Edward White, writer of western and African novels and short stories, "The Westerners," one of his earlier novels, was selected by Benjamin B. Hampton for screen adaptation in his Great Authors' Pictures series.

Sir Louis Tracy, whose novel, "The Silent Barrier," has just been filmed by Gibraltar Pictures, featuring Sheldon Lewis.


Levey Announces Appointments

Mortimer M. Flanders, who made aero-plane views of the City of New York, and Willard Van der Veer have been appointed heads of the photographic department of the Harry Levy Service Corporation. They will have charge of the photography of the educational and industrial motion pictures in whose production the company is specializing.

Thomas Kilfoil Promoted

Thomas Kilfoil, formerly traveling auditor, Famous Players-Lasky Corporation, has been promoted to the position of special representative of the department of distribution. In his new position Mr. Kilfoil will work throughout the entire exchange field on the installation of standard routine services.
John Payette Heads New Cabinet Originated by Crandall Theatres To Supply Original Music Scores

A new plan for the handling of musical scores is to be put into effect at the Crandall theatres in Washington, D.C., in the fall. There has been much complaint among the local exhibitors that all scores seem to be alike. Music is a large part of the entertainment in cultured Washington and as much care is given to its selection as to the booking of films.

"It is only a short time now when it will dawn upon the producers that the man who makes the musical scores for their pictures is, or should be, as important a personage as the director or the photographer or other person whose name is featured in the title," said Joseph P. Morgan, general manager of the Crandall theatres.

"I think that the producers should gather big men in the musical world who can if necessary compose scores just as the same as is done for the big musical comedies and shows that go on the legitimate stage. When they do that they will, of course, feature these men, and the public will come to know their names as well as the names of the star directors. Then and then only will we get the proper music to play with our pictures."

Payette Heads Music Cabinet.

"We are not going to wait for the dawn of this new motion picture era. We plan on going ahead this fall with a scheme of our own. We are going to have a music cabinet headed by Assistant Manager John J. Payette. He will be assisted in his work by our concert master, violinist, pianist and the leaders of the orchestras of our houses. This cabinet will make its own scores and we will not have to depend upon the makeshift scores sent us with the pictures."

The work of the various orchestras has come under the personal direction of Assistant Manager Payette. He is responsible for many of the attractive novelties that have been introduced in the Metropolitan Theatre. He has his own ideas upon the question of musical scores and he explained how he intends to produce them.

"We, in common with other theatre men in Washington, have spent large sums of money in perfecting our musical entertainment," said Mr. Payette. "The people in considering which theatre to visit value the music almost as much as the picture and its star. In other words, music is a big factor and ranks second to the picture as an entertainment feature.

Plan of Operation.

"First off, we are going to establish our own music library with a man in charge who will index and cross reference each piece. Copies of this index will be furnished to our musical committee, or cabinet, as you have called it, to be used in the selection of proper parts that will make up the score for any picture under consideration.

"A table is to be placed in the private exhibition room of the Metropolitan, around which the various musicians named will be grouped. There will be a signal bell in the operating booth which, when rung, will notify the operator to stop the picture. The idea of this is that after an initial showing of the picture, these men will begin their selection of proper music for each scene. One man will time the scene; another will note the character of the action, etc. The bell will be rung at the conclusion of each scene in order that there may be a full discussion of what is required for it.

Full Orchestra Rehearsal.

"These men will be able to select the proper parts from the index furnished them. At first it will probably be a rather long proceeding, but as they become more accustomed to the work the selection of the musical parts will become quicker.

"When the score is believed to be completed, there will be a full orchestra rehearsal with the picture and final directions made. There will be many times when there is nothing in the library that will serve. Sometimes it will be a very brief part. The committee members will write that in themselves.

"This is a big undertaking. We realize that this makes work for us, but we are willing to do it because we know that it is well worth the effort. When we make up a musical score for any picture it will suffice for all of our houses, for we usually circuit the prints."

George Kleine and Jack Wheeler Here To Get "Hope Diamond Mystery" Under Way

At the end of two journeys, one started from Los Angeles and the other from Chicago, George Kleine and Jack Wheeler met in New York July 12 to take up the matter of "The Hope Diamond Mystery," the serial Mr. Kleine had commissioned Mr. Wheeler to create for him at Universal City, Cal. Both men most concerned in the work expressed themselves to a Moving Picture World representative as well satisfied with results.

"We have a serial of 'feature' class in every episode," said Mr. Kleine. "Whatever merits or faults the production may develop could not be attributed exclusively to Mr. Wheeler, for he has devoted himself entirely to the work and has, in my opinion, developed a valuable property in it."

Mr. Kleine was, clearly, averse to "talking shop," and Mr. Wheeler seemed satisfied to let matters go on a similar basis.

"The Hope Diamond Mystery," previously referred to in Moving Picture World, is a serial based on the misadventures of those who have possessed a jewel generally admitted to represent the incarnation of "hard luck." May Yohe, famed as a stage celebrity, possessed the jewel in her right as Lady Hope, the wife of an English nobleman.

Pictures Widely Known Story.

Miss Yohe has led a life of adventure most of her days, and her name has found its way into the newspapers of every country where printing presses grind. There will be lots of publicity to be directly associated with the exploitation of "The Hope Diamond Mystery,"

Just now the serial is being published by the Hearst papers and its release will be accomplished before many open will not be called upon to draw heavily on their imagination—for May Yohe has furnished them with facts galore spread over yrs. of notorious. 

The Hope, Diamond Mystery, will co-ordinate with the newspaper chapters. However, Mr. Kleine has not set a definite release date for the film.

"Sign Those Papers or Subscribe to the 'Marion Star'!

Some dramatic campaign stuff in "Trumpet Island," the Vitagraph special from Gouverneur Morris' story.
Give Exchange Managers Full Authority and Insure Real Service to Exhibitors

By "SMILING JIMMY" KELLY

The big reason for their attitude is occasioned by the lack of authority given them, and because they fear losing their positions. If the matters of seeming no importance had been settled satisfactorily to the exhibitors in the beginning it would have saved the distributing companies many dollars that they have already spent and would have caused less dissatisfaction among distributors throughout the land.

On the other hand, I have taken, for example, certain exchange branch managers, with more authority than the majority, who have been fair-minded in all cases and who have really given the exhibitor even more than a "50-50 break," and I find that they are doing more business in their territories than any other exchanges have, even though they have an inferior class of pictures. Where they possibly lost a few dollars for their company by giving the exhibitor the benefit of the doubt they have made hundreds of dollars by being on the level.

"Promiscuous Representations."

Another bad feature regarding the operation of exchanges is the sending on the road of promiscuous representatives who promise the exhibitor anything and everything in order to make a "good showing" to the companies they represent. If you will sift this out in ninety-nine cases out of a hundred the seed of discontent was originally planted by some "fly-by-night filum peddler" with no knowledge of conscience and truth. In fact, this bad feature has become so common that the real honest-to-goodness salesman has to suffer.

There are many reliable and influential exhibitors who absolutely refuse to do business with a traveling representative, and instead of being treated in a manner becoming their important position, their treatment from the exhibitor is similar to that accorded a book agent or an umpire.

Truth Saves Money in Long Run.

Even though it may cost the distributing companies more in salaries and expenses, it would cost them a whole lot less in the long run to have real salesmen represent them—salesmen in whom the exhibitor has confidence; and although they may be a little slower, have less gift of gab and not be quite as aggressive as the usual "Johnny Newcomer," their assets of truthfulness, conscience and broad-mindedness will in the long run pay the distributing company far better returns. Although their immediate showing may be at the zero mark, their eventual production will be something to be proud of.

During my experience as a branch manager I tried out both kinds, and the hard-working plodder whose "showing," as we term it, was not always up to the notch, caused me less "grief" and saved more money in the long run, whereas the other variety, although he may have set the wheels aroin on the first time around, caused me trouble and annoyance that it took months to overcome.

More Authority to Managers.

Therefore, in summing up, if the home offices will allow their exchange managers more authority, instill in them the idea to always give the exhibitor at least a fifty-fifty break in all disagreements, and in nine cases out of ten give him the benefit of the doubt and insist that only "real salesmen" be engaged, regardless of expense, and live up to the salesman's promises, they will find that they will eventually eradicate the dissension that exists at the present time between themselves and the exhibitor and place the industry on a sounder basis.

"Don't I Get Any of That Candy That Eddie's Giving Away, Huh?"

Asks Gladys Walton of Lee Moran. Evidently Eddie Lyons is a backer of the "Candy, Candy, Candy" slogan that the way to a girl's heart is through a candy box. Ann Cornell seen accepting the sweets with thanks in Universal's feature comedy, "La, La, Lucille."
KEEPS IN PERSONAL TOUCH

By SAM SPEDON

MARX S. NATHAN, formerly with W. W. Hodkinson pictures, is now the manager of the New York exchange of the Associated Producers, Inc., 1062 Godfrey Building, 272 Seventh avenue, New York. On leaving the Hodkinson company, Mr. Nathan was associated with a handsome deek set by his former associates in the Hodkinson sales department. Mr. Nathan left on July 12 for a week's stay in the West on business and social engagements.

John Powers, a new man in the film business, has been engaged to cover Connecticut out of the New Haven office of the Famous Players-Lasky.

A. B. Samuels has purchased the Hillcrest Theatre at Tarrytown, N. Y., from Ben Halliday. Mr. Samuels is remodeling and refurbishing the theatre, which he bought in May. He expects to open it about August 1.

Harry Morey, Vitagraph's leading and popular heavy, has, with the backing of the required capital, decided to organize his own company and produce his own future projects in the East.

William G. Smith, of Fidelity Picture Company, state rights distributors, has disposed of the Vitagraph's Elkins Company, of New York, for Greater New York and Northern New Jersey territory.

A new producing corporation has been organized by Cuban capital to produce special features and has taken over the old North American studio at West Thirty-seventh and Coney Island avenue, Brooklyn, New York.

William (Billy) Welsh has just completed working in a feature for Fox, which has been in course of production for the past twelve weeks, "Over the Hills to the Poor House." Mr. Welsh played a character lead of considerable prominence.

Hobart Henley, it is current report, will shake the dust of these parts from his mohair and take passage to Europe to direct a few foreign productions on the other side of the pond.

The Motion Picture Exhibitors League of Philadelphia are to assemble in convention at Atlantic City for some other sea-side resort the latter part of July to take up the consideration of many topics brought to their attention by the convention in June. As part of the articles, they will ratify the Theatre Owners' Association of America and rally to its standard.

The Hallmark Exchange at New Haven, Conn., has been given notice to vacate its offices in the New Haven Exchange Building during alterations in the building.

Fred Scheninger, of the Inter-Ocean Film Corporation's sales staff, left on Saturday, July 13, to attend to two weeks' vacation in the rustic environments of Lake Hopatcong, N. J., where Walt Hill spends his week-ends.

Emile Chautard's resignation, a few days ago, from the United Artists, was a surprising bit of news. The making of the "Thief" has been assigned to Director Charles Gilbyn, while White as the star. Mr. Gilbyn will be obliged to leave the cutting and assembly of the first week's prints until after the filming of the Bernstein drama, which will be the third production featuring the former serial artists.

The ban placed on the importation of American films in British Columbia has been removed, according to advice received from Washington. The Inter-Ocean Film Corporation, in an exclusive statement to the writer, says in part: "Russia presents a fertile field for the development of American films and the inter-Ocean proposes to give special attention to that territory in the future."

Wallace Clifton, who left for the Coast several weeks ago, is now on the scenario staff of Universal, at Universal City, and produced two scripts in the last month.

Sam E. Morris, general manager of Selznick, is in a hospital in New York, where he underwent a slight operation. We are gratified to report that he is responding and will soon be himself again. Incidentally, Mr. Morris left considerable weight abroad while touring Europe, which handicapped him in his recent sickness.

Lloyd Sheldon returned from India last week, where he has been in quest of pictures for Educational Films.

Central Theatre, Windsor Locks, Conn., has closed for extensive alterations. It will be re-opened sometime in October.

H. P. Fenbord, who has been for the last three and one-half years with Prizma, Inc., has resigned.

Lou Reilly, Kiaw and Erlinger's representative, left for England three weeks ago. His departure is due to the rumor that K. & E. are contemplating the production of feature pictures in London.

George Bunny, cameraman, son of the late John Bunny, is photographer for Hugo Halff, and producing under his own name, assisted by R. Fellowes, at the Victor studio on West Forty-third street, New York.

Frank Crane, directing Johnny Hines in the Tuesday night feature, still indexing his productions at the miles studio in the Leavitt Building.

Harry G. Kosch, well-known film attorney for several producing companies, has just recovered from a severe attack of pneumonia.

Bert Ennis, the well-known publicist, former with Louis Selznick, is now with Victor Kremer Productions, and recently with Victor Kremer Corporation, is living at a seaside cottage during the summer, where he is enjoying the cool breezes of the Bay and the auto breezes of the Island. Mr. Ennis will possibly return to the fulfillment of the demands of his business in himself.

Eugene O'Brien, who feels his long siege of screen productions, is contemplating entering the theatrical field and accept a part in stage production in the fall.

Herman Rikfin, well-known owner of the Eastern Feature Film Company, has purchased the Hallmark exchanges in Boston and New Haven.

Forest Halsey is at Freddy Welsh's farm in New Jersey for a few days' vacation. Mr. Halsey is to do another play for next season.

The Selznick forces at the Universal studios at Fort Lee, N. J., have eased up in their activities during the summer months, but will resume with renewed vigor by the first of September.

Ralph Ince will produce a submarine picture with which he plans to begin work next week. Miss Ellis and George Archainbaud finish their productions for Selznick this week.

Frank Reicher, who produced "Empty Arms" for Park and Whiteside, is reported, will join the Famous Players-Lasky forces this week.

Frank G. Conklin, assistant manager of the New York office of the Rochester Film Manufacturing Company, will leave on July 15 for a couple of weeks' visit to the main office at Chicago.

George Irving, who produced the five-reel feature, "The Wakefield Case," is editing it at the Miles studios. The cast includes Herbert Campbell, Florence Billings, Joseph Burke, Charles Dalton, J. P. Wade, William Black and J. H. Gilmore. The photography was done by Walter Thar.

Jules Sarzin, formerly with the sales department of Famous Players-Lasky, is now with the sales force of Robertson-Cole's New York offices.

Frank Scully has resigned as manager of Famous Players-Lasky exchange at New Haven, Conn., and is replaced by A. Hughes, who comes from the West Coast.

Jack Evans, assistant director at the Vitagraph, Flatbush studio, has resigned to cast his lot in pastures new.

William Weisfeld, Pathe's Connecticut representative, is confined to his home seriously ill.

John C. Brownell, Universal scenario editor and poet laureate, has returned from his two weeks' vacation in Vermont to enjoy a heated spell in New York.

William Worthington, who directed "The Silent Partner" for the Famous Players Corporation, has resigned from that organization and is negotiating with another producing company in California.

Ernest Shipman, president of the Dominion Film Corporation, is busy making arrangements to produce his twelve features in Canada, from Ralph Connor's stories, the first of which will be the "Foreigners." Henry McRae will act as supervising director and the productions will be released through the First National.

Cora Dunham, of Selznick publicity department, is spending a vacation among the mountains of Ulster County, New York.

William A. Brady's spectacular production, "Life," is well on the making, with Travers Vale and William F. Haddock directing and Arline Pretty in the leading feminine role.

An unusually large attendance at the July meeting of the Motion Picture Directors' conclave on Wednesday evening, July 7, was attributed to the many matters of interest to directors brought up for discussion at the exhibitors convention at Cleveland last month. Attention was called to the possibility of independent productions and the encouragement given by independent exhibitors to the individual director.

Joe Gleason, director, husband of Gladys Leslie, was acquitted of reckless driving in Brooklyn, N. Y., recently. The judge said he was not to blame, the accident being unavoidable.

Romayne Fielding this week starts producing feature for Gus Hill at the Victor studio in West 43rd street, New York.

L. Rosenfeld, J. & J. Allen's representative at Toronto, Canada, was in New York, Monday, July 11, on his way back from Atlantic City, where his First National Board or Directors were in session.

H. Charnas, of Cleveland, well-known exhibitor, and Leon Netter, of the Masterpiece Film Company of Cleveland, was in New York Monday, July 12. Mr. Charnas expected to remain here until Saturday, July 17.

(Continued on Page 468.)
MAINE is one of those states which recall the electric fan and frigid waters when you read about them in the railroad vacation circulars, but you can take it from Nate Bregstein, subscription agent of the Moving Picture World, that the aforesaid circulars occasionally read like movie publicity before it's scored. Nate has recently returned from a trip throughout the most eastern member of the Union and is now an authority on Maine, particularly regarding its picture houses. He found the cities "hot as tar nation," except such undisputed cooling-off places as Bar Harbor, and the picture business not breaking any world's records at this time.

Hear ye what Nat has to say:

"The big question in Maine has been whether the Portland Point Electric Works, that they don't seem borne out by the present situation in Portland, where eight good picture houses are doing a poor summer business. Portland, exhibitors also have been in hard luck because the city's centennial celebration failed to furnish any business for the city's four theatres, and got together and built a float that topped first prize; it depicted the ceremony in 1820 of admitting Maine into the Union.

Only One Optimistic.

"Portland is a summer town, and of the managers I saw there only one, W. S. York of the North Portland Theatre, was out and not optimistic. He has an upstairs house. He had never subscribed to a trade paper until I told him it was worth his while to have the weather change for the slump. Abe Goodside, the Mogul of Portland, has two theatres, the Empire, which shows pictures only on the Jeffers, which plays stock in the summer. H. J. Boucher is manager of the Empire, and he pays more attention to trade papers than the average manager, and I find by the Empire Night when I saw him, but there was a full house, with some standees.

Strand Seats 2,200.

"William E. Reeves runs the Strand, 'New England's finest photoplay house,' which seats 2,200 at 20, 25, 30 and 35 cents. His is, indeed a beautiful theatre, but, like the others, it failed to benefit by the centennial. The Keith house, which plays vaudeville and pictures, is unique in that it has two entrances that lead into a long, narrow lobby. The manager of the Elm Theatre was not in when I called.

"All winter the Strand is the Black theatres in New England, but the Maine and New Hampshire Theatre Company has twenty-seven theatres that are paying good dividends. When I visited the office of General Manager William P. Gray in Lewiston I was much pleased to see the Empire World on his desk—and the only trade paper in sight. Summer business is fairly good in all the houses.

"When I visited Waterville, which has 13,000 inhabitants, manager of the Silver Theatre, had a complaint to make about high rentals and percentage. He said the big films cost too much that he can't get them and that Black does.

He has dropped $1,700 in his theatre in a short time, but he is a good loser and is still trying. He doesn't understand why when road shows bring their own props with them and play to a $1,500 gate on a 30 per cent basis, he has to give a producer 60 per cent, or more, for a film. Business is so bad now that he opens only three days a week.

Neighborhood Business Pays.

"The Canadian section of Waterville, which looks a lot like Montreal, is interesting. Manager Ponson's Bijou Theatre is a mile from the center of the town, but he won't swap it for any other in Waterville. He is doing a big business in the neighborhood and doesn't have to exploit his pictures, he says. Both Manager Kellesher of the Opera House and Manager Haines of Black's house, the largest in Waterville, were on vacation, so I didn't see them.

"Bangor is notable for its $1,000,000 Opera House, erected by Black. It is an imposing structure, seating 1,550, in a town of 25,000 population, and Resident Manager Herbert W. Hutchinson says that the elite from Bar Harbor stop and stare at it in amazement while passing through Bangor, but it is not really appreciated. Better business is looked for in the autumn. As an added attraction it has just added the Prince Ilona Quartet from New York for two weeks.

Blands Daylight Saving.

"Charlie Stern is general manager of the Graphic Theatres, Inc., which controls the Park in Dexter, Chic in Milo, New Star in Dover and Graphic in Bangor. He says that daylight saving time has cut his business at least 25 per cent. He is one New England advocate of the single feature bill, believing that double feature bills spoil the fans. His summer business is none too good, though, as he points out, he has the neighboring town of Brewer, with a population of 10,000, to draw from. He has been seven years in the town.

"The Bangor Theatres Company has James J. Orkney for its manager and controls the Park and Bijou theatres. The Bijou runs vaudeville as well as pictures. Mr. Orkney is a live-wire exhibitor originally from New Orleans who believes in exploitation and showed what he can do when he played 'In Old Kentucky.' He finds summer business 'rotten,' but he is going after it just the same. His winter business is good. When I visited the Olympic Theatre, which used to be the Nickle, the manager was out."

Universal Defendant in Suit

Brought by Francis Holley

FRANCIS HOLLEY, president and di
rector of the Business of Commer
Economics, has filed a suit in the
the United States District Court, New
against the Universal Film Manufacturing
pany to recover money alleged to be
due him under a contract.
The plaintiff alleges that P. A. Powers,
who was then treasurer of the Universal,
negotiated a contract with him in Washin
ton in December, 1918, whereby he was to
devote special services during his spare
time to the Universal company in the pro-
duction of educational films.

Mr. Holly alleges that as the result of his
services, Universal's business increased over
$400,000 and that he has only received $5,
500 although he says his contract provided
that he was to receive 7½ to 10 per cent, on
all contracts for educational films which he
had assisted in producing.
The plaintiff seeks an accounting and
demands payment in accordance with the
terms of the contract.

Metro Engages Helen Weer

The cast of "Someone in the House,"
Metro's all-star production of the stage
play by Larry Evans, is completed with the
signing of Helen Weer for the role of
Molly Brent, a sub-plot. The picture is
being made at Metro's West Coast studio.
Like a number of other motion picture
actresses, Miss Weer's first picture expe-
rience was with the old Essanay com-
pany to Lubin and later was with Fam-
os Players, Frohman, Fine Arts and
World.

Universal Buys "The Orchid"

"The Orchid," a story by Marguerite C.
Storrs, has been purchased by Universal
as an early vehicle for Carmel Myers, one
of the six stars producing five-reel fea-
tures for the Star Series, it has been an-
nounced by John C. Brownell, the Uni-
versal scenario editor.

Another popular story acquired for Miss
Myers is "Kate of Crime Street" by Edgar
Wallace. This story will be her second
picture for the Star Series and will follow
the production upon which she is now en-
aged, "In Folly's Trail."
Your Theatre’s Hallmark Is Its Lobby; Combine Novelty With Neat Good Taste

By SAMUEL L. ROTHAPFEL
Director of Production, Capitol Theatre

Rivioli, where there are practically no lobbies at all. The device noted proved to be quite a success.

Distribution of Advertising.

The outside lobby should carry advertising frames for the current attraction and also permanent signs where the house policy is exploited. The frames in the interior lobby should carry nothing but publicity for the coming attraction, because when the patron has gone into your inside lobby nine times out of ten he has been sold to your current attraction; therefore avoid waste and use your interior lobby only for the coming attraction and house policy.

If you have brasswork in your lobby, see that the porter keeps it immaculate and bright, even if he has to go over it a dozen times a day. See that this same porter is uniformed and immediately picks up scraps of paper or anything else about the floor. A large ornamental cuspidor should be conveniently situated where men may deposit their cigars and cigarettes before entering the auditorium—but it is not good taste to make it too conspicuous. Be sure that your attendants are neatly uniformed in and about the lobby. Your best help should be stationed there.

Meeting the Manager.

It is also desirable that the manager or representative of your theatre should be frequently seen in the lobby, especially during those times when the crowd comes thickest. People like to see the head of the institution and become acquainted with him, and a man with a pleasant personality, a pleasant address and a smile on his face, who can give a cordial greeting, will find that his acquaintance will grow and will be a decided assistance in increasing the revenue of his theatre.

I have an idea that I think will prove very valuable and one that will be a pleasing feature for any theatre. The idea is to place somewhere in or near the lobby, where it cannot be seen, a high-class phonograph, upon which the patrons entering into the lobby they will hear the strains of music. This will immediately bring them into an atmosphere and command their attention. What is really one of the justifications of a lobby. The record played should be of instrumental music only, preferably a violin or series of instruments.

Psychological Uses of Music.

Let me give you a great deal of how this works out. For instance, suppose that you have a picture featured in the theatre where the theme is the "Spring Song" of Mendelssohn. You have a record on your machine of Mischa Elman; immediately you place in the patron's mind this alluring tune. He would take his seat with it ringing in his ears. When the feature picture came on, you would again exploit this theme, and he would immediately get the connection. You will have added a little psychological effect that will make people talk.

This also applies to a patron who leaves the theatre. The theme of the lobby should be played. He will take it with him to his home, and thereafter when he hears the "Spring Song," he will remember the melody you may use for a theme, he will probably think of your theatre and your show.

Creating Atmosphere.

Where a theatre is large enough and can afford a harp, a Gloukenspiel, or a Celeste, as some people call it when it produces a tuneful fiddle, this would answer the purpose described even better than the phonograph and would, perhaps, be more desirable.

The lobby can also be used to create atmosphere through other senses, by using incense and oriental decorations for an oriental picture or something indicative of the character of the feature picture. On holidays like Christmas a touch of holly and evergreens; at commencement a daisy or tulip and anything that bears meaning to the patrons, or anything that may be used for a theme, will add interest to the atmosphere. You must be careful when you employ any of these things to see that they are not out of place.

Entertaining Waiting Crowds.

Should you have such large crowds that a number congregate in the lobby until the next show commences, try to entertain them. One jolly soul in the crowd will keep the whole mass laughing, while one grouch will have the opposite effect in the opposite direction. Here again you could bring your phonograph in and play music. Remember, in a case like this comedy is the thing to be desired.

If you should have a performance that is bringing big crowds try, if possible, to have a round of applause somewhere at the end of your bill. There is nothing that is quite as desirable as a waiting audience so much as a round of applause or a burst of laughter. It will make them have patience and they will be more anxious to go on with the next show.

Here is also a chance where a manager or efficient help means much to the theatre work—but I am encroaching on another article, "Service," which will follow in due time.

This fourth article in the series which Samuel L. Rothapfel is writing exclusively for THE MOVING PICTURE WORLD through the courtesy of Goldwyn tells in how many ways an exhibitor may make his lobby attractive and keep the playgoers from feeling that they are being crowded out. He suggests many opportunities for making the lobby attract revenue. He has ideas in to keep the waiting crowds good-natured by playing phonograph music, preferably playing music that they may have heard at home. That would be done partly for its psychological effect, and psychology enters into every form of business and society. You will find this instillation particularly interesting.

—EDITOR.
New Motion Picture Theatres Planned

by John Ebherson, 64 East Van Buren street, Chicago, for ten-story theatre and hotel building, to be erected by 1924, for cost $300,000.

AKRON, O.—Charles Miles has purchased site at Main street and Buchtel avenue for consent theatre.

ASHLAND, O.—Fred Edwards has plans by Vernon Reding Company, Bird Building, Mansfield, O., for one-story moving picture theatre to be erected on Main street, to cost $60,000.

CLEVELAND, O.—Contract has been let by Charles Balan, for one-story theatre, 100 feet, to theatre at East 55th street and So- coville avenue, damaged by fire, for Main Theatre Company, for 350 Woodland avenue.

CLEVELAND, O.—Emmanuel Mandelbaum plans to erect new theatre on East 16th street, with seating capacity of 2,000.

KENTON, O.—Kenton Amusement Company has plans by M. & M. Stollist, 608 Nashby Building, for one-story moving picture theatre, to cost $50,000. Address George H. Linnick, secretary.

LIMA, O.—W. I. Russell has option on site at Market and West streets for erection of large theatre.

YOUNGSTOWN, O.—James Gerald and J. V. Walby have plans to erect moving theatre with seating capacity of 1,300, on 44th street, for Mah- honing Bank Building, for one-story brick moving picture theatre to be erected on West Pennsylvania street, near Chestnut, to cost $200,000.

BUTLER, PA.—Rowland & Clark, Jenkins Avenue, and Tormey, 74 Vandegrift Building, Pittsburgh, Pa., for two-story brick and terra-cotta mov- ing picture theatre, to be erected on Fifth avenue, for $300,000.

CHAMBERSBURG, PA.—Stanley Company of America, 1314 Market street, Philadelphia, has plans to erect moving theatre, for $2,000,000. For the moving picture theatre which they contemplate erecting.

CONCORDVILLE, PA.—Mills & Van Kirk, Harrison Building, Philadelphia, are preparing plans for three-story brick moving pic- ture theatre, store and lodge building, 47 by 126 feet.

PITTSBURGH, PA.—Campbell Construction Company has contract to make altera- tions to moving picture theatre on north side of Rich- mont avenue, for E. German town, for Jacob Mess, to cost $10,000.

SCRANTON, PA.—D. J. Boudy, 80 Wall street, New York, has plans by Eugene De Passe, 116 Fifth avenue, for $250,000. For fire repairs to Republic Theatre at $23 Wyo- ming avenue.

SHARON, PA.—Columbia Amusement Com- pany, 11 West eighth street, Erie, Pa., has plans by A. W. Johnson, 490 Fifth avenue, New York, for brick, terra cotta theatre, for $250,000. For forced concrete moving picture theatre, 107 by 145 feet, to be erected at State and For- ter streets, to cost $225,000.

JACKSON, TENN.—J. C. Felsenthal, Mem- phis, Tenn., has plans by H. D. Posey for new structure to replace Marlow Theatre.

KNOXVILLE, TENN.—Warbrothers have contract to erect theatre for Signal Amusement Company, Chattanooga, Tenn., to cost $75,000.

AUSTIN, TEX.—Harrison Construction Com- pany, 144 East Avenue, has contract to erect brick and concrete theatre, 45 by 160 feet; built-up roof, cement, wood and tile, interior tile, interior tile, wire-glass, electric lights, for George W. Littlefield, to cost $150,000.

NEW ORLEANS, LA.—W. H. T. Barlow, 3320 South Congress avenue, for $50,000. For new theatre which will be erected at Third and Clay streets for Charles A. Somma, care Hippodrome Theatre, to cost $75,000.

KEMPERER, Wyo.—New theatre is in course of erection by Rialto Amusement Com- pany.

*Additional information since previous re- port.
THE nice cool fogs are gone and our celebrated sunshine is putting in some of its best licks. Filmland is hot, but since the nights are cool—thank goodness—fairly happy.

The time we took off to celebrate the fifth of July set us back somewhat, both industrially and financially, but we are catching up on both ends.

Quite a few folks from Filmland went down to Tia Juana, where they could have a little firewater with their firecrackers. Things are about as usual in the colony. Eddie Rosenbaum's wife went east for a visit last week, and right away Eddie got into trouble. Eddie takes care of the "Snookie" monk comedies that Billy Campbell is making for C. L. Chester on week days, and on Sunday he goes to concerts and soaks his soul full of harmony.

The West Might Have Rebellled.

Saturday night he bought a seat for Sid Grauman's Sunday morning concert, and went to sleep with thoughts of a pleasant day to come. Sunday morning he got up to put the dog out and closed the door behind him, locking himself out—and it not being the proper thing in spite of the free and democratic spirit of the West, to go to a Sunday concert in green and pink striped pajamas, Eddie had to miss his music.

Henry Lehrman is shooting comedies again. I stepped in at his studio and found him up to his ears in what he calls a poetic slap-stick story with a baby, a hord of bricks, a twelve-story building, a hen and chickens, two goats and two rose bushes in the cast.

The gas shortage is getting acute. John D. Rockeefeller Jr., who is out here touring, was turned down by eight different gas stations one day this week. When a guy like that can't get gas, what's the use of other folks trying?

Cornering the Horse Market.

A lot of players are beating the gas game by buying horses. Roy Stewart has four; Bob Brunton has a whole stable full, Monroe Salisbury, Bessie Barriscale and Fritziun Brunette have still got mounts, and a lot of others are planning to nab themselves a nag in the near future. Viola Dana worked two whole nights at the Metro studio so she could get a couple of days off to celebrate Independence Day. Buster Keaton is twenty-four years old and is still unmarried this week. Fannie Hurst is going to rent a bungalow in Hollywood in which to write a play for Priscilla Dean. Olive Thomas has gone to New York. May Allison is suffering from a strained neck from riding in an airplane and looking out to see how far it is to the ground—and Ruth Stonehouse is putting up peach preserves.

Ruth Has Another Tough One.

I stepped around quite a bit this week. One day I paid a visit to that section of Brunton occupied by Pathe, and watched the Ruth Roland company working on the twelfth episode of "Ruth of the Rockies," a serial pulsating with plot, reeking with revenge, daring deeds, deviltry, airplanes, horseback stuff and gun play.

Ruth Roland and Heyes are the leading players; that is, they are as far in the lead as the hero and heroine in a serial ever get. The heavies are crowding them all the time. Why, there was one time while I was there that Ruth and Herb had to hide the priceless ruby in the horn of a stuffed deer's head to keep some of "them dirty devils" from getting it.

Norma, the "Half Heavy."

"Ruth of the Rockies" is equipped with three and a half heavies. The chief dirty work is handled by that clever duo of double dealers, Tom LINGHAM & BINGHAM Stanley. These rhyming, monikered rascals are assisted by Madeline Fairchild as first lady heavy, and Norma Nichols.

Norma is the half heavy. She would be considered a full fledged heavy in most movies, but in a serial where only the most intense and aggravated brand of villainizing is used, the light heavy work used in doing a little vamping and trying to put the skids under love's young dream is not heavy enough to entitle her to a full union card. Ruth Roland explained it. "You see," she said, "All that Norma does is to try to steal my sweetheart, and that's nothing at all in a serial!"

A Nichols Worth.

It must not be thought, however, that because Norma does only about a Nichols worth of nefariousness when compared to the other villainy in the film, that her part is unimportant. She may be a ditzy heavy, but otherwise her work looms up like a Nichol-plated limousine in our celebrated sunshine.

"Ruth of the Rockies," which was adapted from a story in the All-Story Magazine entitled Broadway Bab, by Francis Guinan, looks like it was going to be a typical Pathe serial, and as full of punch and pep, love and adventure, and big moments as Pathe serials that have gone before, and Norman Manning, manager of the studio, says that I've got absolutely the right dope when I make the above prediction.

I got so interested watching the stuff that I stuck around the stages for over an hour, and when Director George Marshall took the company down on the back lot to work out some action on a big western street, I tramped along.

Ducking the Bronchos.

The western street was one of the best I've ever seen. It was a fully populated street; every store and shop had a proprietor and a lot of customers in it. The hitching racks were full of horses, and on top of this there were about twenty-five or thirty tough looking, gun-toting eggs on horseback.

I don't know why it is, but some way or other, I don't get along with movie horses. I don't think they like me. Every time I get on a western set and pick out a nice place to stand to watch the show, along comes a horse that wants to cut up and do wild west show stuff right on that spot.

Marshall and his assistant, Ivan Kahn, staged a scene in which a gang of cowboys rode through the town and stormed a building in one of the side streets. When the riders got to the ground and rushed into the house, most of the horses stood still like good horses, but one onery cayuse...

 Mostly About Ruth Roland
But Somewhat About Green and Pink Pajamas
By GIEBLER.

Switzerland Comes to America.
Crandlel Theatres Strong for Sargent; His Counsel Has Helped at Box Office

I T is our notion that the greatest editor of Mr. Sargent's department lies in the fact that his suggestions, criticisms and comment seem to be inspired purely by a desire to trim the advertising display in the industry and to enhance its selling strength... I may say further that Mr. Sargent's ideas, on many occasions commended to the benefit of our own activities in this field.

Crisp, Clean THEATRES.
NELSON B. BELL, General Press Representative.

I stepped aside so as to make it less confusing for the little girl. She looked a long time, then she said: "Well, I read in the newspaper that Mr. Arbuckle is going thin, so I guess you are him." And she points directly at Arch.

A Bret Harte "Seller.”

To those who know Mr. Reeves, this incident will be conclusive proof that Roscoe is still maintaining the character he played in "Fatty Arbuckle"—one of them asked.

"Which one do you think?" asked Fatty. "Take your pick."

"The Story’s The Thing,” Says Stuart; Film-Lore Company Bound For Scotland

Dr. Alexandre A. Stuart, president and general manager of the Film-Lore Productions Company, Inc., of 18 West Thirty-fourth street, New York City, says that among the most important requirements of a motion picture executive is an ability to judge and select stories for filming. Expert knowledge of what the public wishes also is necessary, he said, in order to guide the production staff intelligently in the making of films of timely need and demand.

In speaking of his new organization Dr. Stuart said that both the artistic and commercial values of its productions will be considered.

"We have an unusual organization of people of broad experience and scholarship," he said, "and we feel sure that in our forward strides our productions will fill a much-needed want. We purpose big things and will endeavor to make features that will possess every element a real box-office attraction should have.

"Our material will be obtained from powerful original stories and the real treasures of literature, Science and art and the world over. Our stories and features of dramatic and historical interest will be of natural charm to our audience and we can gain their educational as well as a gripping entertainment value. We realize that the story is the most vital point of production and therefore we have made it the center of our activities.

"Our policy will be an all-star cast. When a story has a stellar role we will give it to a capable star. At no time will we put out a film story to the public at the price of people who style themselves stars. The same careful consideration that every other detail of the production will receive will be given the stars in the parts. In selecting the locations entering into the locale of the stories will be filmed on the authentic site and not faked, thus our scenic settings will have the same historic and educational value as the stories." Developing the last idea, Dr. Stuart went on to describe "Gentlemen of Cinema," the first special feature to be produced. He is now arranging to send the all-star cast and production staff to Scotland. Most of the action occurs in and around historic Edinburgh and the Highlands, and he will see that even the smallest details are carried out logically and correctly.

Keeping in Personal Touch

(Continued from page 440)

Mr. and Mrs. A. Sottile and their daughter. Miss Sottile, came from Charleston, S.C., this week and are at the Hotel Astor for a visit of a week or longer. Mr. Sottile, who is the head of the Pastime Amusement Company, of Charleston, with five theatres in that city, three of them for motion pictures, has almost completed plans for a new theatre with a seating capacity of 3,000, and while here he will look over some of the new producing theatres in this and nearby cities for new ideas with which to improve his new theatre in Charleston.

A. J. Pegler, publicity director of the Gibraltar Pictures, leaves for Europe on Saturday, July 17. He is taking advantage of a longed opportunity to study conditions on the other side and attend to some personal business.

Mexico Abolishes Censors

Moving picture censorship has been abolished in Mexico by Provisional President de la Huerta. The censorship department of the Ministry of the Interior will hereafter be used "to foster rather than hinder the industry," according to a newspaper.
Los Angeles News Letter
By A. H. Giebler

Business East and West Keep Sol Lesser a Very Busy Man

SOL LESSER, since his recent appointment as western representative for Associated First National Exhibitors, Inc., has been dashing back and forth between Los Angeles and New York. He has just returned to Los Angeles with the news that he is to join the company in the production of "Beau Love," starring Annette Kellerman, which has been taken over by the Associated First National for distribution.

Along with this announcement, Mr. Lesser states that he will not continue in the production field, but will devote his time entirely to matters pertaining to his own theatrical interests.

One of the matters to claim his immediate attention is the settlement with Annette Kellerman and Wheeler Oakman, with whom he has starring contracts; and another is the renovation of the theatre, of which he is part owner, which will be closed for the purpose during the month, reopening after a fortnight with many improvements, including a deep stage to permit of plays being put on occasionally in addition to pictures.

Publicity Head in Los Angeles

Howard Dietz, manager of publicity for the Goldwyn Corporation, is in Los Angeles conferring with J. S. Woodhouse, director of pictures for the western Goldwyn studio in Culver City, upon new methods and plans of exploitation for Goldwyn productions.

Warner Brothers Buy Studio Site

Warner Brothers Productions have purchased ten acres of ground in Culver City for the erection of a new studio. Work on the administration building, and one light and one dark stage, will be begun at once. The site for the new plant is between the Thomas H. Ince and the Henry Lehrman studios, on the east side of Washington Boulevard. The Warners will move from the Boley studio, on Main Street in Los Angeles, where they have been operating, to the Romaine studios in Culver City, which will be used temporarily until the new plant is ready to be occupied.

Helen Eddy to Star

Helen Eddy, now playing with Sessue Hayakawa in the New York stage, is the newest leading woman to have been signed as a star. The company with whom she has signed is the Smith Syndicate, and she will start on her first picture under the new contract about August 1. Miss Eddy has played opposite lead to George Beban in a number of that star's productions, and also with Hayakawa, and she has just finished playing a leading role in a recent American film.

Zasu Pitts is another star under the Smith Syndicate management.

Mayer Studio to Close for Summer

Louise B. Mayer, President of the Mildred Harris Chaplin and the Anita Stewart Pictures, will close his producing plant for the remainder of the summer upon the completion of "Habib" Mildred Harris Chaplin's feature, and "Sowing the Wind," with Anita Stewart. Mr. Mayer, upon the reopening of the studio in September, will enlarge production activities with several big all-star features, which are now being planned for. Mrs. Chaplin will go to New York for her vacation and Miss Stuart will divide her time between her home on Long Island and a trip to Honolulu.

Ince Set Destroyed by Fire

A fire on one of the stages at the Thomas H. Ince studio recently partially destroyed a big ballroom set which had just been completed for a scene in "Beau Revery," now in course of production. The flames were discovered and were under control before any damage was done to adjacent sets, but the ballroom had to be practically rebuilt before production could proceed.

House Peters Incorporates

House Peters, now appearing in the current Louise Glaum picture, "The Leopard Woman," has filed incorporation papers showing a capitalization of $1,000,000 for the new film producing company that will make the House Peters Productions. W. E. De Courcy and Howard U. Dennis are directors of the corporation and Harry R. Haskins will be the director.

Dial Completes "Tiger's Coat"

"The Tiger's Coat," from the story by Elizabeth Dejeans, the latest all-star production of the Dial Film Company, has been completed this week by Director Roy Clements. The principal characters were depicted by Myrtle Stedman, Lawson Butt, Tina Modotti, Joseph Lance and Helene Sullivan.

First Bible Film Completed

The Historical Film Corporation, the company organized to film the Bible, has completed its first picture, entitled "The Letter to Philémon," a visualization of the Epistle of Paul to Philémon.

John D., Jr., Visits Lasky's

John D. Rockefeller, Jr., who has been in Santa Barbara for the past few weeks, spent a day at the Lasky studio as the guest of Frank Garbutt and Cecil De Mille. Mr. Rockefeller evinced great interest in watching the work of Roscoe Arbuckle and Wallace Reid, who were each at work on current Paramount productions.

New Management for Alhambra

Douglas Jarmuth has assumed charge of the Alhambra Theatre. The Alhambra is controlled by Gure Brothers and H. M. Bosley. Beginning July 30, the Alhambra, following the example of the Kinema, changed its opening day to Saturday instead of Sunday.

St. John Leaves California

Bert S. John, who has been managing director at the California Theatre for the past few months, has tendered his resignation to Fred Miller, to take effect as soon as W. G. Stewart, the new incumbent, is ready to take over the work.

La Carmen Productions

A new organization to produce pictures, called the La Carmen Productions, has just been formed in Los Angeles under the management of Claude Barber. The company intends to start work about July 15 on a series of pictures which will be personally directed by Barber. Antonio Stanich, of the operatic stage, will be leading man in the first picture, which is to be a film version of a story by Dolores Lopez.

Lillian Webster Dies

Lillian Webster, a film actress who has been playing in pictures at the National studios, died at the Methodist Hospital on July 6, following a short illness.

Jack Ford Marries

Jack Ford, director at Universal City, was married on July 4 to Miss Mary Smith, of New York, at San Juan Capistrano Mission, near Los Angeles. Mr. and Mrs. Ford have left for the East to spend their honeymoon partly with Mr. Ford's parents in Maine and with the bride's parents in Washington.

Beauty at the Bedside

Group of Pathé's Leading Executives and Department Heads.
1—Paul Brunet, vice-president and general manager; 2—Elmer R. Pearson, director of exchanges; 3—Miles F. Gibbons, short subject sales manager; 4—John E. Storey, assistant director of exchanges; 5—E. A. Eschmann, feature sales manager; 6—Harry Lewis, art manager; 7—Edgar O. Brooks, serial sales manager; 8—Victor M. Shapiro, exploitation manager; 9—Randolph C. Lewis, director of publicity; 10—P. A. Parsons, advertising manager.
**Pathe's Policy Toward All Exhibitors Is One of Co-operation and Integrity**

A STRENGTHENING of co-operation with exhibitors, a steady improvement of service and the continuance of the Pathé News policy of improved service, are major features of Pathé policy as outlined in a statement just issued by Paul Brunet, vice-president and general manager.

No startling changes in policy, no new booking schemes and devices are mentioned, but it greatly emphasizes that the Pathé organization believes that its course in the past has been so thoroughly indorsed by the exhibitors that it can remain with success as the guide for the future.

As made clear in the recent controversy over producer-owned theatres, Pathé will remain strictly in its chosen field as the distributor of independent productions to all exhibitors. It is the belief of Mr. Brunet that the American picture exhibitor is not looking for discussions or schemes, but for high-class features, serials, comedies and short subjects and those only can be made to give them pictures of the highest type.

**Lesson Experience Teaches.**

"The policy of the house of Pathe always has and always will be a policy formulated with the fullest confidence in the exhibitor as the first consideration," reads Mr. Brunet's statement. "We have found by long experience that the exhibitor, owner and his prosperity means the strengthening and the success and prosperity of our organization. We have specialized in serving this purpose and we have achieved an unquestioned place in the esteem of exhibitors by so doing.

"During the coming season, Pathé will offer the works of nearly a dozen of the masters of motion picture technique and production. These contributions to the Pathé output will include features, serials and short subjects. In each of these divisions exhibitors can confidently expect offerings of assured box-office merit, for the Pathe standard is only constantly raised and any picture meeting its requirements must be far above the average.

**Noteworthy Producers.**

"The addition to our list of feature producers of the Federal Photoplays Company of California and Robert Brunet has evidence of Pathé's promise to exhibitors that they will have the best on the market. These producing units make noteworthy additions to those already on the Pathe schedule, including Edgar Lewis, Jesse D. Hampton, J. Stuart Blackton and Leonce Perret.

"The so-called ordinary picture of the past few years is about obsolete. Standards have been steadily raised in the production of motion pictures and today satisfactory pictures must be of careful selection, clean and of genuinely strong physical construction. Pathe has adapted itself to the demand of the public for pictures of superior quality. It is not a feature not of true 'special' quality will be released. Much more will be spent, of course, in promoting it.

"The serial has come into its own. Demand has never been greater than today for these exciting and thrilling episodes. Pathé has a record of successful serials. Our plans in this direction for the coming year embrace a wide variety of high-class serial matter.

"Ruth Roland, who has achieved a place in motion pictures that makes her name synonymous with serial success, will be presented in 'Ruth of the Rockies' and later in another, the title of which is yet to be determined.

"George B. Seitz will continue with his splendid organization in the preparation of pictures which he will be starred, with Marguerite Courtot in one and June Caprice another. Juanita Hansen and Warner Oland will be seen in the 'Phantom FoE' and they will appear in a George B. Seitz production with Marguerite Courtot and Lucille Lennox.

**Hutchison and Lloyd.**

"One of the important developments of recent months in serial activity was the acquisition of Charles Hutchison, the hero of 'The Great Gamble.' This remarkable actor and stunt performer, and variety of dare-devil stunts which he has introduced into motion pictures, will be seen in two recent serials, one of which is produced by Robert Brunton. Under the entire serial plan, at least two Pathé serials will be available at all times for exhibitors.

"In addition to this, it is the pleasure of Pathé to point out that our greatest success of the year is the Harold Lloyd comedies. Harold Lloyd has developed under the Pathé roof and we are stated beyond any doubt that he is recognized as one of the very greatest box-office successes of the moment. It is in this connection which are still to come under his present contract are of the same caliber as the rest of the two-reel comedies which have brought him to his present great place.

**Short Subjects in Demand.**

"Hal Roach, who has been producing comedies for Pathé for the past six years, will continue the direction and production of the Rolin one-reel comedies as well as the Harold Lloyd comedies and a new series of our own comedies which will be shortly announced.

"'Snub' Pollard and our little darkie, Pickanny Sammy, have become universal favorites.

"In the field of short subjects, the Pathé News, a vital section of the Day, will continue as pictures on the programs of the leading theatres of the country. The standing and quality of the Pathé News needs no emphasis by this American exhibitor. The Pathé Review, in Pathecolor, slow motion photography, nature pictures, silhouettes, art, etc., holds for itself a unique place. Topics of the Day is probably the most discussed short subject of its kind in the world.

**Extend Exchange System.**

"All of this means simply that we shall concentrate toward the single purpose of not only maintaining the reputation we have earned for service to exhibitors, but that we shall reach out for added recognition by giving an even greater and more extensive service. From top to bottom our sales force is under instructions to be ever watchful by the thought that our build good will with the sale of every picture that we are building for the future and not merely working for the profits of the day. The Pathe exchange system is being extended. It is our purpose to have an exchange or sub-office convenient to every exhibitor. In fact, we want our office to be a little nearer and a little more convenient than any other office. As it is stated in our advertised policy announcement, cordial co-operation and square-dealing are expected of the Pathe exchange force.

"In closing I would like to thank the American exhibitors for their cordial co-operation with the Pathe exchange, and I would like to assure them that I am convinced that it is a sign point to a prosperous and happy year for all the substantial business interests in the industry. We will do our part toward rounding out this optimistic outlook, and we know the exhibitors can be depended upon to do their part."

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**New Orleans Manager for Pathe Reports Business Flourishing Throughout South**

JACK AUSLET, branch manager of Pathe Exchange, Inc., in New Orleans, states that his territory is in a more flourishing condition than ever before. He also says that the future is holding great promise, with the construction of several theatres in view and plans already drawn by Pathe for the erection of a $1,000,000 picture house.

"One familiar with the lavish way pictures are screened in New York," said Mr. Auslet, "would be surprised to see that these same methods are being used throughout the southern territory. Exhibitors are getting away from the cheap exploitation methods of the past. Artists are giving their best, besides ornamenting their stages in a fitting manner for presentations. Great attention is also given to the musical end of the program.

"Features are always received big and we expect big things from the Blackton comedies. We are looking forward to seeing the budget for 'The Foe' can be told. The Dempsey serial has scored and will undoubtedly make new waves with the theater audience. The George Seitz comedy 'Skiing in the Alps' is the big favorite with the serial fans and we are looking forward to the release of 'Pirate Gold.'"

**New Rolin Comedy**

Pathe announces "Hello Uncle" as the latest of the Rolin Comedy series starring Beatrice La Plante, which was released July 11.
GROUP OF PICTURES SHOWING THE WIDESPREAD ACTIVITY THAT MAY BE SEEN IN THESE FEATURES TO BE ISSUED BY PATHE.

Eight Pathé Serials for Coming Year: Will Continue “Two-at-a-Time” Policy

The variety in style and type of plays which Pathé has so successfully endeavored to incorporate in the serial program, is greatly aided by the acquisition of Hutchison, Inc., a company of the highest repute in the field of serial production. The company is best known for its ten-episode serials, which are typical of the latest in motion picture technique and are produced under the direction of the late Samuel Goldwyn, who also produced the classic Western, "The Great Train Robbery," one of the most successful and popular of its kind.

The year begins August 15

This year will see the release of several new serials, including the ten-episode serial "Pirate Gold," starring Marguerite Courtot and Jeanette Johnson, and directed by Charles Hutchison. The serial is set in the wild west, and follows the adventures of a group of adventurers as they search for a lost treasure.

Pathe Points to Gains in Short Subject Field and Discloses Plans for Next Year

The position of the Pathé Exchange, Inc., in the distribution of short subjects, continues to grow. This year, Pathé will release a series of short Westerns, directed by Charles Hutchison, which are expected to be very popular. The company has also made arrangements to release a series of one-reel comedies, starring Hal Roach, which are expected to be a great success.

Ruth Langston in Pathé Serial

Ruth Langston, whose first serial appearance was in a leading role in "Daredevil Jack," will star in the new Pathé serial, "The Double Adventure." The serial will be produced at the Pathé studios in Hollywood, and is expected to be one of the most popular serials of the year.
VIEWS TAKEN FROM FIVE SERIALS THAT WILL BE RELEASED UNDER THE PATHE BANNER.

Pathé Awaits Fall Feature Competition Backed by Its Great Array of Talent

Instead of devoting its energy during the forthcoming season to the introduction of "startling policy changes," or other plans which, to exhibitors, have become a part of an organization which, during the past twelvemonth, has given to exhibitors some of the big money-getters of the year, Mr. Brumet, vice-president of Pathe Exchange, Inc., will endeavor to furnish its patrons with the finest feature subjects money can buy.

This statement is made by Paul Brumet, vice-president and general manager, in announcing the preliminary details of his plans for the coming year. Mr. Brumet lays stress upon the fact that exhibitors are interested in "pictures with box office value, not policies." For the coming year, Mr. Brumet has brought together the most successful assemblage of stars, directors and producers in the annals of Pathe.

Another Producer for Pathe.

A notable addition to the producers of Pathe features will be the Federal Photographers, an organization which, during the past twelvemonth, has given to exhibitors some of the big money-getters of the year. Theodore Fodenhoff has distributed a series of four special productions of unusual power, to be produced from widely read novels by celebrated authors.

Robert Brunet, the California producer, who gave Pathe one of its greatest serials, "Daredevil Jack," starring Jack Dempsey, is another addition to the feature makers. Mr. Brunet is now producing for Pathe a big special, "The Devil to Pay," in which will appear a cast of well-known players.

It is probable that other Brunet features will follow.

Edgar Lewis, who during the past year gave to the two box office winners in "Other Men's Shoes" and "Sherry," both adapted from widely read novels, continues his affiliations. He has contracted to produce four or five more specials to follow "Lahoma," which will be released early in the fall.

Two Hampton Stars.

Jesse D. Hampton, one of the most successful of American producers, will have two stars listed among the Pathe attractions for the year. Blanche Sweet, whose "comedy" in "The Romance of a Nurse" was due to the productions she has given by Mr. Hampton, will continue in the realm of popularity she has regained since Pathe took exclusive possession of her.

In addition, Mr. Hampton has contracted with Pathe for a series of pictures starring H. B. Warner, whose first Pathe picture will be "The Four Horsemen." He had a pre-release showing at the Capitol Theatre, New York.

J. Stuart Blackton, whose "Passers By," "Man and Wife," "Woman" and other features were money winners under Pathe distribution, will personally direct six more releases for issue through the same channels. Mr. Blackton's success has increased with every new release, and numbered among his biggest sellers are "My Husband's Other Wife," "Respectable by Proxy" and "The Good Temper.

At Least One Perret Feature.

Leonce Perret will make at least one drama for Pathe release. He has just returned from Europe where he filmed scenes for "Enchanted Island," which he adapted from the novel by Paul de Kock, and is now finishing the production in New York.

Pathe will distribute the product of Associated Exhibitors, the first of which will be Geraldine Farrar in a version of "The Riddle: Woman." Edward Jones is now directing this, and it has endeavored to obtain the finest pictures on the market. Its success is reflected by the successes of "Other Men's Shoes," "The Thirteenth Chair," "The World Aflame," "Sherry," "Fighting Cressy," "The Deadlier Sex," "Simple Souls," "Passers By," "Broadway," "The Heart's Desire," "To the Green Door," "The Necessity," "Other Wife," "Brothers Divided," "Oh Boy" and "Common Clay."

Film Aviation Stunts for Serial.

The Ruth Roland Company, filming the Pathe serial "Ruth of the Rockies," completed the work at San Diego, where several of the serial screen's finest stunts were performed.

The scenes at San Diego were delayed some time owing to the difficulties they presented the director.

Pathé News Proudly Points to Record During Momentous Last Twelve Months.

The World Before Your Eyes is a slogan adopted some time ago for the Pathe News, and it is one which aptly fits the work of this great cinematographic newspaper gathering agency. With some of the most remarkable events in the world historic occasions during the twelvemonth just closing, the Pathe News can proudly point to its record.

Time and again Pathe News cameramen in all corners of the globe risked their lives in order that American audiences, sitting back calmly in their upholstered theatre chairs, might have brought to them events that had roused their deepest interest through newspaper columns.

But American audiences are appreciative, and the present reputation of Pathe News is one to which the company can pride itself. News is so well established that there are many exhibitors throughout the United States who would rather eliminate a feature than keep this reel off their program.

"Covers" Entire World.

The Pathe News has built up a great news gathering organization. There is no part of the world where this organization is not represented by a cameraman who is thoroughly alive to the importance of his position. From the far flung battle lines of France, Germany, Russia, Mexico, the Far East, Egypt, Turkey, India and the Rhine district, Pathe News cameramen during the year just passing have risked their lives; and the results are of the highest importance.

On land, on sea and in the air, Pathe News cameramen were ever on the alert, and their romances were keenly written in issue after issue of the Pathe News, with its scores of "exclusives" and ever entertaining subjects.

Among the great feats of the news reel

Pathé's Service to Exhibitors Starts with Production; Exchange System Covers Country.

Throughout the motion picture industry the Pathe Exchange has come to mean perfect motion picture service; and this, in the distribution of genuine co-operation and effective service has been recognized. This policy has been so thoroughly established in the minds of every exhibitor that the slogan "pathe is the trade mark of every one in the exchange system."

Service Starts with Production.

In every phase of production, features, serials and short subjects, the service of experts is utilized at the beginning and
Lloyd's Seven Multiple Reelers in Year
Show How Success Comes from Hard Work

MANY outstanding events have developed during the motion picture season which is now rapidly drawing to a close, but none is more impressive than the jump into popularity of Harold Lloyd, whom seven years ago, is today one of the highest priced stars in the motion picture firmament. Even before he was signed by Associated Exhibitors under a contract which involves more than $1,500,000, the first year, Lloyd—just a youth of 27—was virtually in the "million dollar class" of stars.

Beginning last fall, when he made his inaugural appearance in two reel comedies, Lloyd has been setting all future reelers. Each of these comedies involves more than $100,000, it is said. By the end of the year the young comedian will have been starred in nine comedy specials, and with each being listed as a $100,000 offering, it can be seen why he is even rated a "million dollar comedian."

Lloyd a Worker.

Tracing the rapid rise of Lloyd to the top of the comedy ladder discloses how an energetic American youth, once determined to accomplish a thing and supported by the proper enthusiasm of his associates, can force a greater comedian than Lloyd might have been satisfied with the reputation he gained in single reelers. Lloyd's one reel comedies under Pathe distribution have been exhibited in between 5,000 and 6,000 theatres.

Yet Lloyd was not contented with his efforts. Hal E. Roach, under whose direction the young Pathe star has progressed, was not satisfied, either. They wanted to make better comedies—comedies that would not be forgotten as the audience left the theatre. They wanted comedies that left no foot imprints on human forms. In fact, they were opposed to slap stick, because they felt the public was tired of so much of this type of entertainment.

A Success from the First.

The consequence was the development of the two-reel series of special comedies. "Bumping into Broadway" led the procession. Lloyd was an instantaneous success. His judgment and Hal Roach's that the higher type of comedy was demanded by the public, was vindicated. But one two-reeler was labeled "Lloyd. Captains Kidd's Kids" followed and the young star's reputation took on a new aspect.

Now, "Runt of the Lumber Yard," something a little different, and it also, was heartily endorsed. And then "His Royal Synonym" gained Lloyd further laurels. His fifth release, "Dance of Spooks," up to this time was considered Lloyd's superlative endeavor, but along came "An Eastern Westerner." Exhibitors well know the success of this picture, the last of Lloyd's first series of two-reelers for Pathe.

The initial issue of his second series will bring the comedy tag: "High and Dizzy." Those who have had a preview of this picture are enthusiastic. Pathe confidently expects it will be hailed as Lloyd's best work in any line of entertainment that a star can point to such a record of unbroken success.

Lloyd is in a class by himself for his type of comedy. His success can be attributed largely to the loyal and conscientious efforts devoted to his work by Hal E. Roach and by his own keen insight into the value of comedy "business." No comedian studied these details harder than Lloyd. With him, comedy-making is a serious business. He cannot fail under these circumstances, and Pathe is proud of being the medium that brought him up in the comedy field.

Denies News Reel Merger

Just before he sailed for France the attention of Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., was called to a report that the Pathe News was about to be amalgamated with other topical reels.

"Preposterous," was Mr. Brunet's comment. "There is positively no foundation of truth in this statement. Exhibitors may rest assured that we have no thought of amalgamating the Pathe News with any other news reel organization or organizations."

Pathe Shows Oriental Dancing


The Novagraph producing director, Harry Mason presents "A Whirl from the West" in slow-motion, showing the way an expert cowpuncher twirls his lariat. Colorized views of Lisbon are shown in the Pathecolor offering, "The Capitol of Portugal. What happens "below decks" in the big New York hotels is shown in "Between One Meal and the Next." "The Bad Boys of Jungletown" is an animal story presented by Dr. Dick of the New York Zoological Park.

She's Falling for Him.

Harold Lloyd and Mildred Davis in an unbalanced moment in Pathe's new comedy, "High and Dizzy."
Told Business Men Not to Marry by Fake Telegrams

GETTING unusual publicity at a cost of $6 put over a First National attraction for Frank Newman, of the Newman, Kansas City. He had some fake telegraph blanks printed up with the legend used on the title. Then he chartered a small boy with as many freckles as the law allows and put him into a bellboy suit.

For three afternoons the kid invaded the business district. When he spotted a prosperous-looking man he would start after him, shouting and whistling to catch his victim's attention.

Naturally everyone on the street became interested, and usually when the telegram was read it was passed along for others to see, so that each fictitious wire would reach a dozen or more.

This was all done before the play title was announced, and few connected the stunt with the theatre until the following day the advertising broke and the bellboy in the advertisement was connected with the bid on the streets.

Thought Won an Editorial on "Don't Ever Marry"

WHEN the press book was prepared for "Don't Ever Marry," one of the press stories was a discussion of marriage by Matt Moore, who used his brothers' experiences to point the moral.

Most managers who used this simply sent it over to the paper with the request that it be run. Most of the papers were glad to use it, because it had a news angle.

Joe Goldberg, of the Strand, Louisville, had a better idea. He took it over to the editor of the Times with the suggestion that this formed the basis of a good editorial.

The editor thought the same way about it and wrote a leader on "Moviedom and Divorce," which attracted much more attention than the original story would have done.

Every one had the same chance. Goldberg used it.

In Correction

ROBERT H. CLEMMONS, of the Rialto, Beaumont, Tex., writes that the lobby stunt for "The Flame of the Desert" appearing on page 1481 of the issue of June 12 and credited to Miss Jean Darnell, of the Goldwyn Dallas office is his own, explaining:

"Some time ago I received a letter from Miss Jean Darnell in which she asked me to send her a photograph of any lobby I had put over on any Goldwyn picture, together with details of the exploitation campaign I used. She stated that they were to award a prize to the best sent in by a certain date. The photo being the only one I had on a Goldwyn, I immediately sent it in with details."

We are very glad to place the credit where it is properly due.

Two Cars and Seven Children Helped Tell Los Angeles "Don't Ever Marry"

TWO automobiles, seven children, a bridal couple, a bellboy and a 300-pound "father" were the ingredients of two press stunts which united try to hold the Marshall Neilan production of "Don't Ever Marry" for two weeks at Tally's Broadway Theatre, Los Angeles.

To launch the First National attraction James Randall sent out a bridal couple in a brand new flivver coupe, with a bellboy sitting at the rear carrying a hemiboned hatbox on which was painted the name of the theatre. The only other advertisement was a suitcase, labeled with the name of the play, which was carried on the running board. This, like the box, was decorated with white satin.

Did the Hotels.

All of the hotels were visited and the couple would enter the lobby followed by the boy with the luggage. The guests would swarm around, enjoying the apparent discomfiture of the pair, when the groom would suddenly discover that he was in the wrong hotel. A whispered consultation with his bride would be followed by their exit, and the stunt would be repeated at the next stop.

Had a Barry Bellboy.

Much of the ballyhoo was derived from the impersonator of Wesley Barry, who rose to the occasion nobly. The outfit was quickly connected with the playing title, and before the end of the week they were coming in such crowds that the engagement was extended.

Took an Encore.

Something as good seemed to be required for a second week, so Mr. Russell staged another flivver stunt.

This time the car was in the last stages of decrepitude. It was apparently made about the time Henry Ford cut the first paper patterns for his tin lizzie and laid in a stock of old tomato cans.

A three hundred pound man and seven assorted kids were the passengers this time. The man perspired freely and the kids looked as though he had to make their clothes and dress them. It was one of the old stem-winder models, which could be depended upon to go dead at every traffic control, and at each stop the mountainous chauffeur would climb out and crank.

Kids Were Pesky.

And as soon as he got out of the car the kids would start in to climb over the radiator or plague the traffic cop, if he looked good-natured, and they would have to be herded back into the toneau and spanked and scolded, while the crowd gathered.

Then the fat man would pick a fan from the floor of the car on which had been lettered "Don't Ever Marry," and he would go on to the next crossing.

Can You Imagine a Honeymoon Pair in a Ford!

Yet putting this young couple into a sedan and sending them around to all the hotels got so much publicity that Tally's, Los Angeles, held "Don't Ever Marry" for a second week and got up another stunt.
Used Auction to Dispose of Entries in Novel Stunt for “Soul of Rafael”

GETTING something new in the way of stunts, H. R. Hamilton, of the Cosy, Norton, Kan., got away from the usual prize scheme. He needed something to offset the hot weather drop, and he needed it badly.

A scene in “For the Soul of Rafael,” in which Clara Kimball Young is seen embroidering a handkerchief, furnished the idea, and he promptly announced an embroidery contest, the article to be as much like the handkerchief used in the scene as possible.

Just a Contest.

It was not called a prize contest and no prizes were announced. It was merely called a contest, but “contest” was sufficient to arouse interest and most of the women in town got busy with their needles, for the time was short.

The idea succeeded beyond Mr. Hamilton’s expectations and 180 entries were made. This was more than he counted upon for the stunt he had in mind, but he put it through.

These samples were displayed in the lobby of the house and in store windows until the night of the decision. The house was packed and the friends of the various contestants were out in force, some handkerchiefs being supported by a dozen or more partisans.

All of the samples were displayed from the stage and the approval of the audience served to eliminate the hopeless. It took an hour and ten minutes to get down to the final three and then Mr. Hamilton pulled his surprise.

Sold at Auction.

To decide upon the actual merits of the three remaining handkerchiefs he was going to auction them off. The prices brought were $12, $16 and $30, and the decision was made in accordance with the prices brought. The winners had the privilege of retaining the handkerchief and the glory or pocketing the money bid. All three of them took the money.

There was no complaint, but it would perhaps better the stunt if the method of awarding the credit were announced beforehand. It would perhaps heighten the interest.

Try a Sale.

It might help if it were further announced that all of the samples submitted would be auctioned off and that the proceeds would be given to the charities designated by the owner of each article. This would get the support of the local aid societies eager to compete and make for much greater interest.

Mr. Hamilton only scratched the surface of the idea. If you improve on his stunt, let us know what you did.

Books Comedies Alone for Duration of Summer Heat

CHARLES PACINI, of the Majestic and Butterfly theatres, Kenosha, has decided to lay off heavy melodrama for the summer. Business fell when the weather grew warm, and booking bigger pictures did not seem to help any.

He got his cue one night, a patron came out just after the feature had started. “Sure it looks like a good one,” he admitted, “but I just dropped in to see the comedies. It’s too hot to worry about a heroine these days.”

He went on his way, but Mr. Pacini saw the light. He changed his bookings to get in only the lighter class of plays, fussed up his lobby with flowers and summer drapes and he is going to play the heavy dramas next winter when it is less of a mental strain to watch a heroine abused through four and a half reels only to rise up and freeze the villain in an eyelash finish. Comedies, however, being made for laughs, winter scenes, farcical and comedy dramas will be his menu from now until the Thanksgiving turkey begins to furnish the main course.

And he says business has bettered already.

Writs His Advertising by Eliminating Excess

ARTHUR L. FISH, of the Alhambra and Pastime theatres, Akron and the Rialto, Kenmore, O., describes a simple plan of elimination whereby he assembles his advertising by means of elimination.

He starts in with a large sheet of paper on which he writes down all of the leading facts from the press book, adding to this all other material occurring to him.

The maxims with which he proceeds to weigh the value of the different lines and statements, crossing off those least valuable until he has brought his dope down to about the proportions of his space.

The same thing is done with the cuts at hand. They are all considered and eliminated, and the same process until but one remains, and sometimes six is finally thrown out.

With the final selection made, he starts to send his advertisement, boiling down the statements to gain brevity and setting the material into the space in the order of its importance.

On the recent showing of “The Turning Point” he boiled the entire press book down to five lines which read: Robert C. Cunningham wrote it. Katherine McDonald acted it. The Rialto Theatre is showing it. “The Turning Point.”

All this week.

He figured out that Chambers would carry the story and the star the production end. All that remained was title, house and date. As he points out, too many advertisements are stuffed with excess facts until they defeat their own aim.

Tagged Bridal Coach for “Why Change Your Wife?”

Oscar A. DOOB, the Cincinnati exploitation man for Paramount, has been at it again. The Walnut, in that city, was playing “Why Change Your Wife?” for a late run. Across the street from the exchange was an Italian church and inside (of the church, not the exchange), was a bridal couple.

Some joker slipped up behind the limousine in which the newlyweds were to make their bridal tour of the Italian quarter, and tied on a homemade sign reading: “Just Married. Oh You Kid!”

Doob thought it would be a shame not to give them more attention than that. There were some nice block sheets with just the title. He grabbed one up, collared some friction tape and went over to the driver with the statement that John Boles, a fictitious person, wanted the sign put on the car. It went and was still there when the newspaper photographer, who had been telephoned for when Doob started across the street, arrived.

And it stayed on all through the bridal tour and the groom when he did find it out thought it a mighty good joke—which is a blamed fortunate thing for a man by the name of Doob.

Tell us what you do when hot weather comes. The “other fellow” wants to know.
If You Have a Tame Bear, Give Him a Job

Marge O'Doone's Place in the Sun Assured by One Hardworking Bear

PUTTING over a play with a bear is something new in the stunt line, but it's a great idea when you do it right. One hard-working bear did more for 'The Courage of Marge O'Doone' at the Sun Theatre, Omaha, than a dozen additional press agents could have effected.

The use of the bear was suggested by the fight in the Vitagraph story, and the Sun knew where a bear might be had, so they worked the bear to a fare-ye-well, and then some. They gave him a little time for sleep, but even then he had to sleep in a pen in the lobby.

A Closeup of Bruin.

And when he had nothing else to do they made him pose for the amateur photographers, for a sign on his case read "Bring your kodak and take a snapshot of the bear." If that bear had stuck around the Sun a couple of weeks longer he would hooked up to the house and exploited as 'the bear all Omaha was talking about.' They got him a nice five-ton truck to ride around in and he saw more of the city than the average bill collector. He went downtown and uptown and out to the stockyards in South Omaha and over to Council Bluffs and visited the newspaper offices and gave ballyhoo performances on the sidewalk.

The truck was masked in with painted snow and a reference to "the greatest bear fight ever filmed, in 'The Courage of Marge O'Doone,' now showing at the Sun."

The picture was taken in front of the house, and in the background can be seen the banner above the marquee. Even the Sun is frostbitten, and the slogan "Cooler in the Sun than in the shade" will pass unchallenged save in Sandusky, where George Schade holds forth.

Got the Crowds.

Wherever the animal went huge crowds gathered, and in front of the house it was used for a ballyhoo before each performance. That is when the camera men got in their licks and the snapping shutters helped to jazz things up.

In his spare moments the bear had a chance to rest in the lobby behind a wire screen den, but he had absolutely no privacy, and he was glad when the engagement was over and he could rest up.

The smaller cuts show what a huge creature he is and give some idea of the crowds he attracted. For the full week it was just one darned crowd after another, which was precisely what the Sun wanted, if the bear did not.

He Played to Standing Room.

Made Special Lobby Show for "The Fortune Teller"

MAKING a special play on "The Fortune Teller," the Weiss Brothers, of the Fifth Avenue Theatre, Brooklyn, got up a pretentious lobby display. Containing off a section of the lobby with blue bunting, against which were white stars and playing cards, they used a dress model, borrowed from a department store, dressed in Gypsy rig. Her hand rested upon a crystal globe. All about were allusions to fortune telling and playing cards were freely used. The lobby frames also carried stars and cards and in each corner a Quija board. The result of the special drive was increased business on this production at a neighborhood house. The idea was taken from the press book and enlarged.

The Lobby Display.

This Bear Back Was Not on a Bathing Girl.

It was on a perspiring member of the four legged sort they don't allow on beaches. Don't believe that Murphy did it, as the cut shows. Murphy was the truckman. The Sun, Omaha, pulled the stunt.
This Summer Stunt Will Always Sell Seats

Spirited Contest for Diamond Ring Holds Up Summer Business in Lowell

KEEPING up the summer business is one of the real problems of the motion picture manager. He cannot close down, as do the drama houses, yet business is apt to fall off unless extra effort is made to get them in.

Thomas D. Soriero, of the Strand, Lowell, Mass., used the contest stunt to decided advantage lately, and had the town all stirred up, with the Mayor himself making the award. He overcame the summer slump, and now his only problem is to keep them coming, for if you can bridge over the first few hot weeks the rest is comparatively easy.

Teaser to Start Off.

To open the campaign Mr. Soriero merely announced that he would give away a diamond ring worth $150. He did not say how or when, but merely announced that he would, and left his patrons to get up interest through speculation as to the form the distribution would take.

The Strand has done many stunts since Mr. Soriero took tell and he keeps the patrons on tip toe. When he had them guessing sufficiently he launched the formal announcement.

Because of his preparation he did not have to labor to gain interest for the contest. This was all done in the preliminary teaser stunt. He was off to a running start.

How They Voted.

He used the straight coupon vote, which is about the best form of contest. Each ticket carried a coupon good for one vote in the contest, which was announced to close of a definite time. All house employed were barred from the contest, directly or indirectly. The prize was obtained from a local clothing firm, which hooked up with all of the advertising, the contest being known by the name of the clothiers. The contest cost the theatre company nothing.

It was displayed in the window of the jewelers, with a suitable card, which served as an advertisement for the house, and the house used such announcement, alway referring to the store where the ring might be seen.

The Ticket Scheme.

One vote was given with each ticket. A better plan is to give one vote for each five cent valuation. This not only equalizes the different admission prices, but it gives a larger number of votes and makes the score sound more important, but the vote to a ticket simplified the counting as well as the distribution.

Mr. Soriero apparently overlooked one good bet. When the late Frank Montgomery held his first auto contest in Jacksonville he prepared for sale books of tickets representing one, five and ten dollars. The front page was a coupon representing the entire valuation of the book, which could be cast at once, the tickets themselves being good for the entire summer, which kept up the business beyond the period of the contest.

Spirited Voting.

The contest started with about forty candidates, and about fifteen kept pretty evenly matched up to the last two weeks, when about a third of these forged ahead. Baby Marion Kittredge, daughter of one of the first Lowell soldiers to fall on the French front, was a leader and carried the backing of the Legion, but a dark horse ran up and in the final balloting the prize went to Miss Margaret Wilcox.

A season pass for two was given little Miss Kittredge in recognition of her excellent fight, and this took away part of the sting. The contest was a huge success both as an interest and money getter and Mr. Soriero felt so easy in his mind that he went up to Maine for a fishing trip, confident that business would pick up until he could get back with a fresh crop of fish stories.

He had overcome the slump and will probably find on his return that the stimulating effect of the contest was lasting, but he doesn't expect to run all summer on that one stunt.

Gets Unique Announcement in a Clinic for Heart Ills

GETTING away from the obvious, John Leroy Johnston, of the Finkelstein and Ruben houses, Minneapolis, offered a unique announcement for Constance Talmadge in "The Love Expert" at the Strand. Several thousand four-page folders were sent out to good addresses, the third page reading:

Miss Constance Talmadge
The Love Expert
Announces the opening of a temporary hospital for broken hearts at
Strand Theatre
Advice to Come and bring the Lovelorn.
An enjoyable evening.

This was gotten up in imitation engraving, with Old English and Gothic text combination. A shaded Gothic or Type Script would have been even better.

Found Circulars Best for Small Southern Town Dates

GOOD exploitation consists in using the best medium for publicity, and when Ben Laskin was called upon to put over "The Miracle Man" in several small towns in the south, he forgot street stunts and worked with heralds and postcards. Each town was under the 3,000 mark and he showed the return of big stuff, but about 500 heralds and 250 cards to each town got most of the white population in strong.

Exploitation is whatever gets them in.

Spent Only $000.00 for Reid in "Sick Abed" Lobby

SPENDING nothing at all for a tableau so realistic that they had to label it for fear someone might think that an emergency case was being treated in the lobby was J. O. Brown's lobby stunt for Wallace Reid in "Sick Abed" at the Arcade Theatre, Jacksonville.

The bed was borrowed from a furniture store and the furnishings were sent along. The two dummy figures were loaned by a department store and a drug store contributed the sick room supplies; most of which are hidden by the nurse's figure. A physician filled in the nurse's report card, working on Mr. Brown's suggestions to indicate the action of the play.

The scene was so realistic that the sign was planted at the foot of the bed to reassure passers by. It read: "It's a serious case of you can't laugh at Wallace Reid in 'Sick Abed'."

The display brought crowds into the lobby, and many of them kept on going into the house. Where a shabby lobby prevents the use of such an idea, it is always possible to work the scheme in a furniture or department store window. If you can get all of the supplies from a department store it will work better than where you have to make a combination showing.

If Bebe Daniels Will Nurse Us, We'll Be Sick Abed Most Willingly

J. O. Brown, of the Arcade, Jacksonville, did it up brown for a lobby display, and the beauty of the stunt is that it cost nothing but thanks and a little program mention.
This Is Enough to Make the Doormen Form a Union

Cleaned Up on an Attraction
Fifteen Months Released

T

HAT a picture is new until your patrons have seen it was again demonstrated by C. A. Barbian, of the Waldorf Theatre, Akron, Ohio.

He was visiting the First National Exchange in search for some advertising matter and saw a show booked. He happened upon a fragment of an old herald and became interested in the story, and in the scenes shown and made inquiries.

The scrap did not show the release title, and the salesman had to think a moment before he identified it as a "Whom the Gods Would Destroy." It had had its run a year and a quarter before and was practically on the shelf. War pictures were out of fashion.

But Mr. Barbian was interested and he didn't give a whoop if it was old and a war picture at that. He dug out some cuts he wanted and booked a date.

Then he started to advertise the dramatic value of the story. He ignored the war scenes both in his text and cut work. There was a story entirely apart from the war backing, and he proceeded to sell the story.

He played to good business and no one complained that he was a drama of the war. They had come to see a dramatic story. They saw one. That it had a war backing was immaterial.

All of which goes to show that the method of exploitation largely governs the satisfaction of an audience. A clever manager can pick his own angle.

Even the Mayor Helped Along a Drive
On Freckles and "Don't Ever Marry"

GETTING a six-day run of publicity for Marshall Neilan's "Don't Ever Marry" is J. W. Sayre's contribution to the exploitation classics. And the stunt cost him $20 for a prize and the price of a picture and drum corps for a street parade; and the publicity man who won't pay for a band for a street parade should go and dig his own grave, for he is too dead for anyone else to bother with.

Started in a Bet.

According to the plan, John Von Herberg offered to bet the Seattle Star that Wesley Barry had more freckles than any other kid in the United States. Of course the Star took up the bet and offered the $20 to the kid with the largest number of freckles. Doing this, it was, of course, very necessary to tell who Wesley Barry was and that he appeared in "Don't Ever Marry," which was coming to the Liberty.

Just to Lick John.

The Star's whole purpose in life, for the time being, was to take that $20 from Von Herberg and at the same time uphold the supremacy of Seattle as the nesting place of freckles. It wasn't trying to advertise the Liberty y'know, it just wanted to nick the double sawback off the Von Herberg bank roll and prove anew that Seattle could put it over any town on the Pacific Coast. It was entirely altruistic.

In the same spirit of altruism it kept on running a story a day urging the freckled kids not to be backward in coming forward, and building on the offer until the day before the judging it stood this way:

Sixteen Prizes.

There was a prize of $20 as originally offered, and fifteen more kids were to get in to see the show for nothing. And all the kids could parade all the way down to the City Hall, and maybe laying nothing but "Freckles" all the way.

There Mayor Caldwell was to come out on the front steps and crown Seattle's "Freckle Faced King" with a crown donated by Hazen J. Titus. Being a confectioner, Hazen made the crown of dough and the king got his red hair all mussed up, but this was an unannounced detail.

To Start the Show.

Jensen and Von Herberg start their runs on Saturday instead of Sunday and the Liberty opens at eleven, so the boys were all there at ten o'clock. The Star had insisted upon a parade, so Sayre hired a fire and drum corps to play them down to the Mayor, and to help things along he announced all the kids could go in and see the show free instead of just the first sixteen.

The street was packed with spectators when the judging was begun and most of them trailed down to the City Hall and back again and followed the kids into the house. The King made the trip in a borrowed automobile and not one of the youngsters dropped out of line on the round trip. To the contrary the parade back was longer than that which started out and some of the kids could not show even iodine freckles, but the manager was liberal and they all went in for the show.

Jazzy Advertising.

That alone could have put the show over, but Mr. Sayre used a number of jazz ads. One was pinned to the gas shortage and guaranteed 6,000 smiles to the gallon, while another was a clever open letter to the marriage license clerk at City Hall. This worked in a number of the clever lines from the plan book in urging the official to hand out sage advice to would-be Bene dict and send them to see the play before issuing the fatal paper.

The matter was a double column down ten inches. It carried a type an open letter to the marriage license clerk at the City Hall, and midway down the title was done in type, but the rest was all in imitation typewriting, the letter being headed "Dear Friend of Cupid."

It was a big stunt spread over six days and the entire cost was about $40, which would not have paid for any one of the six newspaper stories.

Used Cowboy Suggestion
to Sell Marge O'Doone

PLAYS which can be advertised with snowstorms have the inside track just now. The cut on this page shows how the Victory, McKeepsport, Pa., played up the snow for "The Courage of Marge O'Doone." The chief effect was gained through boxing in the ticket office with a real log cabin, made of small trunks, and a window served as the sale opening. The log cabin stood in an open window in the center of the booth. Bare branches, cutouts and a doorman in an ulster and fur cap completed the picture, except for the cyclorama drop which covered the three sides of the lobby, though the doors were cut through instead of masked. The lobby was entirely furnished and the lobby display and they have ample space in which to work.

We'll Bet This Doorkeeper Didn't Have His Undies On.

He was working for the Victory Theatre, McKeepsport, Pa., and they made him wear an overcoat and tippet in July to help advertise "The Courage of Marge O'Doone." Just wait until the doormen organize, that's all. Wait.
When You Use the Police, Tell Them You Want To

Advertising Stunt Ended
in Court for Plunkett

JAMES PLUNKETT and Harry Brunelle, who conduct a motion picture house in a New York suburb, were fined in the police court for an advertising stunt, and several policemen stand a chance of being brought to trial for neglect of duty.

They used a "follow the line" stunt for a recent production and one of the lines started in front of a rival house and led away from that entrance. The proprietor brought the matter into court. The police were declared negligent in failing to prevent the painting of the sidewalks.

Probably the stunt would have gone over had the other house been left alone.

This Exploition Stunt
Brought Jobs to Several

NOBODY expected that real engagements would come from the tryout "tests" made recently in Los Angeles in connection with the first showing of Ince's "Below the Surface" but it is announced that Miss Joey McCreary and William Beebe, winners of the tests, have been given positions and that seven or eight others who showed up well will also be put to work.

Miss McCreary is said to be a find and Beebe, who is a portrait painter, is an ideal type for a business man.

Playing Up Carpentier Got
the Crowd in McKeesport

PRECIPITATING the necessity for making a special appeal with the Carpentier picture, the Lyric, McKeesport, Pa., made an unusually ornate lobby display, cut out a six sheet and placing it in the center of a triumphal arch entwined with the flags of the United States and France. Potted plants helped to give a summery touch to the decorations and enabled to make a very interesting lobby.

With Carpentier it is particularly necessary to make a special splash to get in all of the money, for he will make an appeal to others than the regular patrons, and to reach them you must first make a noise. This display is about the best showing on Carpentier to date.

The lobby display was backed by newspaper displays of about twenty-five inches each, but it is the lobby which probably brought most persons in, though both forms of appeal should be used for the best results.

You Tell 'Em Contest Gave
Passes to the Ten Winners

PASSES to see Mildred Harris Chapin in "Polly of the Storm Country," at the Kinema, rewarded the ten daily winners in the "You Tell 'Em" contest conducted by the Hearst newspapers throughout the country, and the Kinema got so much advertising out of the prize offer that they are hoping that the contest will be repeated. In New York one dollar was paid for each prize winner, but in other towns the paper made a book-up with some theatre and gave much more than ten dollars' worth of space putting the stuff over. It pays to be on the lookout for these schemes, for they pull big publicity for comparatively few free tickets.

Got the Police Chief to
Help Out Valentine Stunt

GETTING out a pair of throwaways for "Alias Jimmie Valentine" was the stunt used by F. J. Dietlein, of the Princess, Opleonas, L.A., to put the story over. The first was the offer of a reward of $500 for the capture of the most notorious crook known in criminal history, alias Jimmy Valentine. The reader was referred to the chief of police for further information.

The second throwaway announced that the elusive Jimmie had been caught and could be seen at the Princess. Both sheets were the same green and so were connected in the mind of the recipient even before the second message was read.

If you try the stunt, do as Mr. Dietlein did. Get the consent of the police before you go to the printer. It's a fine stunt when it works, but if it gets the police down on your theatre it is no good whatever. The reference is what gives the bill its value, and you probably can get official sanction if you ask for it before you put the stunt out, but don't print first and apologize afterward. It's bad medicine.

As Mr. Dietlein worked it, the first bill was put out well ahead of the showing and the same reward was offered on a slide. The second bill was used coincident with the first regular advertising, and writing on the showing date Mr. Dietlein adds: "And I can hear the money dropping into the box office now."

Fans Properly Placed Will
Keep Flies from Your House

SOME sections of the country suffer from fly plagues and careful people away from the theatre in summer because the flies are far more troublesome than at home or on the screened porch.

There is a very simple remedy. Install fans over each open door—not the usual type, but the broad-bladed sort which throw the air downward. These will keep all small flying insects out of the house and if the ventilating intake is also screened your house will be free from flies that you can make the fact a talking point.

Finds Still Another Use
for U-A Readymade Art

STILL another use has been found for the sketches which supplement the cuts and mats in the United Artists press books. A Pittsburgh printer has gotten up very attractive two-color window cards for Mary Pickford in "Suds" and Fairbanks in "The Mollycoddle," using these sketches. The cards are made with a blank space for the house name, and give a good advertising stunt at small cost.

The Stunt Was Simple, But
It Captured a Convention

PROVING that it's the idea that counts, M. C. Mintz, of the Celebrated Players, made the delegates to the Elks' Convention in Chicago, personal boosters for the Gump cartoon pictures.

He had 25,000 tags printed up reading on one side, "Who Was the First Elk?" The reverse showed a portrait of the claimant and the words, "Andy Gump." Badge wearing is a disease that attacks all visitors to a convention, and the entire crowd went around with these tags.

To make certain Gump could be identified, Mintz had four prints of each of five different cartoon films working in twelve by 18 inches size, and a copy of Elks dropped in at the houses just to pay the respects to the first Best Fellow on Earth.

Then they took their tags home with them and they went to work harder.

What Will Dempsey Say to That Triumphant Arch?

This is the display made by the Lyric, McKeesport, Pa., when the Robertson-Cole feature played a cleanup run. They made a big display so they got the crowd in. You have to hammer away if you want all the money the town can give.
Moved Alaska to Mexico
Border for July Fourth

URGING his patrons to get back to God’s country, as represented by Laredo, Texas, was the Independence Day stunt of Leo M. Valdez, of the Royal. Laredo is a far remove from the Curwood idea of God’s country, but Mr. Valdez had booked “Back to God’s Country” from the First National and he had his own ideas about the exact location of the territory. He could go outside the house and chuck a rock into Mexico—if there didn’t happen to be a revolution going on thereabouts, but it was all God’s country from the Gulf to the Great Lakes just as the political orator tells, and Mr. Valdez made this appeal, and he got two large houses for Sunday and Monday in the hottest time of year in a section of the country where they fry eggs on the sidewalk.

He made a straight campaign with lithographs and newspaper advertising, and he got the papers to make editorial comment on the “back to” campaign because he took extra large spaces. He got up a program of patriotic music, made it a real event and successfully fought the outdoor celebrations.

But we would hate to let Mr. Valdez draw a map for us.

Used Many Novel Stunts to
Call Attention to Poli’s

OOKING in with the national campaign for better observance of the rules of the road, to the end that automobile accidents may be lessened, C. J. Harris, of Poli’s Theatre, Washington, provided pasteboard gravestones lettered “A fatal accident occurred here last year. Watch your step and see ‘Keep to the Right’ at Poli’s.” These were placed at street intersections.

Near the house a green line was done on the sidewalks leading to the house and this was supplemented by painted direction arrows on posts, walls and in show windows.

By having the signs printed up with the arrows pointing in different directions, it was possible to work either side of the streets.

Perhaps the most notable stunt was an arrangement with the newspapers by which a reader “Keep to the Right—at Poli’s” was placed at the bottom of each account of a street accident. Ordinarily it would not be possible to get this concession from the Washington papers, but the crusade is on the better observance of the rules of the road and everything went.

The Equity exploitation staff were quick to see the possibilities of this title and to suggest to exhibitors schemes by which a hook up could be arranged.

Box Office Picture Made
Hot Patrons Buy Tickets

KEEP your ticket seller cool. It is no advertisement for your house to show your cashier mopping her face with a handkerchief while she hands out tickets. Put a fan in the office and keep it going.

One New York exhibitor does even better. He uses a small home-made blower, composed of a fan in a box, and he pipes the air along the sides of the ticket window. His cashier is dressed in white, fluffy things, and the office is hung with light curtains frequently washed.

The cross currents of air are strong enough to keep the curtains and the cashier’s dress fluttering, and the suggestion of coolness makes an appeal even to the most perspiring patron. The picture of the girl sells more tickets than the average person would realize, not always at the moment, but later. The passer-by keeps in mind the vision of the girl and when he is sweltering at home the thought comes to him that it must be cool at that theatre and he goes and takes the family.

Of course, the effect is not lasting unless your house is kept cool as well, but the coolest house this side of Greenland cannot draw business past a perspiring ticket seller and panting doorman.

This Navy Recruiting Drive
Hooked up Theatre Strongly

GETTING the navy to hook in with a theatre on poster distribution is so new, that it has caused a novelty, but George E. Carpenter, of the Paramount-Empress, Salt Lake City, and M. K. Parkhurst, Paramount publicity man in Atlanta, seem to be the first to get a scene cut on a Navy poster.

“Below the Surface” was the attraction, and for several weeks before the showing the Navy advertised on more than 200 billboards a “Navy Recruiting Week” at the Paramount-Empress.

The poster, 40 by 28 inches, carried a 10 by 10 help your cut showing a scene in a submarine. The poster hooked up with the scene and ran into a recruiting appeal with the suggestion that enlistments be made at the theatre the week of July 4.

Cuts will probably be employed only where they will fit in with the atmosphere, but this scene might have been made express for the poster so well did it fit in, and it carried three legends cut into the plate.

Now “Down on the Farm”
Has Gone to the Dogs

ALTHOUGH it is not a new idea, a new twist was given an old stunt when Charles E. Moyer suggested to the Majestic Theatre, San Antonio, that he give a dog parade for “Down on the Farm” in honor of “Teddy.”

The lineup was very simple. Each kid could bring one dog on a chain, rope, leader or cable.

He took part in a parade.

He tied his dog outside and went in free to see the show.

Then he took his dog and went home to tell the folks.

Simple as it sounded, the stunt went over big. A couple of hundred kids turned out with everything from Great Danes to toy poodles, one family of four showing up each with his own pet pup.

A parade was organized through the business streets, with proper banniers, and the kids went inside to see the show while the house staff stayed on the sidewalk to Leonie of Nations the pups. No real fights were precipitated, but good judgment had been used in parking the barks. Every paper in town carried a story which could not have been purchased at ten times the cost of the stunt.

Send in Direct

DON’T wait for the exploitation man in your territory to send in your good ideas. Shoot them in yourself and get full credit. You don’t have to go to the expense of having photographs made. They help the story, but chiefly we want the story, and when we do wait until a the exchange man get around to sending it in. Don’t bother to write the story out in full. Just tell us what you did, and we’ll do the rest, and be glad to do it.

And don’t be modest and think you are too small to count. The small motion picture man is the most important unit of the entire industry. Send it along and give us a chance to pass on it.

This department helps you.

Multiply the Number of Boys by One and You’ll Find the Number of Dogs.

The Majestic Theatre, San Antonio, organized a boy and dog parade at the suggestion of Charles E. Moyer, and they had to buy a new scrap book to hold the press notices.
Jimquin Made a Big Splash
Then Got Some Free Space

ABOUT the biggest campaign Jimquin has yet worked for the Rialto, El Paso, was on "Why Change Your Wife?" He started in with teasers more than a half dozen, and the Times just oozed teasers. Most of them were in the form of two-inch singles, the text set inside a panel of double-point ruler border, with solid squares at the corners, to fill in the twelve-point margin. The panel was broken at the bottom to let in a capital R. Some of the teasers were taken from the titles, and others from the situations in the play, a few being original copy, such as "Why Change Your Wife? Buck up. Send her flowers and candy and see how she spruces up." All of them were addressed to "Dear John," and signed with women's names, each different, until the Texans must have thought that John had moved down from Utah or was facing a bigamy charge. These were scattered through the paper, a half dozen to an issue. For the Sunday smash he used a six sevens, which was just as good as across page and cost less. The cut suggests the layout. The bank on the right was a tie-up with local conditions, apparently suggested by the state-

Why Change Your Wife?

at the

Rialto

today only!

It's now or never for tomorrow it will be history!

Cecil B. de Mille's Thunderous Defi

"Why Change Your Wife?"

Jimquin's Final Kick.

the role Meighan plays in the production. On the left the big head is given to a straight reading story of the feature with a shorter paragraph headed "James C. Quinn Pays De Mille's Production." This was an unusual form of display and it dominated the entire page. For the opening day he used a two-page hook-up with Jimquin taking a third of the space and such germane hookups as a feed and grain store, a paving company a gasoline supply company. Then he dropped to smaller spaces, one being a single five-inch largely consisting of a strip of pica rule broken by a panel about one-inch by three-quarters with the title and "Please, oh, please see Pages 4 and 5." This was run in the

One 24 Sheet Gives Two Good Lobby Cutouts

amusement department Monday to turn them over to the hook-up. Later he went back to larger, and his final splash was a noteworthy three fours. He had done his selling, and all he wanted was to round up the strays. He could not have done more successful with his two four columns inches than this. At that late day a regular display advertisement would have been stale. This demanded attention and emphasized the lack of leisure time. As just as "Seven little days" got them going on Monday. And for a final cleanup Jimquin wrote a letter to the Times telling them how good they were and how his advertising in the paper had helped to pack them in, and the Times reproduced the letter almost full size in a four elevens that did not cost the Rialto a cent. And we note that the Times uses the "Jimquin" too. That "Jimquin" which first saw light of day in this department six years ago still sticks.

-St. Louis Advertisements

Show Marked Improvement

W RITING that he finds the criticism of this department helpful, J. R. Espy, Los Angeles Paramount string, proves it by sending in much better work. He is one of those hand-drawn devotees, but he shows signs of reform, and his last submission is certainly a vast improvement over earlier work. Save for one point we like this display for "Miss Hobbs." which runs a three fives save that the small display does not come up. It is not easy to read small white letters, and when they are as close together as in this display, it is almost impossible. Making an oblong below the title would have let this text in eight point with a better display and without hurting the artistic effect in the least. The second display is a little deeper and gives the star in black and the play in white letter. We think this is an error in judgment. Star and title should be kept linked together; particularly where the title has some value of its own, and they will not be associated where the type treatment is so marked betterment. Here type would have worked better than hand lettering, for nothing is gained through the use of pen work and legibility is sacrificed. On the other hand, the type used for another Kings advertisement suggests that the St. Louis papers do not offer a good assortment of type faces from which to make a selection. With so many pretty faces to be had, even on the linotype, there is no excuse for a machine-set paper to use stuff the country newspapers discarded a generation ago. It is worse than old fashioned; it is unfair to advertisers. It is impossible to get up a pretty advertisement in type, and a well set space always adds to the selling value whether the copy be for groceries or oil stock. If that advertisement represents the best the newspaper can do, we don't blame Mr. Epsy for lettering in the titles.

Twenty-four Sheet Supplies Some Novelty Lobby Cutouts

U SING six and 24-sheets for lobby cutouts is nothing new, but the Victor Theatre, McKeesport, Pa., got something better than usual from the 24-sheet for "The Beloved Cheater." If you will look closely at the cut you will find in front of the stairs a side pair a pair of cutouts from the big sheet similar to that shown in the centre, which shows the leads telephoning. Cutting them out and placing them at opposite sides of the lobby gave a striking decoration. Hooking them up with a cord string over the heads of the entering patrons would have completed the telephone suggestion, and the last word in the development of the idea would be to weld a wire, connecting the two or four giessler tubes with an interrupted current. These tubes would light up in various colors and suggest a message in course of transmission and of course the flashing lights would get attention. We have never seen giessler tubes used in lobby work, yet there are many uses to which they can be put and they are simple to handle.

Carroll Has a Program

Cliff Carroll, of the Carroll Theatre, New York, has a house program: a four pager which probably will grow in time. It has contests and general stuff and everything, but he has not tried the value of local items, though we think that a column of personal gossip will amply re-
COMING
The
MISFIT WIFE
featuring
ALICE LAKE
AND A NOTABLE CAST
METRO
She didn't belong among Refined people—they sneered... and they even doubted her virtue until in the crisis of another woman's life she proved to be a... THOROUGHBRED...
The MISFIT WIFE
featuring
ALICE LAKE
With an EXCEPTIONAL CAST

Adapted from the successful stage play
by JULIE HERNE
Picturized by LOIS ZELLNER & A.P. YOUNGER
Directed by EDWIN MORTIMER

METRO PICTURES CORPORATION
CLEANING UP EVERYWHERE

PARLOR~BEDROOM & BATH

WITH AN ALL STAR CAST

Adapted by JUNE MATHIS and A.P. BUNGER, from the stage comedy by C.W. BELL and MARK SWAN. By arrangement with A.H. WOODS... Directed by EDWARD DILLON
Hyman Can Get Good Hand Lettering. Can You?

pay the trouble of obtaining the material, if it is live stuff and not merely clipped from the local paper. If he will chronicle theatre parties and similar activities connected with the house, he will find that the theatre parties will become more numerous.

Outline Letters Used to Gain Attention to Title

TALK about expensive art work! Here is a four-sixes, all type-set except the signature, which puts the title over. No reader is going to pass over that "If P. is without finding out what it means, and it takes only a second to gather that it is "Huckleberry Finn." It is made up of type and some of the letters of any drawn design. It is more conspicuous than a three elevens with a well reproduced cut church, for example. All may be vine surrounded and the particular placement of the vines will supply the only identification. This is a contest which will hold good for weeks. It is fully described in Picture Theatre Advertising.

-P. T. A.-

Strand, Brooklyn, Employs Hand Lettering Like Print

SOMETIMES you can find an artist who can letter a space without spoiling it, and Edward L. Hyman, of the Strand, Brooklyn, is fortunate in having such a man. This two five and a halfs is just as clear as though set in type, yet it is elegant and distinctive. Even the small letters are more legible than Delta Robins and the artist seems to have endeavored to come as close to good type forms as possible in different cutouts on either side of the lobby, secured through cutting away different portions of the same six sheet. The large head is the same, but the bills have been cut away on opposite sides, partly to get a different effect, and in part to make a better join to the lobby walls; a detail most managers would overlook. This is as loud as a ten-in-one at Coney Island, but if it gets the money, it serves its purpose.

-P. T. A.-

Awnning Cloth Lobby Display Helps "Virgin of Stamboul"

AXE'S Modjeska Theatre, Milwaukee, shows another example of the use of awning cloth for "The Virgin of Stamboul." More than one house has put over this Universal-Jewel with little more than a few yards of awning cloth, preferably in red and white or yellow and red, but the Modjeska builds up with a painting of Stamboul above the awning line, which swings lower than the lobby arch. The frame which blocks one of the entrances is, of course, removed at show times. It was just stuck in there to make certain that the photographer gave good measure. Apparently the drills are turned to sheets of cloth which shut off a part of the lobby, it would have been better to have used more cloth and to have draped the ticket enclosing a tent instead of masking in the lobby with boards. This style of front is a relic of a day long gone when it was considered good showmanship to mark the entrance with three sheets. Now the open effect is more often followed and the result is far better.

-P. T. A.-

Circus Front Lobby Told of Bargain Counter Bill

ANNOUNCING a four-in-one bargain gain bill, the American, Butte, turned its lobby into a very good imitation of a circus front with signs all over. The big four is cheating a little, for June Caprice and Creighton Hale in "A Damned In Distress" are counted as two, though appearing in the same production. Lloyd gets by far the best of the showing and is boomed even above Jack Dempsey, because he will draw more money to the box office.

It is interesting to note the apparently

-P. T. A.-

An Exceptional Advertisement for "Huckleberry Finn."

used earlier, even though the copy for this latter is as good as the display in the reproduced advertisement. It appears that there is a gas shortage in Seattle and the copy reads "Like Gasoline in Seattle, the moments when you don't laugh or thrill at Mark Twain's "Huckleberry Finn" now at this theatre are mighty scarce, so we'll have to conserve 'em. Only 6 to a customer." This is told in display type effectively, but it does not catch the eye as this open "If P." The idea will also work for any other title, but can best be made with straight line letters. "Tom Sawyer," for example, would require a drawing and a special cut to get the S in properly, so we'll have to conserve 'em. Only 6 to a customer. "Tom Sawyer," for example, would require a drawing and a special cut to get the S in properly, so we'll have to conserve 'em. Only 6 to a customer. "Tom Sawyer," for example, would require a drawing and a special cut to get the S in properly, so we'll have to conserve 'em. Only 6 to a customer. "Tom Sawyer," for example, would require a drawing and a special cut to get the S in properly, so we'll have to conserve 'em. Only 6 to a customer. "Tom Sawyer," for example, would require a drawing and a special cut to get the S in properly, so we'll have to conserve 'em. Only 6 to a customer.

Revives Good Old Point

The Palace Theatre, Hamilton, Ohio, has revived an old stunt with good success in the Identification Contest. One week they showed a series of motion picture back views of prominent citizens with prizes for the most accurate identifications. The following week the same series was continued, but this time the pictures were concealed by the subjects turning to face the camera. This is an old stunt, but it works well in a reasonably small town because it possesses a strong local interest. A companion stunt is to offer prizes for the best identifications of bits of local scenery. The still camera and slides work about as well as the motion pictures, so the expense need not be great. The familiar spots idea is apt to gain the larger following because here everyone stands an even chance. You will be surprised to find how difficult it is to recognize one particular window of a local

-P. T. A.-

| The American Lobby, Butte. | PAYMENT \PP 463 | THE MOVING PICTURE WORLD | JULY 24, 1920 | ADDRESS Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal. | Get a —P. T. A.— and Your Worries Are Over :: :: | Supt. M. A. |
STATE RIGHTS Now Selling

The Film Version of Henry Arthur Jones's Powerful Story

"MICHAEL AND HIS LOST ANGEL"

"WHISPERING DEVILS" is a tremendous story and a greater picture. It will leave a trail of profits in every picture territory in the world. With such a title as "WHISPERING DEVILS", with CONWAY TEARLE and brilliant cast, with the magnificent direction, photography, and acting, "WHISPERING DEVILS" will clean up for thousands of theatres. Ready prepared is a line of newspaper advertising and a series of the most remarkable posters ever created for any picture ever released. Complete publicity and accessories to insure exceptional returns to every Exhibitor. The chastity of the Minister pitted against the evils of the world, so marvellously drawn, so adroitly directed, that it is clean throughout and will go BIG wherever exploited and exhibited. No theatre in the land can afford to overlook this sure fire money getter. STATE RIGHTS NOW SELLING. Write or wire for terms, prices and territory to—

EQUITY PICTURES CORPORATION

AEOLIAN HALL, NEW YORK

Foreign Rights Controlled by the Inter-Ocean Film Co., 218 West 42nd Street, New York
Elmer J. McGovern Offering Doraldina As Star in State Right Attraction, "The Woman Untamed"

THE number of features available for independent buyers has lately been enhanced by the completion of Elmer J. McGovern's work on Doraldina's sensational offering, "The Woman Untamed." The star of this attraction is the same Doraldina who danced her way to conspicuous attention in Chicago, New York and elsewhere during the past theatrical seasons and she is the same Doraldina to be starred by Metro in forthcoming features to be made at the Hollywood studios of that organization.

The big cities all know Doraldina, and "The Woman Untamed" will for the first time introduce her dancing and her dramatic abilities to the smaller communities. Her fame has preceded her throughout the country and even in localities where she has never appeared Doraldina is a name familiar.

"The Woman Untamed" was made in Los Angeles some time ago, but its original sponsors decided to allot its actual distribution to other interests. While negotiations to this end were under way Elmer J. McGovern bought the feature outright and began editing, cutting and reassembling under lines changed from its original continuity.

McGovern Turned Out "Mickey."

It was Mr. McGovern who assembled "Mickey." He has just shown it, and that work should be assurance of his qualifications to take apart and put together again almost any film production. It is said that no less than 70,000 feet were delivered to him by the purchasers of "Mickey" and with this start he reduced, edited, reassembled and delivered the work that is now circulating in 7,000 foot entertainments.

Not alone has Mr. McGovern's work on "Mickey" attracted much attention from the trade. He has devoted his entire attention to film editing and cutting for years, and "Up in Mary's Attic" has just been released as a late example of the McGovern skill in turning out effective production.

"The Woman Untamed" is Mr. McGovern's own property, and it is to be safely assumed that he will concentrate his skill in furtherance of his individual prosperity. Later on announcements of Doraldina's share in making the entertainment worth while will be forthcoming. Suffice it now to say that territories are being allotted and actual sale will develop just as soon as the work can be screened for buyers.

Charles F. McGovern will handle all advertising and publicity, including the exploitation for his production. Charles F. McGovern has previously been connected with The Billboard, The Ethridge Associated Advertisers, Vitagraph and also with Fox Film and United Picture Productions.

D. N. Schwab Productions Announce "Fickle Women" Is Selling Rapidly

Jerome Lewis, director of sales for the D. N. Schwab Productions, Inc., reports that he has closed territorial rights on "Fickle Women" with the Southern States Film Company for the entire South, as well as New York and Northern New Jersey, with the First National, together with Eastern Pennsylvania and Southern New Jersey with Metro Film Corporation, and expects to close out the entire territory within four weeks.

D. N. Schwab Productions, Inc., is now producing "Western Frontier," the second of the McGovern series, and Announces "The Woman Untamed" Is Selling Rapidly. The McGovern series, which has been successful in all territories, is now being distributed by the Southern States Film Company.

Five Features for Ayvon

Five special productions soon to be put on the state right market by Norman Toll, president of the Ayvon Film Corporation, are being put in shape for presentation. It is said that these special features will offer a line of motion picture attractions of a very high order. Each picture is entirely different from the other, covering drama, thrilling, action, laughter, tears and pathos.

Mr. Toll will make available a complete line of publicity and advertising accessories, press books, electric, novelty, advertisements and paper.

National Reissue Ready

The National Film Corporation announces that the prints of "Captivating Mary Carstairs," the five-reel Norma Talmadge revival from the book of the same title by Fronts Jude and Harrison, are now being distributed.

Posters, press sheets, lobby displays and accessories, made up for this reissue, are also available.

Reelcraft Names Release Dates for New Subjects

The increasing demand for short subject releases has caused the moving forward of the first release date for Royal Comedy series to July 15, announces Reelcraft Pictures Corporation.

The first release of the new series is a two-reel production titled "Buglina," with Leon Errol as the featured player. "Buglina" is said to embody all the best laughs of Errol's world-famous vaudeville act, as well as countless other opportunities for the display of his reeling, good-natured "nouse" characterization.

Each Royal Comedy release will be in two reels and released every other week by the Reelcraft and allied Independent Exchanges. It is the intention of Reelcraft to have a star of prominence in each picture, surrounded by a competent cast, good direction and a production that will measure up to the required standard of quality already established for this series.

Reelcraft's second new series, designated as the Romances of Youth, in which Matty Roubert, the twelve-year-old "leading man" is to be featured, will be ready for release on September 1.

"The Murmuring Pines and the Hemlocks" Have Nothing on the "Whispering Maids and the Beach Gals."

Charlie Joy and the Joy Beauties caper in one of Charles Gramlich's Gold Seal comedies, made at Miami, Fla.
Reelcraft Announces Billy B. Van as Star of Second Release of Royal Comedy Series

July 24, 1920

"Vogues" Selling Rapidly
C. A. Stimson, general sales manager of the American Film Company, reports that within two weeks after the announcement of state righting the Vogues comedies, which include several Ben Turpin releases, forty-seven per cent. of the territory had been sold, and it is expected that the remainder will be closed out within another two weeks.

Many at Jans Showings
Private screenings of "A Woman's Business" and "Wings of Pride" which have been held lately in the projection room of Jans Pictures, Inc., have been largely attended by buyers from all sections of the country. Contracts for the remainder of the territory are still open on these two pictures being negotiated for and it is expected that the entire United States will be closed within a very short time. Both pictures were produced under the direction of B. A. Rolfe, of the Jans organization.

"Copperheads" in Demand
Photo Products Export Company announces the scenes of the Copperhead series of dramas are laid in the picturesque mountain district of North Carolina, and contain very fine photographic effects. The pictures will serve to introduce several new and very effective new artists to the screen, who are said to be showing great promise in their work.

Griffith Appears in "Screen Snapshots"
Jack Cohn, who with Louis Lewyn produces "Screen Snapshots" reports the big producing organization is aiding a help that is ala"nial in the order of the old days but a help that is helping make this reel a success.

Mr. Griffith is reported to be the latest producer to cooperate with "Screen Snapshots," and scenes of the following: "Going Down East," with Griffith directing, were secured.

This will be a feature of Issue No. 1 of Screen Snapshots which will shortly be released. Lillian Gish, Barthelmess, Harron and all the other Griffith stars will appear in succeeding issues of Snapshots, as is said.

Gold Seal Now Making Second Film Travesty
Charles Gramlich, manager and director of the Gold Seal Corporation, announces that the four reel Travesty on "Dr. Jekyll and Mr. Hyde" is now complete and he is now working on another travesty of a well-known screen production. Negatives of the new Gold Seal Travesty, titled "When Quinckel Did Hyde" are in the hands of Ayvon Film Corporation, who are in charge of the distribution.

The Gold Seal company have a studio and plant in Miami, and are also making fifteen two-reel comedies for Ayvon, featuring Charlie Joy, seven comedies already ready for release; eight others to follow one each month. The cast includes Blanche Wilcox as leading woman, together with William Ryan, Jack Rawlings and several bathing girls. Leland Coutant is cameraman, and Mr. Gramlich is writing and directing all productions.

Lively Bidding for Jans Film, "Madonnas and Men"
"Jindinna's, and Men," the special feature production of Carey Wilson's and Edmund Goulding's story of ancient and modern times directed by B. A. Rolfe for Jans Pictures, is the subject of much lively bidding from state rights buyers, and many offers for bookings have been received from owners of circuit theatres, according to a statement from one of the Jans officials.

Several big theatres have sought to book this feature for indefinite runs. No definite plans have been made as yet by Jans Pictures, Inc., as to just how placed on the market. "Jans Pictures, Inc., feel that "Madonnas and Men" is a truly big feature attraction and for that reason are taking their time in making distribution arrangements.

New "Hall Room" Titled
Jack and Harry Cohn announce the next Hall Room comedy will be entitled "The Misfortune Hunters.

The two boys as "Misfortune Hunters" take out accident insurance and then hunt trouble whereby they may collect on the policies. Harry Williams directed this farce.

H. G. Till Enters Independent Market
Establishes Exchange in New Orleans
Another addition to the ranks of independent exchange men is H. G. Till, who has just opened an exchange in New Orleans. For the past few days he has been in New York securing productions for his territory, and has closed for the following: Series of two-reel Muriel Ostriche comedies from Arrow Film Corporation; Keystone single reel comedies from Majestic Pictures, Inc., together with rights to "Up in Mary's Attic," the Fine Arts Pictures feature comedy for Louisiana and Mississippi.

Mr. Till, whose present address is 217 Carrolton avenue, New Orleans, was for two and a half years manager for Select Pictures in New Orleans and is well known to exhibitors in the Gulf and contiguous states.

Ehrcott on Sales Tour
Mr. A. L. Ehrcott, special representative of the C. B. Price Co., Inc., returned recently from a trip to Washington, D. C., where he was to secure orders for the Picture Corporation the territorial rights for that district on the series of fifteen single-reel Indian dramas starring Mona Darkfeather. Practically the entire country has been sold on these pictures.

Remaining Muriel Ostriche Comedies
Will Be Filmed on the Pacific Coast

The remainder of the series of Muriel Ostriche comedies will be produced on the West Coast, according to an announcement from the Arrow offices this week. Garvette Sabin, who produces the comedies, expects to leave for Los Angeles on August 1. Three of the Ostriche comedies have been produced in the East. They are: "Betty Seta the Face," "Betty's Green Eyed Monster," and "Meet Betty's Husband."

The Ostriche comedies have been sold in practically every important territory and been licensed for release. David Gillstrom, director, will go to the Coast with the Ostriche company, as will Garvartt Sabin and her little daughter, Barbara. Barbara Sabin has been given a role in each of the comedies produced to date.

New Series Announced
The activities of the Photo Products Export Company, 220 West 43rd street, New York City, are increasing from day to day and additions constantly being made to its list of releases. Besides the revivals already mentioned, including the Copperhead series, there is also a new comedy series called the Billy Bug series.

Edgar HemmerSummons His Clan for a Conf—Picture
The president of Hemmer Superior Productions is seen in the center, with Elmer J. Metzger in "A Day with Dave," Jack Sweeney and "Bill" Holland (in car).
Announces Sales for
"Up in Mary's Attic"

L. L. Hiller announces the sale of the following territory on the feature comedy, "Up in Mary's Attic," being distributed by Fine Arts Pictures, Inc.: Upper New York state to the Robbins Film Company, Utica; North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee to E. & H. Distributing Company, Atlanta; Washington, Oregon, Idaho and Montana to Interstate Film Company, Portland; Texas, Oklahoma and Arkansas to T. O. Tuttle, Dallas.

The Midland Film Company, Minneapolis, has secured rights for Minnesota, South Dakota, North Dakota, South Dakota and Wisconsin; Willie Kent, of Quality Pictures, Denver, for Colorado, Wyoming, Utah and New Mexico; Royal Pictures Company, Philadelphia, for Eastern Pennsylvania, and T. G. Till, New Orleans, for Mississippi and Louisiana.

W. B. Williams Completes
Final Northwood Drama

W. B. Williams, general manager of the Northwood Pictures, Inc., was in New York last week at which time he delivered to the office of the New York Corporation the last two of his series of Northwood Dramas, "A Knight of the Pines," and "A Man of Brawn." Edgar Jones and Edna Mae Spurl are co-starred in these two pictures.

Mr. Williams plans to build a new laboratory for the Maine studies and his New York trip included the purchase of supplies. He has a new series of short feature productions under way as well as a big production written by Holman Day.

Many Stores Requesting
Fine Arts Enlargements

Many requests have been received by Fine Arts Pictures, Inc., for the hand-colored enlargements for window display purposes which are being used in a tie-up with a bathing suit manufacturer in exploiting "Up in Mary's Attic." From New York City alone, it is announced that eighteen such requests from prominent stores have been received.

Joe Brandt and Ben Wilson Will Make
Serial for Arrow Starring Jack Hoxie

Joe Brandt, who recently resigned as director general of the National Film Corporation, announces his first independent contract. In cooperation with Ben Wilson he is to produce a fifteen episode fast action serial for the Arrow Film Corporation. The serial will be made at the Berwila Film studios at Hollywood and will star Jack Hoxie, who played the stellar role in "Lightning Bryce," a serial written by Brandt and now being marketed by Arrow.

"Thunderbolt Jack" has been chosen as the temporary title of the chapter picture.

Ben Fitzet Will Establish Exchanges
in Albany, Also Syracuse and Buffalo

Ben Fitzet, well-known among the exchange men and exhibitors in the vicinity of Syracuse, New York, called at the Arrow office recently and announced that he is entering the independent field and planning to open offices in Syracuse, Buffalo and Albany, New York. He has not as yet selected a name for his organization but expects to do so soon.

F. W. Salley and Roughton Organize
Independent Exchange in Atlanta

A new state rights unit has been installed in the South, with home office at Atlanta, to serve the six Southern states. Frank W. Salley, former general sales manager of Consolidated Film and Supply Company, Atlanta, and D. Twiggs Roughton, a well-known business man, have organized under the firm name of Frank W. Salley & Company, and their first production is Robert McLaughlin's, "The House Without Children," secured through Robert W. Piest. Big features will be distributed by the new firm.

All-Indian Film Readv

Many inquiries have been received by Joe Fit Film Sales Company from buyers regarding the company's first offering "She Played and Paid," starring Fanny Ward, and showing for buyers have been scheduled throughout this week and next.

The interest shown is said to be due not only to Miss Ward's popularity, but to the fact that the picture was taken in Paris and is correct in its French atmosphere. The picture is an adaptation of a celebrated play by Henri Bernstein, known as "La Bafale" (The Raffle).

Priet Announces Sales
on McLaughlin Feature

Robert W. Prist, president of The Film Market, Inc., reports the following sales of Robert McLaughlin's production, "The House Without Children": Elman & Salkin, 267 South Wabash Avenue, Chicago, for Illinois; Sidney R. Lase, president, Super Feature Attractions, Mather Building, Washington, for Delaware, Maryland, District of Columbia, Virginia and North Carolina; Masterpiece Film Attractions, Sloan Building, Cleveland, for Kentucky.

Bradley Features Buys
Rights to Daze Story

A contract has been signed by The Bradley Features Company, Inc., and Charles T. Daze, author of "I Old Kentucki" whereby Samuel H. Bradley, director-general of the company, will produce for the screen Mr. Daze's latest composition, "The Women Men Love."

Chadwick Reports Sales
on the Briggs Comedies

Chadwick Pictures Corporation reports the cut of the Briggs Comedies as follows: New York State and northern New Jersey, to Merit Film Corporation of New York; eastern Pennsylvania and southern New Jersey, to Consolidated Film Exchange of Philadelphia; western Pennsylvania and West Virginia, to R. P. D. Film Company of Pittsburgh; Michigan, Ohio and Kentucky, to Standard Film Service of Cleveland; Illinois and Indiana, to Celebrated Players Film Corporation of Chicago; Maryland, Delaware, District of Columbia and Virginia, to Merit Film Corporation of Baltimore.

Going Through the Battle Like Babe Ruth Through American League Pitchers.

"The Revenge of Tarzan" has many spectacular moments. Numa presents it through Goldwyn.
The fact that Charles Urban, president of the Kineto Company of America, on Monday last week received Mr. Reisfield's acceptance of a contract for the screen rights to the Howells pamphlet the Jewelry, too, is not alone remarkable for its instructional qualities, but has been photographed and assembled in a way that is indeed instructive. The idea is that the tragedy of insect life. The preying mantis, one of the most bloodthirsty of the insect kind, waits and watches for the victim of his choice, creeps upon him at an unguarded moment and devours him if he can. The picture in question gives a dramatic presentation of one of the common occurrences in our insect world. A mantis is about to devour a spider who is busily engaged in preparing a nice fly dinner suddenly accessible to it through the skilful play of a lizard's tongue.

"Chemistry of Combustion."

"The Chemistry of Combustion" is another remarkable number of the series which will also make available for entertainment for audiences at the Rialto, Rivoli and Criterion theaters in the near future. It makes up a subject of presentation of educational subjects in film, and Mr. Urban is to be congratulated on the care he has taken in bringing out such an excellent group of pictures.

The interest taken by the Rivoli audience in the subject that was shown proved that the educational picture has a place in the theatre—that the public will respond to the lesson of the educational films.

The Science Series is the latest phase in the educational development of the Urban Popular Class. It now comprises three groups—"Movie Chats," published in single reels; "Science in Action," also in single reel lengths, which are studies of all the world's capitals, and, thirdly, the Science series, each number of which averages about 300 feet in length. They will be so arranged that the exhibitor can show them as an individual subject or, if he prefers, as a part of the Movie Chats.

His Interesting Subjects.

Mr. Urban has in his library of negatives approximately 2,000,000 feet of educational material gathered in his world-wide travels of more than twenty years, and from this library he is fashioning wonderfully interesting subjects. There will be 1,000 reels in the collection, which will be known as "The Living Food of Knowledge."

At the present time Mr. Urban is having his business staff devote most of their attention to putting into production for the Movie Chats has been arranged to include most of the world. The Great Britain, Ireland, Butcher's Film Service, Ltd., reports great progress. David T. Howells is enthusiastic over the success his agents report with the Movie Chats in the many countries he controls, and that includes all of Europe except the German-speaking countries and what has been known as the Central Empire: also all of South America, Africa, the Near and the Far East. Other great film markets abroad not otherwise mentioned.

Whyte Handling New York.

In the United States, Arthur G. Whyte has been very successful in New York State and Northern New Jersey on behalf of the Empire State Film Corporation. In the South, Harold Film Company, with headquarters in New Orleans, report similarly, and so do the Celebrated Players Film Corporation, Chicago, which controls Illinois and Indiana, and the Educational Film Company of Ohio, Inc., which from its Cleveland headquarters controls Ohio, Michigan and Kentucky.

Camilla Donworth Establishes Industrial Theatre at Rialto

A NEW idea in the exhibition of high class showmanship has been evolved by Camilla Donworth, president of Filmofax, Business, who has entered into an arrangement with the Rialto Theatre by which that place of amusement will be turned into a temple of industry on Tuesday and Thursday mornings from 10 to 12. On these days the theatre will be devoted solely to the showing of high grade educational films with Americaization, vocational work, science, industry, sales, ship, psychology, merchandising, etc. Admission will be free.

Admission to these entertainments will be free. Tickets for the show will be distributed by the merchants and manufacturers whose films are to be shown, or they may be obtained for five cents each at the box office. The high grade music and well known singers will add variety to the entertainment between the films.

The first showing of this new venture was held on Thursday, July 1, and the first program will consist of "The Making of Spaghetti. One of the 57 Varieties" shown by H. J. Heinz; "The Manufacture of Ink. Carbon Pencil," shown by the Pitman-Pen Company; "Big Hatters and Feet," displayed by the Stafford Ink Company; "The Eleventh Hour"; and "The Making of Movies," power issued by the Prest-O-Life Company; "A Mouthful of Wisdom," a striking lesson in Americanization; "The Making of a Bill of Rights," especially designed to appeal to the feminine mind; "Three Types of Men," a study in physiology, and a series of modern manufacturing and clothing films shown under the auspices of the V. M. C. A.

Several of these films have been made by a wonderful new color process.

History of a Pearl Is Told in Goldwyn-Bray Pictograph

The "Life History of the Pearl" is told in the Goldwyn-Bray Pictograph for the educational market. The story is a very interesting story. It is the leading feature of Pictograph 7467, which also contains "A Giant of Industry," a steel crane 230 feet high in the Philadelphia Navy Yard, and Max Bell's "The Apple of the Eye," in which Max Bell and "The Inkwell," in which Clowns younger brother makes his appearance. The story of a pearl is known about pearls—they come from the oyster and may be seen in the windows of jewelry stores the world over. The film! The story of the pearl is told, from the oyster, "Mother-of-Pearl," "Baroque" and "Vein pearl," and shows pearls before being shaped and after being shaped; the color and quality. Three inches of pearls valued at $225,000 are shown, and also a double string of pearls. It is a most interesting film, too, and it is too great for belief and hence is not given.

The "Giant of Industry" shown at work in this educational subject is definitely the largest of its class, with a reach of 196 feet and the lifting power of 4,000 men.

Some Things Worth Knowing

That a couple of valuable reports which appeared in the June issue of the Bulletin of the Affiliated Companies for Better Films contain valuable information, which is as follows:

The Bureau of Education of the Department of the Interior at Washington has prepared a list of professional institutions equipped with motion picture machines. This is accurate to December, 1919. Some 23,322 questionnaires were sent out and 10,351 replies were received. It was found that 1,100 have motion picture machines. This is a considerable number and it is worth careful consideration by those who desire to supply instructional, semi-educational and entertainment pictures. Another fact is that 25 states, the District of Columbia and the Territory of Alaska. These 697 centers are publishing a weekly or more regular weekly paper. A considerable number report that they have shown motion pictures, stereopticons or other machines. These two reports contain motion picture facts which overlap. It is encouraging, however, to note the increasing hold motion pictures have on both school children and neighborhood groups for both entertainment and instructional purposes.

That the Fox News No. 50 contains views of New York's East Side Jewelry Curb Market, in which the operators barter with a shilling and a copper for a pearl and the words of the song are taken up by hundreds of child voices.

International Shows Earthquake

What a real earthquake will do is shown in the International News Reel No. 39, recording the actual movements of the people and the streets of New York which depicting the shake that destroyed many millions of dollars worth of property and the pictures of the wreckage in the little city show in an interesting way the actual pranks of some of these remarkable convulsions of nature.

America's try-outs for the forthcoming Olympic games, in London, England, and swimmers of New York giving an exhibition of diving at Manhattan Beach, N. Y., are other subjects in this issue.
No Signs of An Immediate Adjustment of Differences Between Musicians and Showmen

THE week ending Saturday, July 10, was marked by a complete death of live entertainment in Chicago theatres, with a few exceptions. The Randolph, Orpheum and Lyric theatres, in the “Loop” and owned by Jones, Linick & Schaeter, which use an organ each at all times, have continued this accomplishment since the strike started, and pay, of course, the 50 per cent increase. The Alexazar, Rose and the Boston—Moir houses in the Loop—have also given the regular music under compulsion, as stated in my telegraphic dispatch of Tuesday, July 6.

The Playhouse and Barbee’s Loop theatre, which regularly employ large orchestras, had no music and stand firm with the Allied Amusements Association. The Castle, which uses only a piano and organ, has made no change and pays the union rate. The Casino and Pastime, also in the Loop, have given the union their organ accomplishment as members of the Allied.

The Riviera and the Central Park, owned by Balaban & Katz, have had no accompanying music since the strike went in effect, and the same policy has been followed by the Chicago Amusements Association. These and all the larger and important houses in the city are standing firmly with the Allied.

Feature Act Supplied Music.

The Riviera, for the week ending Saturday, July 10, arranged with Charles Dil-lington, of New York, for a week’s engagement of the Six Brown Brothers, saxaphone act of the Aspers, Brothers and Luhliner & Trinz. These and all the other important houses that are standing firmly with the Allied.

E. C. Bostick Is Appointed General Manager of Saxe

E. C. BOSTICK, formerly manager of the Merrill and Strand theatres, Milwaukee, stopped over in Chicago Thursday, July 8, on his return trip from Los Angeles, where he spent the last two months on a pleasure trip with Mrs. Bostick and son. When the Merrill was acquired by the Ascher Brothers, May 1 last, Mr. Bostick took advantage of the opportunity to take a much needed rest.

When seen here Mr. Bostick confirmed the news that he had been appointed general manager of all the Saxe houses, a position which has been filled for a long time by Thomas Saxe, who finds that he must henceforth devote his entire time in attending to his general business interests. Mr. Bostick will assume general charge of all the Saxe theatres on August 1.

He reported a splendid time in Los Angeles. He visited every picture theatre and studio in the city and met nearly all the stars of the leading producing companies. Business at the theatres and studios is booming, and he declares that the present crop of productions is of a high standard and that the leading producers promise a lot of fine attractions for the new season, beginning September 1.

The Capitol, Davenport, Opens in October; Cost $1,750,000

J. H. BLANCHARD, of Davenport, Ia., visited the city last week. His new theatre, the Capitol, will be opened Friday, October 15. The Capitol and the office building in which it is located represent an investment of $1,750,000, Mr. Blanchard states.

The theatre, which will seat 2,500 persons, has been constructed under the supervision of C. W. and George L. Rapp, well-known Chicago architects.

A large symphony orchestra and a pipe organ costing $60,000 will furnish the music. Mr. Blanchard promises the best pictures on the market for his patrons.

Andy Gump Raises Smiles at Big Elks Convention

THE week of Monday, July 5, was Elks convention week in Chicago, with 60,000 members of the organization in attendance from every state in the Union. Fully as many more visitors were in the city to see the sights and the magnificent wild west shows provided for the week’s entertainment in Grant Park. The great parade on Michigan avenue Wednesday evening, July 14, with 75,000 of the younger members of visiting Elks in line and innumerable floats in the marching column, offered a panoramic display that surpassed in splendor and novelty any similar event of the great World’s Fair in 1893.

The week offered splendid chances for live advertising stunts, but no one in the
film business in Chicago, as far as the writer is informed, took advantage of it, with the exception of J. L. Friedman, president of Celebrated Players, and M. J. Mintz, manager of territorial rights for that organization. These live wires got out a neat tag card in colors, one side of which bore the question, "Who was the first Elk?" On the other side was a picture of Andy Gump, in colors, with the answer: "I, Andy Gump. Look me over in the movies."

The twenty pretty girls employed by Mr. Mintz to tag visiting Elks during the week had a busy task, for everyone wanted a tag (contrary to the usual custom) and every Elk insisted on having the tag placed on his lapel by the smiling maiden who accosted him.

But the tags were by no means confined to visiting Elks. The question and the answer appeared so risibly to everyone on the crowded thoroughfares that the tagging became general.

Mr. Mintz also included in the joke every automobile in the Loop, whenever possible, by pasting a large printed sticker on the wind shield. This sticker bore the question, "Who was the first Elk?" in large type, and below this (in small type) the answer: "Andy Gump. See me at the movies."

Bradford Is Made Manager in Minneapolis for "Big Six"

Ralph E. Bradford, who has been Chicago manager of Paramount for the past six months, has resigned to accept the position of Minneapolis manager of Associated Producers, Inc. Mr. Bradford left for Minneapolis Saturday, July 10, and will at once set about establishing an office for the "Big Six."

Mr. Bradford is popular with exhibitors and has a large following in Chicago and in every city where he has served as an exchange manager. He has the best wishes of a host of friends here for success in his new field.

Shirley on Fishing Trip

S. A. Shirley, division manager for Metro in the Middle West, is spending his midsummer vacation with Mrs. Shirley at Grand View, Wis. This is one of Wisconsin's finest fishing retreats. He will return Thursday, July 15.

Exchanges Win Injunction Against New Fire Ordinance

On Tuesday, June 22, a request for the revocation of the licenses of thirty-six film exchanges in the city was made on Mayor Thompson by Second Assistant Fire Marshal John C. McDonnell. He charged in his request that the film exchanges violated the ordinance which requires all exchanges to be housed in fireproof buildings in the "Loop" district.

On Tuesday, July 8, a temporary injunction was granted the exchange men by Judge Foell, which restrains the city from enforcing the new fire ordinance. The exchange men declared that the section of the new ordinance which requires the remodeling of occupied buildings where films are stored to fireproof construction would cost them millions of dollars, and they asked for time to construct a building in which all the film exchanges may be housed or to erect separate buildings.

Quite a number of film companies are now erecting their own buildings, among them being Robertson-Cole, Fox Film Corporation, Pathe, Vitagraph, etc., as it now appears probable that the erection of a film building at North Clark and West Kinzie streets, which has been under consideration for many months past, will not materialize.

Big Bookings for "Buggins"

Chicago Manager Harthill of the Reelcraft Pictures Corporation states that the "Buggins" comedy featuring Leon Errol and which will be released shortly, is meeting with big booking success in Chicago territory and in Wisconsin.

Mr. Harthill believes that, in addition to Errol's fine work in "Buggins," his great popularity on the stage as a mirth-raiser, in which he is widely known, has aided greatly in the bookings.

Pathe's Office Will Move

Manager Aschmann of Pathe's Chicago office, will move his office's new exchange, 418 to 420 South Wabash avenue, a one-story building that is being remodeled, with fireproof vaults for the storage of films, will be ready for occupation about August 1. The office in the Consumers' Building will be retained until the day of removal.

William Fox Decides on Press Book for "Skirts," His Sunshine Comedy Special

Because of the magnitude and lavishness of "Skirts," the multiple reel Fox Sunshine Comedy Special, William Fox has decided to publish an elaborate press book to aid exhibitors in its exploitation. This is a new departure in the Sunshine Comedy branch of the organization.

"Skirts" is the first Sunshine Comedy Special to be produced by Fox Film Corporation, and the advertising and publicity departments have concentrated effort to make a press book worthy of the picture. William Fox, during the past few seasons, has received scores of unsolicited commendations from theatre men on the press sheet material accompanying Fox films, and it is his purpose in supplying the exhibitor with this Sunshine book, to adhere strictly to the quality of material which has found such favor.

The book, of sixteen pages and cover, therefore will carry interesting lead stories, short items and intimate personal articles, all illustrated. It will contain various novel advertising and exploitation suggestions that will fit the tastes of the smaller showmen as well as the big men. These have been arranged in a way which will enable any exhibitor to comprehend the scheme at a glance, without waste of time.

The book, now in the hands of the art department, will show in color scenes of beautifully costumed women, including principals of the cast, as well as many scenes from the action of the picture. There will be portraits and groups of the Singer Models and their animal troupe and numerous scenes from the circus episode in the film.

The usual assortment of cuts of various sizes, and in new designs, for use in newspapers for story illustration or ad copy, will be found in the book, and a wide variety of accessories, bally-hoo novels and suggestions for lobby display and house decoration help to make this publication complete in every detail.

William Fox also is arranging to distribute for "Skirts" an alluring line of paper, in striking colors and patterned after the best style of musical comedy billing. Every inch of the paper is aimed at 100 per cent effectiveness, and should attract a deal of attention from the trade as well as from the public.

Borzage Off to Los Angeles

Frank Borzage, director of Cosmopolitan Productions' "Humoresque," left on Saturday July 10 for Los Angeles, where he will begin work shortly on his second Cosmopolitan Production, "The Love Piker," which, like "Humoresque," originally appeared in Cosmopolitan Magazine. Marion Davies, who is now finishing work on "Buried Treasure" in Los Angeles, will be the star of the next Borzage picture.

Lasky Sails for Home

A cable received at the home offices of the Famous Players-Lasky Corporation stated that Jesse L. Lasky sailed from Southampton, Thursday, July 8, on the White Star SS. Celtic and will arrive in New York July 17.
Universal Employes Fete Carl Laemmle; “U” Girls Club’s Surprise Successful

C. LAEMMLE, president of the Universal Film Manufacturing Company, and Abe Stern, its treasurer, were guests of honor at a surprise dinner and dance held in the grand ballroom of the Hotel Biltmore, New York City, on July 7, the eve of their departure for Europe. The banquet and the reception which followed were arranged by the “U” Girls’ Club, an organization of young women employed in the Universal home office.

Several hundred friends and admirers of the film magnate were present to wish him “bon voyage.” There were speeches galore, marshaled by E. H. Goldstein as toastmaster. Mr. Laemmle was assured of the continued good will of every employee and the continuance of efficiency in the Universal organization during his three months’ tour in Europe.

Surprised Mr. Laemmle.

The dinner was a complete surprise to the Universal chief. He was led to suspect that R. H. Cochrane, vice-president of Universal, had arranged a small dinner party for him. When he was led into the crowded ballroom and greeted by loud cheers, he almost lost his nerve.

The dinner was acclaimed as the most enjoyable Universal function ever held. Mr. Laemmle was loud in his praises when he learned that the entire affair had been initiated and arranged by the small group of girls comprising the “U” Girls Club, headed by Florence Wallach, secretary to the treasurer of Universal.

Many persons not directly connected with Universal, but who at one time or another have been associated with Mr. Laemmle or with Universal activities, were present to bid farewell to the departing film man. Several of them spoke, among whom were I. N. Landauer, a prominent Chicago business man and an old schoolmate of the Universal chief; Hy Mayer, the cartoonist; S. Hartman, of the law firm, Stanchfield & Levy; A. Schnitzer, of the Equity Pictures Corporation, and George Blaisdell, of the Moving Picture World.

Those at Guest Table.

Among the Universal officials who felicitated their leader upon his approaching voyage were R. H. Cochrane, P. D. Cochrane and H. M. Berman. At the guest table with Mr. Laemmle were his children, Miss Rosabelle and Julius; Mr. and Mrs. Abe Stern, Julius Stern, Mr. and Mrs. R. H. Cochrane, Mr. and Mrs. P. D. Cochrane, Mr. and Mrs. H. M. Berman, E. H. Goldstein and Mrs. Goldstein, his mother; S. Hartman, Miss Hoffman, I. Landauer, Milton Einstein and Louis Laemmle, brother of Carl Laemmle.

One of the features of the evening was a Universal song written by John C. Brownell, Universal scenario chief, and Edward Moffat, advertising manager, and sung by Laemmle Cochrane.

Publicity and Much of It Is Plan of Educational and New Drive Is Opened

Unusual arrangements for according the exhibitor publicity, both direct through the exchanges and in newspapers, have been made by Educational Films Corporation during the past week. Although Educational is handling no release longer than two reels, with the exception of the serial, “The Mystery Mind,” every release is expected to result in bringing many window displays in every city and town where the Christie Comedies are shown. “Film Folks,” the attractive Christie publication, will be distributed hereafter through educational exchanges.

Ed Rosenbaum, Jr., who has a long and successful record in the legitimate and motion pictures, has taken charge of the publicity work for C. L. Chester, Inc., and is preparing much matter on the Chester Comedies, Chester Outings and Screenies. Similarly, during the past fortnight, A. Daniel Gold has taken over the publicity work at the Los Angeles studios for Mermaid Comedies. These include the Jack White and Lloyd Hamilton productions.

Any effort is being made to afford the fullest measure of co-operation.

During the past week Pat Dowling, director of publicity for the Christie Film Company, has been in consultation with the advertising and publicity department of Educational, and some special exploitation plans have been worked out that are expected to result in bringing many window displays in every city and town where the Christie Comedies are shown. “Film Folks,” the attractive Christie publication, will be distributed hereafter through educational exchanges.

“Torchy” stories in the popular editions, for an extensive bookstore co-operation on new lines. Since there will be a Torchy Comedy every month the bookseller is offered much more reason for co-operation than ever has been afforded with a single picture, because he has a recurring demand for the volumes month after month.

Publicity to Be Centralized.

Exploitation will begin very shortly on “The Mystery Mind,” the Arthur B. Reeve and John W. Grey serial produced by Supreme Pictures, Inc. This includes publication of the story by Mr. Reeve, author of the “Craig Kennedy” stories, in the Detective Story Magazine, its appearance in book form and illustrated with scenes from the serial, by Grosset & Dunlap, and newspaper syndication later.

All advertising and publicity will be handled through Education’s own staff, but this co-operation of the various producing units is expected to insure a complete covering of the field and to enable co-operation to a degree that is new to this particular field.

A great portion of this matter is being combined into the press book. A four-page book containing stories for the newspapers, ads and reproductions of the various aids is being issued on all comedies, and a more elaborate one is in preparation for “The Mystery Mind.”

Who—

—has the best advertising and Exploitation section among the trade papers? Expositors and advertising men agree—Epes Winthrop Sargent’s department in MOVING PICTURE WORLD.

“The Trade Paper of Features”

Miss Olga Hadel, secretary of the girls’ club. It was dedicated to the departing officials.

The dancing which followed the dinner was enlivened by several contests. Cash prizes were offered. Each check of the Universal purchasing department won the principal prize as the most graceful dancer.

“Bon Voyage” to Carl Laemmle and Abe Stern as They Sail for Europe.

Universal “swung” a nifty dinner and dance for these two Big-U executives just before they grabbed the gangplank of the Olympic.
Special Pictures Contracts with Dawn to Release Animated Mud Cartoon Reel Weekly

The Special Pictures Corporation and Dawn Films, Inc., have concluded a deal whereby Special Pictures will add a reel of animated mud cartoons to its weekly release.

Jack Dawn, formerly associated with Century comedies in a directorial capacity, heads the new organization as president. Harry Cole is treasurer and Harry Mahon the business manager.

The company was recently granted incorporation privileges in Los Angeles and will immediately begin to fill the contract signed with Special Pictures.

Under the new process specially prepared clay will be modeled into a 700-foot subject each week to be distributed as the third release weekly of Special Pictures, which organization expects soon to announce a fourth.

Actual scenarios by well known writers will be prepared for the animated cartoons, and a complete story will be told, with the mud characters resembling actual human beings.

Dawn, who will do the modeling himself, was a well known sculptor before entering the film world, and was connected with the Cincinnati Art Institute in a prominent capacity before coming to California. Two subjects have already been completed and will be released at an early date.

They were given a try-out recently at Miller’s Theatre in Los Angeles, and were given such an enthusiastic reception that the contract with Special Pictures was signed within a few minutes after President Louis W. Thompson and Sales Manager H. J. Roberts viewed the manner in which they were accepted by audiences.

The first two subjects are “Adam and Eve” and “Evolution of Animal Life,” showing how different varieties of animals were created at the time Noah took them into the ark.

Tony O’Sullivan Dies

The many friends of Tony O’Sullivan will be grieved to learn that he passed away suddenly on Sunday, July 4, at his residence, 1271 Morris avenue, New York City.

For many years Tony was connected with the “legitimate” stage, but of recent years he has been active in the motion picture field. He was one of the leading directors for the Biograph Company when it first started and until his health compelled him to give up work, he was studio manager for Mack Sennett in Los Angeles.

He is survived by his widow, Ida Cavanagh O’Sullivan.

Shipmans Arrive July 15

Among the arrivals on the Lapland Thursday, July 15, were Mr. and Mrs. Frederic Shipman, who are returning to America for the first time in four years after the successful exploitation of musical stars and feature pictures throughout Australia, New Zealand and the Eastern Orient.

While here Frederic Shipman will negotiate for a number of feature pictures and will discuss with David P. Howells certain phases of co-operation through the Eastern Orient and parts of Europe and Asia. They will be the guests of their brother, Ernest Shipman, at his Long Island home, while in this city.

Head of Clermont Corporation Sees Prosperity Ahead for the Industry

ANNIBAL N. CLERMONT, president of the Clermont Photoplays Corporation, who is financing the Lloyd Carleton Productions, has just returned to Los Angeles from an extended trip to New York, Washington and other points in the east.

Mr. Clermont brings some interesting news and views gleaned from his observations, while away.

“The government has been slow in compiling statistics on the motion picture business, but I have assurances that the census reports when finally made up, will open the eyes of the public in regard to the growth and importance of the industry. Motion pictures constitute the biggest cash business on earth to-day, as the complete reports will show, and if the business keeps on growing, there is no sign of a let-up anywhere along the line, admissions will run close to the billion dollar mark in 1927.”

Demand for Educational Pictures

Mr. Clermont says there is a great and growing demand for educational pictures and predicts that great theatres will be built to cater to this demand, theatres that will show short subjects exclusively, educational reels, travel films, cartoons, novelty, etc., a return to the old time movies in short; but the old-time movies made according to modern means and presented with all of the down to the minute methods of projection, exploitation and showmanship.

Another conclusion that was forced on Mr. Clermont is that the chorus girl who has heretofore occupied the position of chief entertainer of the tired business man, is being pushed from her pedestal and into the discard by the movie bathing girl. He says that the moving bathing girl has moved over into the spot light because she is much prettier, and in addition to being easier to look at, she is cheaper to look at and that one may look as often as one likes and moreover, all of the tired business men in the country, in the small town and big town, as well, may be intrigued by her antics simultaneously.

To Release Six Pictures

After the completion of “Beyond the Cross Roads,” an adaptation of a book by Bradley King, the third Clermont feature will be started, with George Weston’s Saturday Evening Post Story, “Hard Boiled Magie,” as the vehicle. Six pictures, all directed by Lloyd Carleton will be the output of the Clermont organization this year; but in 1921 production will be speeded up and twelve features will be released.

Mr. Clermont says that he feels that he should give credit for his success as a motion picture producer to the intensive training he received while in the adding machine business. He was connected with the sales and efficiency departments of the Burroughs Adding Machine Company in Detroit for seven years before he entered the picture business and he finds that being an efficiency engineer is anything but a handicap in managing and operating a motion picture studio.

WHO?

Why, Epes Winthrop Sargent—Every Week in Moving Picture World. He Helps Make It “The Trade Paper of Features.”
"Exhibitors Can Book Our Pictures on Credit If They Find Way to Guarantee Payment" Is Hiram Abrams' Reply to Atta ck by Cohen

I n a letter addressed to David Wark Griffith, Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, launches an attack on the business methods of Hiram Abrams, president of the United Artists Corporation. He declares Mr. Abrams' attitude toward exhibitors to be "hostile and arrogant," and adds that it "casts a distinct reflection either on the ability or willingness of exhibitors to live up to their contracts."

"I had a two-hour conference with Mr. Abrams, the other evening," Mr. Cohen, "for the purpose of modifying the unfair treatment above alluded to. I suggested to him the payment of 25 per cent. on the signing of the contract and the balance one week in advance of the play date would be a more equitable arrangement than the one he is enforcing now. He refused to discuss or entertain our proposition."

A copy of the letter furnished the Moving Picture World was shown Mr. Abrams. He laughed.

Theatre Wedding Mocks Film Entitled "Don't Ever Marry"

A REAL wedding actually took place in the Allen Theatre, Toronto, on June 30, before a crowd that filled the house to capacity, this being the unusual feature that was conducted during the presentation of Marshall Neilan's production, "Don't Ever Marry," during the week of June 28. All details of the ceremony were carried out and the complete religious service was conducted by Rev. Paul Charbonneau, a Toronto clergyman.

The happy couple were Emma May Barnes and Benjamin Strudwick. Mr. and Mrs. Strudwick were selected from a list of twenty applications for the wedding which had been received by the theatre in advance of the production of the "Don't Ever Marry," and the young couple were presented with a free wedding license, a handkerchief suit contained in a box of dinner dishes and the services of the presiding clergyman by Messrs. Jule and J. J. Allen.

The selection of Mr. Strudwick was a happy one in that he is a Canadian soldier, having served for three years in France. The bridal procession to the theatrical altar was accompanied by the playing of the wedding march on the line Allen Theatre concert organ, and the patrons of the theatre applauded vigorously as the principals left the floor, the bridal march ending as the principal contract of the film of the ceremony was performed.

Sargent Discriminates; "Mere Art Work" Doesn't Get By for Huge Page Displays

W e have closely followed this department in the WORLD for many months now and are increasingly impressed by its fairness, its progressive spirit and its reliability in discriminating between valuable advertised copy and page work that has no particular selling power or commercial value.

GRANDALL THEATRES,
Nelson B. Bell,
General Press Representative.
Hammons Says Educational Will Show 100 Per Cent. Activity by September 1

SEPTEMBER 1 will see every department of our organization through the United States and Canada showing 100 per cent activities,” stated E. W. Hammons, vice-president and general manager of Educational Films Corporation, after spending a week reviewing reports of the various departments and exchanges during his six-weeks’ absence in England and France.

“By that time all our exchanges will be in full operation. The greater portion of them are already in operation, but in some territories there have been physical difficulties such as obtaining space for the offices. In a few others we have had to wait until the men we desired to have associated with us were able to give our affairs their full attention. Every report shows that each office is bending every effort to be first in the race for full sales activities.

“Our branches now include offices in New York, Boston, New Haven, Buffalo, Cincinnati, Cleveland, Pittsburgh, Indianapolis, Chicago, Minneapolis, Detroit, Washington, Louisville, Atlanta, St. Louis, Kansas City, Omaha, Des Moines, Los Angeles, San Francisco and Seattle. That leaves the Dallas and Denver territories yet to be opened. We will sign a contract within a few days that will provide us exchanges in the principal Canadian cities, St. John, Montreal, Toronto, Winnipeg, Calgary and Vancouver.

Production Well Ahead.

“Production is well ahead, and we expect to continue it so. Up to the present time we have released but one each of the Chester, Mermaid and Torchy comedies and two of the Christies, of which there are twice as many as the other brands. Two others of each brand have already been completed, affording time to have the necessary editing and printing done and the supplies of paper and exploitation material ready. On the Bruce Scenics, the Chester-Outings, Scenics, and on several series that we have not yet announced, we have a large number of pictures ready so that we will be able to meet all demands for some months.

“While it has tied up a considerable sum of money to do and probably is a rare occurrence in the film business, we have not hesitated to spend the money, even to the outright purchase of pictures in order to make sure that we have the pictures on hand at the time they are supposed to go out. We believe that it is as essential to meet our obligations with short subjects as with features, and not only to have the actual film ready, but to put into the hands of the exhibitor the material that will aid him in getting the best results with the pictures. Our whole policy is gauged on the permanent customer plan.

“For the present our release plan will be one Chester, one Mermaid and one Torchy two-reel comedy every month and two two-reel Christie Comedies a month. There will be a weekly release in the Chester-Outing series and the Scenics will alternate with the Bruce Scenics Beautiful in affording a second weekly release. We have acquired a large amount of other material and will probably take on still more, but, possessing our own distributing organization for the first time, we want to enable all the branches to become familiar with the product and the exhibitors to have evidence of our method of doing business. We prefer a sound basis to speed.”

Mary Pickford and Doug Fairbanks Help Doughboys on Rhine Celebrate July 4

WHILE two United States infantry bands played the Star Spangled Banner and the men under the command of General Allen, of the American Army of Occupation at Coblenz, Germany, stood at attention on July 4, Mary Pickford and Douglas Fairbanks sang the national anthem as thousands of German citizens watched with heads uncovered, as the beginning of a Fourth of July celebration which was quite the opposite of things there two years ago.

During the early part of the day Mr. and Mrs. Fairbanks were taken for a tour of inspection of the camp and Doug rode a horse for the first time in weeks. He straddled one of the spirited horses, and while the doughboys let out a volley of “Hip, hips” the screen star dashed away and came back to make a flying leap from the animal’s back into a crowd of soldiers.

In the afternoon and evening the public was invited inside the army lines and there were all sorts of gay happenings. Miss Pickford bought up nearly every American flag obtainable in the shops here, and within two hours scores of German girls were carrying the Stars and Stripes.

At night Doug bought enough fireworks to fill four automobiles and rode through the streets distributing them to the boys, and there was a great celebration. According to their plans, Mr. and Mrs. Fairbanks are to sail for the United States about July 20, both stating that they had arranged to start another production for the United Artists Corporation at their studio in Los Angeles before the close of July.

 Wants Headline Explained

The headline in the July 10 issue of the Moving Picture World, “Marcus Loew and U. B. O. Take Franchises for Product of Four Natives,” has been considered misleading by the First National Exhibitors Circuit, which wishes the World to state that it refers to the National Picture Theaters, the Selznick enterprise.

Stahl Cutting His Picture

“The Woman in His House,” Louis B. Mayer’s super-production starring Mildred Harris Chaplin as a First National release, has been cut by John M. Stahl, who directed the filming of his own story. Stahl has made a point of telling Mayer that he will create lasting impressions. It is an everyday story pregnant with punch and human interest. It is not to be released until fall.

Roosevelt Sees Picture Making

Kermit Roosevelt, son of the late Col. Theodore Roosevelt, together with a number of other persons was the guest of Edward Hemmer, president of Hemmer Superior Productions, Inc., upon a farm way down in New Jersey where a number of scenes are being taken for the first feature film of the new concern.
Griffith's New Corporation Interested Only in Production and Distribution

W. GRIFFITH emphatically denies the report that he is interested in "buying, selling and operating moving picture theatres." Mr. Griffith states that the new company to be known as D. W. Griffith, Inc., recently organized under the laws of Maryland, is an expansion of Mr. Griffith's present producing operations and will confine its activities to "the producing of pictures, disposing of films and the carrying on of a regular business of theatrical production, concerts, vaudeville and grand opera."

In a statement, Mr. Griffith says: "I never have been and never expect to be interested in buying or operating theatres, or in taking any other step which would give me control of the exhibition of motion pictures. I have always been and always expect to be a producer of photoplays and not an exhibitor of them—except, of course, at such times as I may wish to have supervision of the exhibition of one of my own productions in connection with a special New York season, as, for instance, the coming season of 'Way Down East' at the Forty-fourth Street Theatre New York." The Business Details.

D. W. Griffith, Inc., was granted a charter by the Maryland State Tax Commission on June 30, with a capitalization of $50,000,000. There are 500,000 shares of stock divided into 1,000,000 Class A shares and 375,000 Class B shares. The financing of the organization has been accomplished through the banking firms of Counselman & Co. of 112 West Adams street, Chicago, and Bertron, Griscom & Co., of 40 Wall street, New York.

The officers of the D. W. Griffith, Inc., are: Albert L. Grey, general manager; J. C. Epping, business manager; Albert H. A. Banhal, general counsel; these, with Charles Counselman and Lee Benoit, representing the two banking houses, also compose the board of directors.

Production Costs High.

In explaining the scope of the new organization, Mr. Griffith said: "Large funds now are necessary to make motion pictures. The upward trend of all costs in the more elaborate technique of the modern photoplays demands large capital. I have heretofore refused all offers of financing, even by large interests, because I did not wish the controlling authority in the nature of my productions to pass out of my hands. My purpose in this new company is to have the American public rather than a few rich men sharing in the profits from my productions. To achieve this end, stock will be sold to the general public."

Mr. Griffith further stated that should the time ever come when he would be compelled to yield his knowledge and work to further the profits of one or two individuals, he would then stop making motion pictures.

As an evidence of his good faith to the public who will purchase the Class A stock, he is accepting Class B shares in payment for his personal interests in the business, and can receive no profits or dividends until after dividends have first been paid on the Class A shares.

Albert L. Grey, general manager of the Griffith interests, stated that there would be no change in the Griffith headquarters in New York, where offices are maintained in the Longacre Building at Broadway and Forty-second street. The productions, too, will continue to be made at the Griffith studios at Mamaroneck, N. Y., where "Way Down East" has just been completed.

The new corporation will in no way affect Mr. Griffith's present contract with United Artists, in which organization he is associated with Mary Pickford, Charles Chaplin and Douglas Fairbanks.

Screen News of Canada Made by Newly Organized Company

A RATHER extensive development has made its appearance in moving picture circles in Canada in the establishment of the Associated Screen News of Canada, Ltd., with headquarters in Montreal. At the head of this enterprise is Capt. Baynes of Flushing, N. Y., who is also at the helm of a similar organization for the United States. The Screen News of Great Britain has also been organized, it is intimated.

The new Canadian company has linked up with the Canadian Pacific Railway for the production of a great number of scenic, educational and industrial subjects, while the company is also engaged in preparing topical weeks, various events being covered by cameramen for Kinograms, the Selznick News, Gaumont News, Gaumont Weekly, Pictorial Life, etc.

The general manager of the new Canadian company is B. E. Norrish, formerly of Ottawa, who recently resigned from the direction of the Exhibits and Publicity Bureau of the Canadian Department of Trade and Commerce. It is stated that the Screen News of Canada already has six cameramen at work in various parts of Canada, while a laboratory is being established on two floors of a new building in the heart of the moving picture exchange district of Montreal.

The equipment includes two automatic printing machines which have been imported from France. These machines are of the latest type and are fitted to print 3,500 feet of film in an hour each, it is asserted. It is understood that several of the field photographers have been provided with brand new Universal cameras. One of those associated with the new Canadian enterprise is J. M. Alexander, formerly of Ottawa, who was, until recently, chief cameraman of the Canadian Government's publicity bureau.

It is understood that the new building, in which the Screen News of Canada will be established when it is completed, will accommodate a number of other moving picture exchange organizations, thus forming a real moving picture center for Montreal. The new structure is adjacent to St. Catherine and Bleury streets around which intersections various exchange offices cluster.

Big Circuits Booking Franey Comedies

Asher Brothers Circuit, the Lubliner & Trinz Circuit, both of Chicago and the Ruben & Flinders Circuit of the Northwest are the latest additions to the list of big circuits and theatres now playing the Billy Franey Comedies, and the biggest theatres and circuits everywhere are booking the series, says Reelcraft.

Two Excellent Views of "Life's Twist," Starring Bessie Barriscale and Produced by Robertson-Cole.

Why the perplexed look on Bessie's face. Why, the groom just discovered that he forgot to bring the ring and has dashed madly away. At the left is one of the more "dogged" scenes in the play.
Canadian Made Film Gets First Run In Ottawa Theatre With Successful Result

More than ordinary steps were taken for the exploitation of "The Great Shadow" on the occasion of its presentation in the Imperial Theatre, Ottawa, Ontario, during the week of July 5 and the results obtained were pronounced in spite of the summer's heat. This feature, released by Lewis J. Selznick as a Republic picture, was made in Canada by the Adanac Producing Company, Ltd., whose studio is located at Trenton, Ontario.

For the first run in the Canadian capital, letters announcing the presentation of the feature were sent to all prominent labor leaders of the capital and to all organized labor bodies. One and three-sheet posters were hung up in the halls where the local unions conduct their meetings. Various employers of labor were asked to encourage workingmen to see the picture, while the usual advertising was carried in one of the local newspapers.

Announce a Second Production.

Incidently, one of the directors of the Adanac Company, G.W. Brownridge, made the trip to Ottawa to spend the week there and display space was used to announce his presence in the city during the run. The fact that the picture was a Canadian production was given special prominence and the plans of the Adanac Company were also discussed. Announcement was made that the next feature to be produced would be "The Soul of a Woman," work on which has already been started.

The Adanac Producing Company is incorporated under the Federal laws of Canada with a capitalization of $300,000, all of which is common stock. According to an auditor's statement, the sum of $86,000 was expended for the production of "The Great Shadow," the star of which is Tyrone Power. Dorothy Bernard is also one of the principal players. According to Mr. Brownridge, 67,000 feet of film was shot in the making of the feature.


In one published statement, Lewis J. Selznick was quoted as declaring that the Canadian market is equal to about five per cent. of the moving picture business done in the United States, while the foreign earning power of a suitable picture in foreign countries, other than Canada, is equal to about 20 per cent. of the revenue obtainable from it in the United States.

Personnel of the Company.

The personnel of the Adanac company is as follows: President, Denis Taussey of Montreal; directors, G.W. Brownridge, Charles Berman, Rudolph Berliner and Dr. Robert St. Jacques. An advisory board has been formed as follows: Chairman H.W. Conover, manager of the Imperial Theatre, Montreal; G.W. Brownridge, Charles Berman, Rudolph Berliner and Maurice Castell.

"The Great Shadow" has enjoyed successful runs at the Imperial Theatre, Toronto, where it was presented as a road show, and at the Imperial Theatre, Ottawa. At Toronto, many employers of large manufacturing companies were provided with tickets by the companies to encourage the workers to observe the moral depicted in the picture. The picture is a melodramatic subject dealing with Bolshevism.

Supplied Paper, But Refused Contract, Exhibitor Asserts

Thomas H. Boland, owner of the Empress Theatre, Oklahoma City, has complained to the Motion Picture Theatre Owners of America against the United Artists Corporation, according to Sydney S. Cohen, president of the national body, who has referred the complaint to the Committee on Business Relations. The claim is made that during June the Dallas manager for United Artists told Mr. Boland he could have "The Mollycoddle" and "Snip" and gave him the dates and forwarded the paper. Contracts covering the bookings were to be sent him, Mr. Boland alleges.

Mr. Boland says that three days before the first play date of one of the pictures, he returned from a trip to find that no contracts had arrived but that the paper had been put out and the picture advertised extensively. He phoned the Dallas office of United Artists and was told the New York office had given the contracts to another local theatre, according to Mr. Cohen.

Claims Cohen Is Uninformed.

Hiram Abrams, president of United Artists, was asked to comment on the story. Mr. Abrams merely said he was surprised that Mr. Cohen as president of the Motion Picture Theatre Owners of America, should attempt to discuss a matter of which he apparently was poorly informed.

"The entire Boland affair," said Mr. Abrams, "is a matter of record. Mr. Boland knows just what the circumstances are and our correspondence files show a clear and direct history of the whole matter, with which Mr. Cohen apparently is entirely unfamiliar, and any discussion, therefore, is out of place."

Carpentier's Smile Is Basis of Suit Against Distributors

The smiling face of Georges Carpentier, French pugilist and motion picture star, is the basis of an action instituted in the United States District Court, New York, against the Robertson-Cole Distributing Corporation by Samuel Lumiere, a Fifth avenue photographer.

The complainant alleges that Carpentier posed for a series of twenty photographs in the Lumiere studio last March with the understanding that the photographer should have the privilege of obtaining a copyright on the photos. Under the alleged agreement it is charged that the pugilist was not required to pay for the photos and was not obligated to purchase any, but that he was to have a limited number for his personal use free of charge.

The photos were copyrighted, it is alleged, and it is further charged that Robertson-Cole has been utilizing the photos in advertising the Carpentier screen production without the consent of the owner of the alleged copyright.

It is not anticipated that the suit will interfere with the exploitation of the Carpentier screen production. Injunctive relief restraining the Robertson-Cole Distributing Corporation from utilizing the alleged copyright photos in advertising the Carpentier productions, except on a royalty basis, and statutory damages are demanded in the action.
Among Busy Film Exchanges

Detroit

Minter-United's New Offices.

Minter-United offices are now on the sixth floor of the film building, just three times larger than their former quarters on the third floor.

Jimmie Minter and family are vacationing at the Hotel Breakers, Cedar Point, O. Paul Kreps, formerly of Pathe and Vitar-

graph, is now in charge of the shipping room of Minter-United.

Skirroll Selling Signs.

Bill Skirroll, former Metro manager, is now handling Lo-mu-nas for films, and was in town Saturday and reported that business was excellent. He just returned from Ohio, where he closed for "the largest electric outdoor sign in the world" for the Family Theatre, Cincinnati.

Bob Cotton with Goldwyn.

J. F. Flynn, Detroit manager of Goldwyn, informs us that Bob Cotton, former World manager here, has been appointed manager in Minneapolis for Goldwyn. "Our company was certainly glad to get Bob," remarked Flynn.

Ross Back as Division Manager.

Harry A. Ross, former Detroit manager for Paramount, and who recently went to New York as assistant to the general sales manager, is returning to his territory as division manager for Paramount, having left his supervision Detroit, Cincinnati, and Cleveland offices. Charles W. Perry continues as manager of the Detroit exchange.

Minneapolis

Many Changes in Exchanges.

Minnesota film exchanges continue their record-breaking number of changes in personnel. L. E. Davis has announced his resignation as manager of the Minneapolis Goldwyn office. He is succeeded by R. C. Cotton, formerly of the World and Repub-

lic offices and recently of the Des Moines Pathe exchange. Mr. Davis has as yet made no definite plans as to his future business affiliations.

Select Changes Managers.

Jack O'Toole has replaced E. C. Fielder as manager of the Select Minneapolis office. Mr. Fielder has associated himself with the Ar-

gus Enterprises, Inc., a local supply firm.

Brett Goes to Omaha.

J. F. Brett, who recently resigned the management of the Minneapolis United Ar-

tists' Corporation exchange, goes to Omaha to assume charge of the Robertson-Cole organ-

ization. All of Brett's assistants in the Minneapolis office, will assume the same position with him at Omaha.

Steinon with Vitarograph.

J. A. Steinon, for more than two years assistant to Manager E. H. Holmes, of the Vitarograph office, has been made manager of the St. Louis Vitarograph exchange. Mr. Stein-

on has been succeeded by J. A. Hammel, former traveling salesman for Vitar-

graph.

Holds Salesmen's Meeting.

Manager Charles W. Stombaugh of the Minneapolis Pathe exchange had his nine salesmen in July, 1-3, for a meeting he terms the "sales meeting extraordinary" of the season. Fall releases were screened for the men.

Because of the widely separated parts of the territory it is extremely difficult to have all the men in for many meetings. Mr. Stom-

baugh has had to speed up the men spending up their sales. He also praised the work of the men in bringing the sales of the organization in June past the high mark established in May.

Mr. Stombaugh has announced the follow-

ing additions to his sales force: L. E. Gold-

hammer as salesman for South Dakota. Mr. Goldhammer, formerly of Stumbaugh, was with the Friedman Film Corporation last year.

Al Meden with Pathe.

At Meden is now selling features for the Pathe exchange. During the world war Mr. Meden was associated with the French gov-

ernment in the photographic service. He was censor in charge of placing all war pho-

tographs in American magazines and newspa-

pers.

News of the Salesmen.

George W. Schafer, former newspaper ad-

vertising man, is in charge of the North Da-

kota territory. Mr. Schafer, a veteran of the world war, spent four months in a London hospital as the result of wounds received at the front.

George W. Turner, for two years with the World and Republic Minneapolis exchanges, is now covering the Wisconsin territory.

Mickey Gorman, for seven years with the exchange is a selling clerk, has been made assistant booker.

First National's New Offices.

The offices of First National, Educational Film Corporation and Filmkeinstei and Ruben, on the fourth floor of the Loeb Arcade, are rapidly nearing the completion of remodeling recently begun preparatory to their oc-

cupancy by the three organizations. It is planned eventually by the three firms to occupy the whole floor.

Roderick Goes with Educational.

J. D. Roderick has resigned as manager of the Minneapolis Universal office to accept a position as special representative for the Educational Film Corporation in the North-

west. Mr. Roderick has been with Universal for six years, two and a half years of which were spent with the Milwaukee exchange. He was succeeded by J. Gittelton, whose ex-

perience consists of three years with the Chicago Universal office.

Taken to New York Office.

John W. Hicks, Jr., left for New York to take a position in the central office of Pa-

mous Players as assistant to R. Kent, as-

sistant to the national sales manager. Mr. Hicks was succeeded as Minneapolis manager for Famous Players by Philip Reisman, former manager of the local Hodenberg office.

Woman Takes Over Accessories.

Appointment of Miss Marlan Babcock as manager of the accessories department of the Minneapolis Famous Players office is announced. Miss Babcock succeeds Charles Hough.

Goes with Jensen & Von Herberg.

Charles G. Brannam, who managed the Minneapolis Auditorium under its brief control by the United Artists' Corporation, has accepted a position as manager of publicity and advertising for Jensen & Von Herberg, Seattle, Wash., managers of a string of Coast houses.

Watson Now with Advertising Firm.

Billy B. Watson, veteran motion picture publicity man of the Northwest, is now con-

nected with the Dougherty Theatre Advertising Service of Minneapolis. Prior to this he was in charge of exploitation for the local Robertson-Cole exchange.

Select Adds Salesmen.

Three new salesmen have been added to the Select Pictures Corporation force, ac-

cording to an announcement by Manager E. C. Fielder. They are W. A. Seitzler, S. B. Kahn and E. Mitchell.

Speaks Well for Pathe.

Within six months Pathe will have on the market a program of pictures better than anything they have yet produced, is the prediction of P. L. Carroll, manager of the Seat-

tle and Butte branches of the company. Mr. Carroll, who was recently in New York look-

ing over the future productions of his or-

ganization, stopped in Minneapolis last week for a conference with Manager Charles W. Stombaugh of the local Pathe exchange. He has been with Pathe for seven years.

"Business is remarkably good this sum-

mer," said Mr. Carroll. "Because of the great demand for pictures and the size of our territory we have been compelled to open at Butte a sub-branch for distribution in Montana. The new office is sending out a great number of pictures, although it has been established slightly more than a month."

Is a Long Range Manager.

Mr. Carroll is known throughout the West as "the long range" manager. His exchange is 800 miles wide and 1,490 miles long. In some cases it requires eight days for a pic-

ture to reach his customers for a one-day run and the same length of time for its return. "Wild West pictures find a ready market in the West," Mr. Carroll declared. "One would think that out West people would want eastern stories, with society themes. However, the wilder and woollier they are the better they go over out on the Coast."
Baltimore

J. J. Crandall in Monument City.


Easter Has National Franchise.

A ten-year franchise from the National Exchanges, Inc., to the Washington, Philadelphia and Boston, has been granted George C. Layton, president of the Baltimore State Rights Film Company and secretary-treasurer of the Jans Pictures, Inc., to handle their productions in Maryland, Virginia, District of Columbia and the northeastern part of West Virginia. Forty features will be put on the market each year by this newly organized concern, besides comedies.

B. J. Shea Visiting Baltimore.

B. J. Shea, who has been in the film business for three years, is spending two weeks in Baltimore representing the National Pictures, Inc., of New York, another Selznick enterprise. Mr. Shea is engaged in selling franchises for the output of his company to theatres. Prior to his connection with Selznick, Mr. Shea was traveling with Bennett's "Yankee Doodle." Looking for Exchange Location.

In order to find a place to locate an exchange, Jerry Abrams, of the Masterpiece Film Corporation, of New York, visited Baltimore during the week of June 5. A pioneer in the film business in Baltimore, one time operated the Great Northern Film Exchange in the American Building.

Showman in Motor Collision.

Millie S. Sheley, proprietor of the Clover Theatre, narrowly escaped injury on Friday morning, July 5, when the automobile he was driving collided with a truck in Dewey. Lichliter collided on the old Frederick road near Oak Forrest Park, Catonsville, Irving Penn of the motorcycle, sustained a broken left leg and was taken to St. Agnes' Hospital.

Mike Slegel Visits Family.

Mike Slegel, traveling representative, spent a week's vacation at Betermin, Md., with his family, including his nieces and nephews. While there he started a new fad by going in bathing with his glasses on.

Harry Morstein on Vacation.

A trip to Atlantic City was taken by Morstein, proprietor of the Queen and Bunny theatres. He is dividing the time between Atlantic City and New York and is making the trip in his automobile.

San Francisco

Metro Official Visits Branches.

E. M. Saunders, general sales manager of the Metro Pictures Corporation, was a recent visitor here on a trip of inspection, accompanied by district manager Harry Lustig. This is Mr. Saunders first visit to the Pacific Coast and he has been greatly impressed with which he has seen. His present trip will include a visit to all of the exchanges maintained by the company.

New Distributing Concern.

The Unity Features Company has been formed by H. C. Schmidt, Maurice Klein and George J. Roy, and is now engaged in the handling of "That Something," to which rights were recently secured. The production begins about August 1st. The picture will be distributed in this city for a two-weeks' run and Mr. Roy is now covering the southern part of the State, meeting with great success in securing bookings. All the principals in the new distributing concern were former exhibitors of long experience, one of them having been established at 191 Golden Gate avenue.

Changes at First National.

Carpenters have taken possession of the First National headquarters on Golden Gate avenue and are adding to the balcony and enlarging the office space of Vivian Preston, formerly of the shipping department, has been made a purchasing agent, and N. H. Brower is making a trip to Los Angeles, where he is giving the studios the once over.

Pathé Adds to Salesforce.

T. R. Richards has been added to the selling staff of the Pathe office and Fred L. Wexler, formerly of the booker, has been pro moted to the position of salesman.

Kansas City

Kent Will Confer with Show Men.

S. J. Kent, general sales manager for Famous Players, is due to arrive in town from the New York office. The purpose of this visit is to handle some important con sultations with exhibitors in this territory, Mr. Kent's visit is expected to last for two or three days.

Prepare for "Paramount Week." A special meeting was held recently by R. C. Shone, general sales manager of the departments of the Paramount branch offices in the Film Exchange Building. All the salesmen were called off the road to attend this meeting, including F. A. Wasing ton and J. J. Curran, who have just been added to this exchange. The meeting was held to get ideas and interest for the annual Paramount week, nationally given over for the first week in September.

Cutting Ready for Projection.

In two weeks or less the projection room of the Pathe exchange of this city will be ready for use, and when it is the other exchanges better watch their step. Wicker chairs and summer upholstery are to make it one of the prettiest of miniature theatres. In addition to the comfortable chairs, electric fans will combine to make it a delightful place to be present for a year or two and look and buy.

Fred Slatler Visits K. C. Branch.

Fred G. Slatler, eastern supervisor for Robertson-Cole, was the guest for several days in the Kansas City branch manage ment of Robertson-Cole. Mr. Churchill was quite delighted with his visitor, who is a big man in the motion picture business.

Fred Martin, formerly in the film business in Kansas City, and at present with the United Artists, will visit this city soon to travel for the Manager Churchill in the branch of Robertson-Cole.

Goes from K. C. to St. Louis.

Mossi Fink, special representative for Peacock Production, left for this city. He has been transferred to the St. Louis office so, where Kansas City loses St. Louis gains.

Ben Blotsky with "Big Six." Ben Blotsky has returned from his motor vacation to Chicago and Minneapolis and announces that his headquarters will be Kansas City when he begins to solicit for the Big Six.

Pittsburgh

Stahl Gets Screen Shots.

Max Stahl, local exhibitor, has wired that he has acquired the rights for Western Pennsylvania and West Virginia to Screen Snapshots. Mr. Stahl expects to be in Pittsburgh within a few days, when he will make all arrangements for the releasing of the production.

Offers Ben Turpin Comedies.

The S. & E. Film & Supply Company, Pittsburgh, have secured a series of twenty two reel comedies, starring Ben Turpin. These are already heavily in demand.

Standard Employees Plan Outing.

The employees of the Standard Film Exchange, Pittsburgh, will hold their second annual picnic at Rustic Park on the Harmony Line, Sunday, July 25. Special cars will leave the corner of Duquesne Way and Stanwix street at 9 a.m. The fare for the round trip is $1.50 and tickets are on sale at the Standard exchange. The employees of other film exchanges are especially invited to attend.

Megowan Visits Home Folks.

Eldred Megowan, assistant manager of the Cleveland Cameo Theatre, spent a few days recently in Pittsburgh with his parents, Mr. and Mrs. Harry Megowan. Harry Megowan is manager of the Hatch exchange here.

To Pittsburgh for Vacation.

Manager of the Goldwyn exchange spent his vacation in Pittsburgh the week of July 5. It's a safe bet that Nat didn't miss too many of the games staged by the Pirates with other National League clubs.

Goldwyn Adds Salesman.

Sam Jacobson is the newest addition to the Goldwyn sales force. He was with the Select the past two months, prior to which time he was in another line of business.

Bergen Takes Health Trip.

Morris Berger, of the Craft exchange, who has been ill for the past few months, has gone to the Catskill Mountains for the benefit of his health.

Cleveland

Educational Opens Exchange.

One of the important announcements of the year as regards new exchanges in Cleveland, came when the Ohio exchange for Educational Films Corporation made final preparations for opening. The office is located on the fifth floor of the Standard Theatre Building, and a branch has also been established in Cincinnati. H. R. Skirball, formerly of Pittsburgh, is general manager. To get an increased impetus, Manager Skirball succeeded in landing two weeks at Loew's Euclid Theatre and his first Mermaid comedy for two weeks at the same house.

Exchange Personalities.

Lew Saks, formerly with Equity Pictures, has joined the Cleveland sales force of Robertson-Cole.

George Erdmann, manager of Select and Selznick, Cleveland, had his car painted, and the day he was to take it out of the shop it burned up. Mr. Saks resigned from Republic and accepted a position selling Metro pictures in Cleveland.
PATHE PLANS
for the Coming Season

PATHE OFFERS NO STARTLING
"CHANGE IN POLICY," NO
FREAK SCHEMES, NO CATCH-
PENNY BOOKING DEVICES AT ALL

Pathe proposes to furnish the exhibitor with the best pictures that brains can make and money buy, at prices at which he can make money.

Pathe proposes also, if possible, to better a service already reputed to be the best in the motion picture industry.

Pathe does not intend to compete with the exhibitor, but to serve him with the best and in the best way.

The product of no distributor has shown greater improvement during the past twelve months than that of Pathe. The proof of the statement lies in the very remarkable success of the pictures released during that period; and the largely increased length of the average run.

It is the Pathe purpose and the Pathe promise that this gratifying improvement shall be continued during the coming season.

The Pathe plans are made clear in the pages immediately following. We are justifiably proud of their scope and character.

PATHE EXCHANGE, Inc.
25 West 45th Street
New York

Vice-President and General Manager
Pathe Features

for the coming season

The day of the so-called "program feature" is passing.

The day of the true "Special" has come.

Pathe, months ago, anticipated the demand of exhibitor and public for pictures of super-merit.

Pathe's plans are now complete.

Pathe will release fewer features.

Pathe will release no feature not of true "Special" quality.

To insure that "Special" quality Pathe has arranged with several of the best producers of the time for a limited number of big productions from stories and plays by authors of unquestioned success.

Pathe will pay for these productions much larger sums than have been spent upon the features of the past, but the extra cost will be apparent in every scene.

The pictures will be worth the difference.
Pathe Features
for the coming season

JESSE D. HAMPTON PRODUCTIONS
H. B. Warner
in six Specials
Blanche Sweet
in six Specials

EDGAR LEWIS PRODUCTIONS
Mr. Lewis will personally direct several Specials for Pathe.

FEDERAL PHOTOPLAYS OF CALIFORNIA
A series of four special productions of extraordinary power, based on widely read novels by celebrated authors, and supervised by one of America’s foremost producers. Complete details will be announced in later advertisements.

ROBERT BRUNTON
Mr. Brunton will produce for Pathe “The Devil to Pay,” a big Special, followed perhaps by others.

LEONCE PERRET
“The Empire of Diamonds,” from Valentin Mandelstam’s work, is being produced by Mr. Perret partly in France, partly in America, with Lucy Fox Elliot and other American players.

J. STUART BLACKTON PRODUCTIONS
Mr. Blackton will personally direct for Pathe release six Specials.
Pathe Serials

for the coming season

Pathe serials have been standard for nearly seven years. The Pathe record of over thirty successful serials is unapproached in the industry. High specialization in direction, production, authorship and casting, plus very large direct-to-the-public advertising, have made them box office attractions of unique and tremendous value.

Pathe has made extraordinary efforts to insure for the coming season serials which in quality and drawing power shall exceed any hitherto released.

RUTH ROLAND

will be presented in “Ruth of the Rockies.” Miss Roland will also star in another serial the title of which is yet to be determined, and which will be produced at the Brunton Studios.

GEORGE B. SEITZ

and

MARGUERITE COURTOT

will be presented in “Velvet Fingers,” produced and directed by Mr. Seitz personally, and Mr. Seitz and JUNE CAPRICE

will appear in another serial, also directed and produced by Mr. Seitz.

(Continued on Page 7)
Pathe Serials
for the coming season

(Continued from Page 4)

CHARLES HUTCHISON
the hero of "The Great Gamble" and daredevil extraordi-
inary, will star in two serials to be produced by Robert
Brunton.

——

JUANITA HANSEN
will be presented in "The Phantom Foe"

with

WARNER OLAND
and later with

Marguerite Courtot

and

Lucille Lennox

in another serial, both produced by
George B. Seitz, Inc.

Note: For drawing power
of the stars and for
ability of accomplishment by
the producers, the foregoing
list of serial attractions has
never been approached.

Pathe promises to exhibitors
that these serials will be of a
merit never hitherto attained.
Under the Pathe plan two
serials will be always running
each week during the year.
Pathe Comedies

for the coming season

HAROLD LLOYD TWO REEL COMEDIES

Exhibitors, reviewers and public have united in declaring these superb comedies to be the ultimate in picture comedy. Mr. Lloyd has come to be the most outstanding screen comedian of the time. Many leading exhibitors advertise these comedies more extensively than the feature on their programs. Even greater success is assured for them during the coming twelve months.

HAL E. ROACH, PATHE COMEDIES PRODUCER

For six years Mr. Hal E. Roach has been producing comedies for Pathe. He found and developed Harold Lloyd; he found and developed “Snub” Pollard. He has never made a comedy for any other distributor than Pathe.

Mr. Roach today is the greatest comedy director and producer in the business. The quality of his product is pre-eminent. He personally directs the sensationally successful Harold Lloyd comedies; he supervises the production of the Rolin one reel comedies.

Pathe is proud to announce the continuation of the harmonious and advantageous relations with Mr. Roach.

ROLIN ONE REEL COMEDIES

Pathe offers for the coming season these comedies with “Snub” Pollard and the funny little darky, “Sammy.” No better one reel comedies are made. Directed by Alf Goulding.
Pathe Short Subjects

for the coming season

Pathe short subjects are pre-eminent in the field. For over twenty years they have been the criterion of excellence by which all such pictures have been judged. Pathe points with pride to the diversity and quality of this product for the coming season.

---

PATHE NEWS

For over ten years the only one reel feature, the one indispensable film. Twice a week and always the best.

---

PATHE REVIEW

The film magazine supreme, containing the incomparable Pathecolor, Slow Motion Photography, Nature pictures, Science, Art, etc. One reel every week.

---

TOPICS OF THE DAY

Selected from the press of the world by the editors of The Literary Digest. Punchy, pithy, pungent paragraphs which have aroused the admiration of the best audiences everywhere. One release each week. Produced by Timely Films, Inc.
PATHE SERVICE
More than Name—a Reality

Pathé plans not merely better pictures—but better pictures with a better service than ever before.

Pathé service is already reputed to be the best but Pathé proposes that it shall be even better.

To serve the exhibitor more efficiently the Pathé exchange system is being extended. Today, no matter where your theatre, there is a Pathé exchange or sub-office convenient to you. Efficiency, thoroughness, promptness and square dealing are expected of the Pathé exchange force. It follows naturally, since this is true, that it must serve the exhibitor’s interest well.

Pathé Exchanges

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PATHE EXCHANGE, INC.
25 West 45th Street, New York
Live News from Everywhere

Seattle Sayings

First National Changes Managers.
F. V. Fishier has resigned as manager of the Seattle office of the First National Exhibitors' Circuit. Mr. Fisher will retain his interest in the Greater Theatres Company of Seattle, however. L. O. Lukan, for the last two and a half years manager of Pathe, has been selected to succeed Mr. Fisher.

Mr. Lukan has not the usual record. He entered the film business as manager of the Seattle Pathe office. Previous to that he had been for seven and a half years on the editorial staff of the Pathe Bulletin, and he now completes the history of his business career. P. G. Lynch, formerly manager of Hodkinson releases in the Northwest territory, has succeeded Mr. Lukan as manager at Pathe office. Mr. Lynch's successor has not been named.

Baker Opens Kennewick Theatre.
W. A. Baker opened the new Liberty Theatre at Kennewick, Wash., July 3, with elaborate ceremonies, the Mayor of the town and the principal citizens making addresses. The welcomes were behind Mr. Baker in his new enterprise and he is giving them shows of class.

Trade Notes.
F. C. Vanderhof has been employed as a new salesman out of the Seattle Goldwyn office.

The Pulmonary Hospital of Seattle has installed a moving picture machine in its amusement hall.

Cleveland Cullings

Attractions Ending July 17.
Los Angeles.

Gramann's: "What's Your Hurry?"
California: "Beat of Luck."
Kimba: "The Yellow Typhoon."
Chase's Broadway: "The Ladder of Lies."
Alhambra: "The Miracle Woman."
Rialto: "Suda."
Garrick: "Homer Comes Home."
Symphony: "The Deadline."
Broadway: "Riders of the Dawn."

Victory: "Old Lady 31."
Superba: "The Red Line."

Buffalo.
Shea's Hippodrome: "The Purple Peacock."
Orphan: "Out Yonder" and "The Devil's Claim."

Family: "The Fall of Babylon."
Lyric: "A Wife's Story."
Palace: "The Deadline."

New York City.

Rivoli: "The Prince Chap."
Rialto: "The City of Masks."
Strand: "The Inferior Sex."
Broadway: "Man and His Woman."
Capitol: "One Hour Before Dawn."
Criterion: "Humoresque."

Astor: "Shiprocked Among Cannibals."

Louisville.
Mary Anderson: "The Inferior Sex."
Magie: "Away Goes Prudence."
Alamo: "The Figurehead" and "Truth."
Strand: "Joyous Troublemakers" and "Old Lady 31."
Walnut: "For a Woman's Honor" and "Broken Butterfly."
Orpheum: "Bullet Proof" and "Durand of the Badlands."

Chicago.

Ralph: "Yea or No."
Castle: "Suda."
Barbee's: "Riders of the Dawn."
Playhouse: "The Idol Dancer."
Casino: "The Red Line."
Orchestra Hall: "The Fighting Chance."
Ziegfeld: "The Mollycoddle."
Riviera: "The Yellow Typhoon."
State-Lake: "Under Crimson Skies."

Philadelphia.

Stanley: "Treasure Island."
Palace: "Sick Abed."
Arcadia: "Sick Abed."
Victoria: "The Sea Wolf."
Regent: "Ladder of Lies."
Capitol: "Shadow of Rosalie Byrne."
Cedar: "Why Change Your Wife?"
Imperial: "The Woman Gives."
Locust: "Passers By."
Cheestnut Street: "The Eyes of the World."

(Fifth week)
Garrick: "Passers By."

Philadelphia Pointers

Pretty Soft for Press Agents

A. E. L. Einstein, publicity director of the Shapiro Company, has secured apartments at the Shore, where he will spend the week ends with his family. His little daughter, Doris, it is expected, will continue her swimming lessons each week with her papa.

Easy to Name Theatre.

A prize will be awarded by Nixon-Nirdlinger for the best name. The names on their recently acquired theatre, the West Allegheny, is reported that $3,097 names have been received. A decision will shortly be made.

Exchange News Notes.

F. M. Merkle, the new manager of the Goldwyn, who succeeded in May, is rapidly becoming acclimated in his Pennsylvania territory.

H. Rodner, of the Special Pictures Corp., is the new manager who has made some fetching booking records with their comedies here.

J. P. Bethell, local manager of the Vitagraph, will shortly announce the release date on Edith Story in "The Isle of Regeneration."

Screen Ball a Success.

Oscar Neufeld reports that the motion picture ball held last Wednesday at Willow Grove, a successful affair, having taken in over $1,169 at the door alone. The ball was given under the auspices of the Motion Picture Club, a new organization recently formed by the motion picture employees of Philadelphia. Over 2,000 attended. Victor Herbert and Bobbie De Mar led the grand march. Three loving cups were given out for prize dancing. The members on the committee were Al Millman, Norman Blake, Lewis Goldstein, Leon Behai, Dave Barrist and Oscar Neufeld.

Change at United Artists' Branch.

C. U. Martin has been promoted manager of the United Artists Exchange, and succeeds C. S. Trowbridge, who will go to the home office to do special field work among the exchanges throughout the country. Mr. Trowbridge has been most successful in this territory, having opened the United Artists exchange here over one year ago, where he received an enormous volume of the picture business in this territory.

Mr. Trowbridge also has the distinction of having handled the runs at the Metropolitan Opera House for six weeks, where he did a capacity business with "Pollyanna," "Down on the Farm," "Romance" and "Mollycoddle." Mr. Trowbridge has the best wishes of all the exhibitors in his new work and they trust he will meet with the same successes as he has enjoyed here.


What do Women Love?

Watch for the Big First National Special

July 24, 1920 THE MOVING PICTURE WORLD 479
**Buffalo Bulletin**

**Main Event for Loew Theatre.**

I. A decision handed down by City Judge Karl A. McCormick to Loew Buffalo Theatre Corporation is expected to a warrant for the dispossessing the Gold Clothes Shop and other sub-tenants from the property in Main street, between Genesee and Mohawk, which was purchased some time ago by the theatre corporation as the site for a new theatre.

**Watterson House Changes Policy.**

After being closed through the winter and spring undergoing alterations that have left the four walls as the only portions of the original building, the Avon Theatre in Watterson, known for a quarter of a century as the City Opera House, reopened July 3 as a motion picture house. The theatre is owned by the Eli Eliot Company and R. W. Thayer Company. The historic film was developed and printed by Eastman in Rochester. Mr. Winager accompanied the Isamaeanna Temple on the trip, and the pictures of the remodeling house presents the appearance of a metropolitan theatre. "Everyman" was the opening film attacked by Ray La Bounty is the director of the new theatre.

**To Film Industrial Tour.**

A film company has arranged to produce pictures of the Canadian Industrial Congress tour of the Niagara frontier district, which begins August 2. The tour will include the power plants at Niagara Falls, the Chippewa development, Victoria Park, the island, Niagara Boulevard, Bridgeport, Fort Erie, Crystal Beach and the Welland Canal. This is the first time that the Niagara district has ever been filmed.

**Capitol Soloist at Bench.**

Gordon Yorke, the soloist from the Capitol Theatre, New York, gave a concert at Erie Beach Sunday evening, July 11, when he was assisted by Ruth Miller, soprano, of Gotham. Carlos Fertretti, of the Strand, New York, was the soloist for the week at Shea's Hippodrome.

**Regent Mecca for Autostan.**

The Regent Theatre, at Main and Utica streets, is becoming the Mecca for motorist movie fans. Every night in the week cars are strung out for blocks on all streets surrounding the house. This theatre, which is under the management of J. H. Maclean, has come into its own of late and is doing excellent business.” Mr. Michael is planning to present some big productions in the near future.

**Screening Harlem Film.**

Manager Elmer C. Winager of the Central Park Theatre gave a private screening party Monday evening, July 12, for a number of friends and other local officers, when the 4,800 feet of film shot on the recent Shrine trip to Portland by Mr. Winager was shown. The film has been developed and printed by Eastman in Rochester. Mr. Winager accompanied the Isamaeanna Temple on the trip, and the pictures of the show are undoubted the reason why it was called all week by patrons, a thing seldom done by the organ.

**Hofmeister at Marlowe.**

Peter Hofmeister, former manager of the Arcadia, has become the manager of the Marlowe Theatre. The Arcadia has been closed for repairs. Both houses are controlled by the General Theatres Corporation, of which Harry Marsey is president.

**Geneva Exhibitor in Town.**

J. L. Fitzpatrick, manager of the Regent Theatre, Elmwood avenue at West Utica street, is getting out of the most readable and attractive little vest pocket programs in town. The program is printed on excellent quality paper and contains the entire list of attractions for the week. The little emblematic fits into the vest pocket easily, which is undoubtedly the reason why it is carried all week by patrons, a thing seldom done by the organ.

**WILMINGTON, DEL.—Pan Film Corporation has been organized with $1,000,000 capital to produce moving pictures.**

**Baltimore Briefs**

**Attractions Ending July 17.**


**Pictures Show Tiremaking.**

HE details of making a 38 by 38 United States Hobby Cord truck tire were graphically shown by moving pictures at the Baltimore Automobile Dealers’ Club recently. Slow pictures of the same action in the normal action pictures were also shown to depict clearly the displacement of air and the saving of the springs and axles of the truck when the truck rode over curbstones.

**Pictures to Celebrate Fourth.**

Moving pictures which showed the progress of Baltimore were a feature of the community observance of Independence Day, which was held at the base of Washington Monument, in Mt. Vernon Place, on the evening of July 4.

**Out-Of-Town Notes.**

The Opera House, Martinsburg, W. Va., which was recently destroyed by fire, will reopen in the near future. Mr. L. V. Baldwin, who has had years of experience in the show business, has become associated with the Fuel City Amusement Company at Clarksburg, W. Va., and will be general manager of this company which operates the Palace and Odeo theatres in the city.

G. T. Dally, a lawyer of Kingswood, W. Va., has sold his interests in the Court Theatre to Mr. W. G. and Mr. J. O. Mason, formerly of Pittsburgh, who will manage the house in the future.

The Empire Theatre, Winchester, Va., has been bought by Mr. L. M. Johnson, who owns a clothing store in that city. Mr. Henkel plans to build a new theatre in Winchester.

**Romance in Grafton.**

J. Lester Bush and Maude E. Moore, of Grafton, W. Va., were married in Cumberland County, July 10, and are spending their honeymoon in Maryland. Mr. Bush is a prominent business man of Grafton and prior to the outbreak of this war he was engaged in the coal business in England. He is the son of Mr. and Mrs. B. J. House, Grafton. He is associated with the House Brothers, one of the largest coal concerns in the mountains.

**Romance in Walton.**

Miss Carolyn Moore attended to her theatrical business, with efficiency and dispatch. Later he returned, but Cupid landed an arrow where no German can shoot. The wedding of Miss Moore at that time was acting as his assistant manager and pianist at both theatres. When the war hit the United States Mr. Bush dropped everything and went to France with the A. E. F. During his absence Miss Moore attended to his theatrical business with efficiency and dispatch. Later he returned, but Cupid landed an arrow where no German can shoot. The wedding of Miss Moore at that time was acting as his assistant manager and pianist at both theatres.
ATTRACTIONS ENDING JULY 17.
California.—"Burning Daylight." Fortuna.—"The Mollycoddle." Imperial.—"That Something." Strand.—"The Great Accident." Rivoli.—"The Love Expert." Prolix.—"Old Wives for New." "CORPORAL PETER A. PEHSON," for many years classt of moving pictures in this city, but for the past year and a half chief of the moral work, has been transferred to the old position and will devote his entire attention to the future supervision of screen shows. He enjoys the confidence of exhibitors and announces that no changes are contemplated.

MAY SELT THEATRES.

M. L. Markowitz, who is interested in a chain of moving picture theatres in this city and the surrounding territory, returned recently from the Cleveland convention and has since left for New York. Rumors are current here that he plans to retire from the theatre field and engage once more in the film exchange business.

NEWSWriters SEE SELVES IN FILM.

Local and visiting newspaper men were the guests of Marshall Nellen on the evening of July 1, when moving pictures taken at the playing of Al Jolson's new picture were shown at the St. Francis Hotel. Following the screening of this film the first showing of "Go and Get It," a newspaper story, was made.

NEVADA EXHIBITOR BUYS EQUIPMENT.

J. W. Flood, of Fallon, Nev., was a recent visitor in this city. He is planning equipment for a new 1,000-seat house in course of erection and is expected to open it in several years and he took advantage of the opportunity to visit the various film exchanges being conducted here.

GETS CHAIN OF HOUSES.

R. Pollock, of Ferndale, Cal., has secured control of a chain of small theatres in Ferndale, Portoria, Scotia, Arcata and Karchel and plans to circuit his bookings through these houses. Other theatres will be added to the chain later.

SECALES CONTROL OF WOODLAND HOUSE.

W. S. Webster has secured control of the Strand Theatre, Woodland, Cal., for a period of five years. He has a house at Dunsmuir and is looking for others in Northern California.

CASSINO TO USE PICTURES.

The Casino Theatre of San Francisco, operated as one of the Loew chain, will shortly go over to a policy of vaudeville and high class moving pictures. Will King & Co., who have been here for more than a year, will open the new Metropolitan Theatre at Oakland.

ATTENDED DEMOCRATIC CONVENTION.

C. P. Kepper, of Carlin, Nev., attended the Democratic National Convention at San Francisco as a delegate and while here also made extensive bookings.

NEW THEATRES OPENED.

The new California Theatre at Turlock, Cal., was opened on July 7 under the management of Charles Thall. Many San Francisco film exchange men made the trip to the valley city to attend the opening event. The theatre has been opened at Campbell, Cal., by C. A. Roscoe, who also has a house at San Bruns. "The Heart of a Child" was the opening attraction.

The Neptune Palace Theatre was opened early in July at Alameda, Cal., in conjunction with Neptune revived, a popular bathing resort.

THEATRE MAN REDIGES.

Guy C. Smith, has resigned as manager of the Strand Theatre, San Francisco, owing to ill health, and will retire from business for a time. A successor has not been named.

PRODUCERS VISIT SAN FRANCISCO.

Marshall Nellen, producer and director, arrived here during Democratic Convention week with a company of twenty-four to secure scenes in Chinatown and on the waterfront for his original story, "Blitz." Included in the cast are Wesley Barry, Marjorie Dau, J. Barney Sherry and Pat O'Malley.

Frank Lloyd, director for Goldwyn, is in town with a large company securing scenes for the screen version of Leo Ditrichstein's play, "The Great Lover." Included in the cast are Claire Adams and Richard Tucker. J. D. Louis, a recent visitor here on his way to the Orient to secure scenic and educational pictures. He was accompanied by Mrs. Dhen.

Bessie Barriscale and a company of forty are expected to be here within the course of a week. Most of the work planned will be done at Pleasanton.

Two to Arrive here a few days ago on the Siberia Moru from a visit to her home in Japan.

PRODUCING COMPANY INCORPORATED.

Articles of incorporation of the Al St. John Production Company have been filed at San Francisco by E. S. Bradley, Al St John and W. A. Murray, the capital stock being placed at $500,000.

REGENT THEATRE CHANGES HANDS.

The Regent Theatre, conducted for some time by William Berlin, has been sold to I. O. Brown.

PITTSBURG PARAGRAPHS.

ATTRACTIONS ENDING JULY 17.

Columbia.—"The Elks," Liberty and Olympic.—"The Mollycoddle." Savoy.—"Joyous Troublemakers." Loew's Lakeview.—"Lady 31." Grand.—"Paris Green." Blackstone.—"A Lady in Love." Minerva.—"Today." MIBL Model Owns Penn Theatre. M. R. ROTH has sold his share in the Penn Theatre, at Penn and Butler streets, Pittsburgh, to his partner, Mr. Modin, who is now the sole owner. Mr. Roth, it is said, is contemplating a trip to Europe within the near future.

DREW BAD HAND AT CONVENTION.

H. Goldberg, general manager of the West Penn Amusement Company, Pittsburgh, is nursing a headache from lack of luck. A bill developed on his right hand while he was at the Cleveland Convention, neglected to give it the proper attention, with the result that blood poisoning set in and for a time things looked serious. It is now improving and it will not be long before Goldberg can take the arm out of the sling.

JOE SHIRKBOY, manager of the First National, is out a five spot as the result of a wager he made with Manager Donovan of the Regent. He bet the business at this house on July 4 would not go over a certain figure, and to the surprise of Donovan the marine business almost totaled the amount in question.

MAKES TRIP TO GREECE.

George Panagatocas, movie magnate of Johnston, Pa., accompanied by his wife and three children, has sailed for his native land, Greece. The party will be gone from four to five months. During Mr. Panagatocas' absence his local interests will be well taken care of by L. W. Parclay and his brother, Peter Panagatocas.

SHOWMAN LEAVES FILM BUSINESS.

The Orpheum Theatre, Squirrel Hill, a substantial residential district of Pitts- burgh, has been sold by J. C. Weinberger to Bushyager & Wainwright, newcomers in the business, who have taken charge on July 1. Mr. Weinberger is through with the film game for the present, at least, and is now engaged in the manufacturing business.

DETOIT DOINGS.

OPTNER BUYS MT. CLEMENS.

JOE OPTNER has purchased outright the J. C. Theatre Building and property in Mt. Clemens, and he is now making extensive alterations and enlarging the seating capacity to 400. He has installed a new organ, and is preparing to open for business forthwith. Joe does not intend to stop with the Lyric, but intends to secure a chain of theatres in Michigan. With the opening of the Lyric, Mt. Clemens will have two theatres—the other being the Bijou (with over 1,000 seats), operated by Bob Peltier.

HOWARD CRANE GOING TO EUROPE.

C. Howard Crane, Detroit architect, is going to Europe to look over some theatre properties for the Allen Brothers and to draw up the plans. Mr. Crane, at the present time, is building more than 50 theatres around the country, and has plans drawn for four new houses for John H. Kunsky and one for Allen Brothers in Detroit, but is holding back until prices for building come down.

HAS HEAVY BIKE TRADE.

Paul Shlossman, of Muskegon, prides himself on having the biggest and best trade of any Michigan theatre at his elite. You can see anywhere from 10 to 50 bicycles in front of the house every night. The auto trade he gets at the Regent.

AGREE ON NEW SEAL.

A new wage scale for the auto trade has been affected between the motion picture operators and the Detroit theatres, which is satisfactory to both sides. The agreement runs until Sept. 21, 1921.

THEATRE NOTES AND PERSONALS.

Ernie Forbes, of the Times, reports that the recent installation of two Power's 6-A machines in their Eagle Theatre, Detroit, and the Crystal Theatre, Detroit, that negotiations are now in progress for the erection of one $50,000 theatre building somewhere in Detroit. Actual building, however, will not be started this year.
The Moving Picture World | July 24, 1920

Louisville Locals

"Birth" Film Being Exploited.

The Louisville Times, conducting a "Bettor Baby" campaign, arranged with the Eugenic Film Company for the showing of "A Birth" New York Maternity pictural picture which is at present attracting nation-wide attention. It is being shown at Macoupin's Theatre all this week. It is claimed that if the methods shown in the picture were followed out the lives of 90,000 infants and many thousands of ignorant mothers would be saved yearly.

Fire Damages Airline.

Fire in the Airline at Columbia, Ky., owned and operated by S. J. Beaslin, caused considerable damage to the theatre. The exact amount has not been determined, but the curtain was destroyed, several sections of seats ruined and considerable damage done to the piano. It is thought that a cigarette stub started the fire.

Picture Showman Dies.

The Empress Theatre and the Queen were closed five days last week on account of the death of George A. Bleich, owner of the Empress sand former owner of the Queen. Billboards and all incoming attractions were darkened with posters for the same reason.

Getting Ready for Big Week.

J. E. Firmkoess, representative of Paramount, was in Louisville last week making preliminary plans for preparatory for a Paramount week, the date of which is tentatively set for the week of September 5-11. An extensive advertising campaign is planned to make it a big event.

Tragedy Ends Showman's Life.

William Smith, moving picture theatre owner, of Liberty, Ky., was shot and killed a few days ago by his brother-in-law, James Snow, who was also his business partner. Smith was shot while he was resting in his room and was killed instantly. The two men were members of the same fraternal order and have refused to say anything about the shooting.

Automobile Damages Its Owner.

A. Z. Sheckler, manager of the Parkland Theatre, was slightly hurt and his automobile demolished when he collided with another machine recently. Both machines were wrecked. Mr. Sheckler was not seriously injured.

When Saturday Is Sunday.

After making threats last week that he would rigidly prosecute violators of the Sunday closing law, Commonwealth's Attorney Taylor, of Henderson, Ky., announced that he had decided to sue because the state law offers a loophole to Jewish merchants through the practice of moving picture men of Henderson and the ministers culminated a week ago in the closing of every business house in the city on Sunday, except garages and the soda fountain of M. Silverman, of the Jewish faith. He contended that he observed Saturday as his Sabbath day and kept his store closed on that day, opening, however, on Sunday. These Virginia Holtzman, also a Jew, who announced that he would close his Grand Theatre on Saturday and keep open the following Sunday, has closed and announced that the law could not be fairly enforced in a "city where Jewish merchants take advantage of the exception of the law which gives them the privilege of evading the spirit of the closing law." Violations, he said, would be reported to the grand jury. Several grand juries have refused to indict.

Fire Damages Film Theatre.

Fire which started in the moving picture show was started by a man, and the ground floor of the Masonic Building at Owensville, Ky., when a film caught fire and caused an explosion. Destroyed in the building were the loss of Mr. Morgan is about $52,000, which is partly covered by insurance. Mr. Morgan and his son, Brooks, who was operator, were badly burned about the hands and face in an effort to put the fire out before it spread. The theatre will be rebuilt.

Southeastern News

Episcopal Church Shows Films.

Declaring for cleaner and better pictures the Church of the Incarnation (Episcopal) of Atlanta, Ga., has started a series of weekly motion picture programs at the church, the admission being free to all people of the opposite sex. The first picture was "Girl of My Dreams," with Billie Rhodes. A feature is to be shown each week, the church having lined up with a local film exchange.

Savannah Gets New Theatre.

Announcement has been made that another new theatre is to be erected at Savannah, Ga., following the recent purchase on State street of the Savannah Realty Corporation of Virginia. The site has a frontage of ninety feet and adjoining is another site with a thirty foot frontage, recently acquired by the same company. The price of the site just purchased was $20,000. The new theatre will probably be a motion picture and vaudeville house combined.

Chaplin Film in Court.

Suit for $10,000 damages has been filed against the Birmingham Enterprises, Inc., Birmingham, Ala., by the Mudd & Colley Amusement Company, the plaintiffs alleging that the defendants maliciously and without cause procured an injunction against their exhibiting "The Charlie Chaplin picture, A Day's Pleasure," at the Elroi Theatre. The injunction was later dissolved by the court, and the parties paid the $1,000. This was the amount of damage caused their business.

Heavy Loss in Theatre Fire.

The new Grand Theatre, a motion picture house at Reynolds, Ga., was completely destroyed by fire after it had been open to the public but three days. It was owned by the firm of Goddard & Goddard, of Reynolds. The fire originated in the picture frame, which is unknown, as it occurred during the early morning hours.

Hits Long, Long Trail.

C. A. Taylor, general manager in New York State for Pioneer, with headquarters in Buffalo, has hit the long, long trail with his little bus and the old trailer and is now somewhere in the Adirondacks far from the madmening excitement. "When the Buck" returns he plans to direct a big offensive for Pioneer in the territory.


Los Angeles Studio Shots

TSURU AOKI, wife of Susse Hayakawa, has returned from a four months' visit to Japan. She reports that Griffith's "Hearts of the World" is scheduled for release in Tokio when she left that city, at $5 a seat.

Katherine MacDonald will begin work on "Picture Pioneers" for First National after taking a short vacation at Laguna Beach. Director George L. Cox, of the American Film Company of Santa Barbara, spent last week in Los Angeles.

Gold is to distribute the Betty Compson productions, according to an announcement from Culver City this week.

Wade Boteler, the mess sergeant with Douglas Maclean in "24 Hours Leave," is the proud father of a ten-pound boy, who arrived on the 1st of July.

Anna Q. Nilsson has gone to New York to play the leading feminine role in "The Lark," a coming Mayflower production.

Monte Blue, upon completing his part in "The Juckins," now being filmed at Lasky's, will go to New York to play a leading part in "The Kentuckians," under Director Charles Maigne.

Louise Lovely has signed a contract with Fox to star in a series of features for that company. She is now playing the leading feminine role in an Omec Locklear picture.

Larry Semon has returned to Vitagraph after a short stay in New York.

E. Richard Schayer, scenario writer, will desert his typewriter to direct Great Animated Pictures for Benjamin B. Hamptom.

David Butler will take a trip to New York as soon as his current picture is completed.

Edward Earle, who has starred in a number of recent O. Henry pictures made by Vitagraph, has arrived on the West Coast, accompanied by Mrs. Earle, to play in western-made films.

Zan Field is preparing for her first picture for the R. F. Smith Corporation, which is now casting, and which will be called "The Thundering Dawn," to be produced at the Horsey studio.

Ann May, leading lady for Bryant Washburn in "Wanted: A Blemish," is studying the art of continuity writing under Frances Harmer, of the Lasky scenario staff.

William Duncan and Edith Johnson, Vitagraph serial stars, left last week for Denver to attend the annual convention of the Rocky Mountain Screen Club.

Bessie Barriscale, who is filming "The Broken Gate," under direction of Paul Selznick, has gone on a two weeks' location to Pleasanton, Cal. Evelyn Selby, Lloyd Bacon, Arnold Greg and Joseph Kilgour are in the cast.

"The Queen of Diamonds," a serial in which Eileen Sedgewick will be starred, is about ready to begin at Universal under direction of Edward Kull.

Florence Deshom, who has been working in "Murder," the new Katherine MacDonald picture, spent convention week in San Francisco.
Forthcoming Hodkinson Releases Offer Romantic Mysteries and Strong Dramas

BEGINNING with July 18, the W. W. Hodkinson Corporation announces the next five screen dramas from five independent producing organizations which they will distribute before October in accordance with Hodkinson’s policy of opening bookings and every picture on its merits. Further announcement of additional pictures is expected.

The Hodkinson list indicates a wide range of appeal in type of drama, ranging from a romantic mystery to a drama of London and the Alba, a Benjamin N. Hampton production dealing with a New England locale, a love story from J. Parker Read, Jr., and a rural romance from Irvin V. Willat, the independent producer.

With “The Green Flame” released by Hodkinson on July 18, Robert Brunton presents J. Warren Kerrigan and his own company in a detective mystery story directed by Ernest C. Warde. Frizti Brunette again appears opposite J. Warren Kerrigan in this story by Raymond Hill, and the cast includes Myles McCarthy, Jay Morley, Edwin Wallock, William Moran and Claire Du Brey. The continuity was written by Jack Cunningham.

First of Fifteen Tracy Stories.

July 2 will bring the first of the Louis Tracy productions, “The Silent Neighbor,” in which Shirley Hydette Florence Dixon and other favorites of the screen appear. Arthur F. Beck and Charles C. Burt present this picture of fifteen pictures to be made from some forty novels from the pen of Sir Louis Tracy. A recent picture that was a success, “Wings of the Morning,” was based on one of his novels.

J. Parker Read, Jr., in his next vehicle for Louise Glauram carries the inviting title of “Love Madness.” C. Gardner Sullivan wrote the script which is based on the earlier achievements, “Shara” and “Sex.” Joseph Henberry, who has directed such stars as Douglas Fairbanks, Mildred Harris Chaplin and Roscoe Arbuckle, directed this picture.

New B. H. Hampton Picture.

“The Dwelling Place of Light” is regarded by the Hodkinson officials as a Benjamin N. Hampton picture. It is a novel written by W. W. Hodkinson of W. W. Hampton’s novel of that name and should attract the Churchhill following. The story is based on the life of a drifter who has been a pupil in church. His life is transformed by a kindly priest, and this brings Mr. Hampton into a new field, as “Riders of the Dawn,” “The Westerners,” “Dekert Gold” and “The Scarecrow” pictures were dramatized from the West. The story is taken from the well-known Hodkinson novel of that name, written by Irvin Willat.

Several more Hodkinson pictures are scheduled, as well as a J. Parker Read, Jr., production and those of the Dial Film Company and Arthur F. Beck.

Robertson-Cole Reports Carpenter Special Is Proving to Be Big Summer Attraction

REPORTS of the progress of “The Wonder Man,” starring George Carpenter, which are coming to the executive offices of Robertson-Cole, which released the picture, has become a reality that summer is a dull time for showmen. These statements of the business done in various parts of the country have exceeded the estimates which were made of what the picture would do.

Everywhere Robertson-Cole branch managers and salesmen have heard one story from exhibitors; that their patrons have merely been to the biggest house in town and the picture to flock in. The prediction which was made to the contrary is to the effect that Carpenter would be a surpassing attraction has proved true, for exhibitors from many parts of the country have reported audiences of a high percentage of casual spectator; that is to say, persons who do not usually attend motion picture theatres.

“Dabney Todd’s” present cultural productions in which exhibitors speak of “The Wonder Man,” may be quoted the telegram which was received by A. S. Kirkpatrick, president and general manager of the Robertson-Cole Distributing Corporation, from Edward E. Burrell, manager of the Savoy Theatre, Pittsburgh.

Mr. Smith wired: “Opened week’s run at Savoy Theatre yesterday. 8:30 a.m. with ‘The Wonder Man’ and played to absolute capacity at every performance until closing time at 11:30. Picture raves and best audience all am packing them in again to-day. Splendid production and gave entire satisfaction, which is unusual for a production of this kind. I expect to break the week’s record. It’s a whole of a hot weather attraction for any house, none barred.”

Press Book on “Point of View,” Starring Elaine Hammerstein, Ready for Showman

IN the latest exhibitors’ campaign book issued simultaneously with the release of Elaine Hammerstein’s starring vehicle for Selznick, “Point of View,” here is embodied all the light, whimsical touches that are characteristic of the star and which have served the studio well in the past. One of her entertaining screen stories, it is announced this week.

The title of the story will well serve to give an indication of the contents, but it is declared that the plan book is not burdened with useless detail, having been devised solely as a selling argument to exhibitors’ profit. The feature of interest to exhibitors are the notes and publicity stories reveal the touches that women delight in reading, and designers and ad men can make use of them. All the reviews and advance notices of the story.

Imbedded in between these are practical suggestions for the exploitation of this Hammerstein and the production. A multi-colored screen slide, snappy shorts, model letters that tend to excite interest in the picture, and striking production cuts for newspaper advertising. In addition to attractive accessories, there have been discreetly chosen for the sole purpose of boosting business at the exhibitors’ box office.

Miss Hammerstein is supported by Rockliffe Forrester, Arthur Housman, Hugh Huntley, Helen Lindroth, Corena Ship and Warren Cook. The story is an adaptation of Edith Ellis’ stage play of the same name, and it was directed by Alan Crossland.

High Grade Double-Exposure Work Seen in “Life’s Twist”

LIFE’S TWIST,” which stars Beulah Bamber, and which is soon to be released by Robertson-Cole, contains the best work to date of the well-known Italian cameraman, Eugene Gaudio.

In the picture is seen one of the most remarkable double exposure work that has ever been done, and in making this so perfect that one cannot discover the line of separation, Gaudio worked overtime, using all the skill which many years in photographic work have given him.

As the production portrays the widest extremes of society, shifting from slum to man-

A Trunkful of Fun!

That’s what Larry Semon provides in his latest comedy where as a "goof" stage hand he messes up a perfectly good show. He thinks that footlights, because after all was made to tramp on. He gives them thunder just as the "hero" says: "My isn't this an ideal day"—and when the stage manager a little later calls for some fog on the scene. Larry gives it to him—a barrel of home brew fog for the bar and all. That and a whole lot more by--

LARRY SEMON in The Stage Hand

A Larry Semon Comedy

VITAGRAPH

THE MOVING PICTURE WORLD

July 24, 1920
ROBERTSON-COLE has just issued, for the exploitation of “Moon Madness,” a Havorth Special which soon is to re-release their film book. Special official attention in it is given to the exploitation angles of the picture, and to press matter for the daily newspapers. Every possible aid is given the exhibitor who books the picture to attract his community, and the book is issued far enough in advance of release to be readily available to all interested.

From the pen of J. Grubb Alexander, “Moon Madness” is one of those unusual photoplays which demand careful study. Virtually all of the characters have equally important roles. And with Edith Storey, Irene Hunt, Joser Swickard, Sand De Grave, William Courtleigh and Wallace McDonald holding the centre of the stage it was decided by Robertson-Cole to give “Moon Madness” special treatment in exploitation and otherwise.

Sets Exploited in Book.

In laying the plans for the press book advantage was taken of the sumptuous setting of the picture together with the six all-star performers are exploited admirably in the eight-page press section through the medium of numerous cuts, dressed up with suitable text.

The cuts and text are so arranged that they may serve as independent publication independent of the regular service of approximately twenty columns of advance, opening and material. Another feature in the press section is the entire page devoted to short “illers” all arranged in proper sequence.

Tipped in on the inside of the back cover of the book, the press section of “Moon Madness” should not fail to gain results for an exhibitor if he but makes intelligent use of it.

But what may prove of greater interest to certain exhibitors are the four pages of story carrying the publication of five pages of live exploitation matter. The stunts particularly should receive honorable mention because of their simplicity and practicability.

The remainder of the sixteen pages of the press book proper, not including the eight-page press section, are devoted to lively catch-lines, a selling talk by A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, program suggestions, music setting, accessories and photographic prints of the big scenes of the picture.

“The Adorable Savage” is the Latest Edith Roberts Picture

UNIVERSAL palms have been taken at Universal City to assure proper settings and atmosphere for “The Adorable Savage,” the latest Universal production, based on Ralph Stock’s story of the South Sea Islands, “Marama,” in which Edith Roberts appears as a Fiji Island maid.

In the first place, Norman Dawn, her director, had spent a year and a half in the Islands of the South Seas, gathering materials for the tropics and he knew the various islands in the southern waters as well as he knew Los Angeles. He not only had thousands of plates covering every angle of life in these climes, but knew the dialects, manners and customs of the various tribes in that part of the world.

Dr. Arthur Jervis, famous man of medicine, art, science, war and stage, is playing the role of the “heavy” with Miss Roberts. In his rambles among the seas Dr. Jervis spent much time in the Malay archipelago and is intimately acquainted with the ways of the semi-civilized divisions of the South Sea Islands.

Jervis is a musician, composer, dramatist, actor, art director, photographer, globe-trotter, linguist and soldier of fortune. He has already appeared in the films with Geraldine Farrar, Paul Frederick and Nazimova, and his appearance with Edith Roberts in “Marama,” in which he has been waiting for the meeting of the State Board of Health at Sacramento, in order to qualify as physician and surgeon in California.

Heavy Advance Bookings on Fox’s “If I Were King”

FOX FILM CORPORATION announces that it received exceptionally heavy bookings on its special production, “If I Were King,” from the great stage success and noted play of the same name.

The private showing to the trade at the Palace Theatre in New York is said to have been most tremendous.

“If I Were King” lends itself to big exploitation, as all-star numbers have read the book or seen the play. Exhibitors who have already booked the picture are planning to tie-in with the bookstores for a big window display.

The international reputation of the author, Justin Huntly McCarthy, also will help the picture, and his statement that “If I Were King” which he viewed on the screen in London, is a genuine picture and a fine rendition of his story, not only should help the booking, but also his name the exhibitor in getting the people into his theatre.

The Fox Company has some fine posters on this picture and have prepared an exploitation sheet of eight pages to assist the exhibitor in his newspaper and advertising campaign.

Spirit of Good" is a Strong Story.

“The Spirit of Good,” a William Fox production, is being released before the close of July with Madalene Traverse as the star, follows lines suggestive at times of the noted success, “The Miracle Man,” and is one which every father will be glad to have his wife and daughter see. It is the class of production that managers always welcome, for it contains the big heart interest and appeal which reach the masses as well as the classes. It is the tale of a modern magdalene, crushed through adversity, whose spirit of good struggles upward to the light, and regenerates all who come in contact with her.

ALICE JOCE IN "PREY" A VITAGRAPH SPECIAL PRODUCTION

WHIRL-
Way, Epes Winthrop Sargent—Best Exploitation Bet in the Trade Press!
THE MOVING PICTURE WORLD

“Ladder of Lies” and “Let’s Be Fashionable” Are Two of Paramount Current Productions

DOMESTIC comedy vies with domestic drama for the honors of the Paramount schedule for July 11 when Douglas MacLean and Dolores Del Rio are cast in “The Ladder of Lies,” a Thomas H. Ince production, and Ethel Clayton in “Let’s Be Fashionable,” a Thomas H. Ince production, and Ethel Clayton in “The Ladder of Lies” are released.

Thomas H. Ince’s popular young exponent of the habits of happiness and dispensers of smiles, the ever good-natured Doris May, is said to maintain in “Let’s Be Fashionable” the standards of merit which are expected in the role of a smiling, co-starring venture, “Twenty-three and a Half Hours.” Leatrice Joy, who has starred in the popular Clayton picture, “The Ladder of Lies,” which is an adaptation by Ethel Kennedy of Hallor’s story, “The Ladder of Lies,” which was published in Snappy Stories.

The story of the age-old theme of a woman’s sacrifice for a man, but it is here given a brand new twist.

The cast includes Claire Fyffe, Mabel Christian, Dorothy Mackalet, John Barrymore, and Blanche Sweet. The camera work is that of William Marshall.

The story was written by Mildred Condl, an accomplished stage and screen writer, Luther Reed did the scenario. The leading players are George Webb, Wilbur Higby, Molly McConnell and Norris Johnson, all of them capable forcers, round out the classic make-up.

Tom Forman, one of the screen’s best known juvenile leading men, made his debut in “Let’s Be Fashionable,” as a member of the Clayton picture, “The Ladder of Lies,” which is an adaptation by Ethel Kennedy of Hallor’s story, “The Ladder of Lies,” which was published in Snappy Stories.

The story of the age-old theme of a woman’s sacrifice for a man, but it is here given a brand new twist.

The cast includes Claude Fylle, Mabel Christian, Dorothy Mall, Blanche Sweet. The camera work is that of William Marshall.

Edith Hallor Has Role of Welfare Worker in Select Picture “Just Behind the Door”

EDITH HALLO, who was showered with many laudatory comments for her dual characterization in “Children of Destiny,” a Republic production, has been assigned the role of a young welfare worker in the forthcoming Select picture, “Just Behind the Door,” written by Jules Eckart Goodman.

Altogether the prominent members of the cast supplying the half dozen screen players known to possess considerable prestige among motion picture fans. They are: Betty Blythe, whose screen career dates back to the early days of short dramatic films, Edna Southwell, and Arnold Graves, Ida Lew, and Hallor, all equally known for splendid characterizations in scores of film dramas.

Milton Sills Leading Man for Miss Minter in Her First Picture Under Star Franchise

MILTON SULLS has been engaged to play the leading male role with Mary Miles Minter in her forthcoming production, “Babes on the Stage,” an adaptation of one of Sir Arthur Wing Pinero’s most successful plays.

The picture has been completed and is scheduled for early fall release, having been assigned as one of the first productions to be offered by the new Paramount-Reall star franchise. The work of the star and her director, Paul, has been under the guidance of the picture in the special feature class, according to reports received from the company’s principal studios.

Some of the other members of the cast are Sylvia Ashton, Theodore Roberts, Jane Keckley and Harold Goodwin.

Helpful Campaign Book Is Issued on National Pictures “The Invisible Divorce”

A campaign book, whose keynote is simplicity and helpfulness, has just been issued in conjunction with “The Invisible Divorce,” a National Feature picture, Theatres, Inc., production. Throughout the production cuts and screen slide present with interesting, informative helpfulness the story and the other aids seen to serve further enhance its screen presentation.

The advance notices are honest, and meat, the current reviews are written entertainingly, according to modern newspaper standards. The pages of this book contain many helpful hints and pointers clave a wedge into the thickest phases of the picture.

Added to these a half dozen newspaper line ads and half tone ad displays are presented attractively. Several helpful hints for exploiting the picture, a throwaway in the form of a subpoena that cannot help but demand a reading, a few letters for a mail campaign and a musical symphonic and cues round out the plan book.

The cast is composed of Walter McGrail and Leatrice Joy, who play the leading roles; Walter Miller, Grace Darmody and Tom Bates. The story is directed by Lella Burton Wells and adapted for the screen by Katharine Reed. Nat. C. Deverick and Thomas R. Mills directed the production.

Prize-Ring Fight Feature of “The Fourteenth Man”

EVER ONE enjoys a good fight, and Robert Warwick’s forthcoming Paramount production, “The Fourteenth Man,” is said to contain an unusual good one. Not one of those bloody combats, where the participents bite the dust and get all smeared with gore, lose half their clothes and battle like madmen, but a good, clean ring bout with the gloves. And why shouldn’t it be when the combatants are none other than Robert Warwick and Norman Selby, otherwise known as Kid McCoy, who for a long time was middleweight champion of the world!

McCoy is well known for his work as a screen character actor. Major Warwick, on the other hand, is no tyro in the art of pugilistic combat. Even as a youth, he won much notice by his ability with the gloves. His constitution is physically perfect and his muscles hardened by his service overseas during the late war.

So the battle is no framed-up affair, even though it is Warwick who must triumph, for he is a good fighter, and the combat is realistic all the way through.

Joseph Henabery is the director.

F. Anstey, who wrote the original story under the pseudonym “Max From Glamkirk,” is a well known English author. His novel has been widely read not only in his own country, but also in America. The story will be familiar to many people who witnessed its dramatic version, produced in this country some time ago and starred by Charles Hawtrey, the eminent English actor.
Mayflower Has Three New Productions Completed; Tucker Picture Among Them

THREE new productions soon to be presented by the Mayflower Photoplay Corporation have been completed and are now undergoing final editing simultaneously at the Brunton Studios. The producing units responsible for this realization of new offerings are the George Loane Tucker company, which contributes “Ladies Must Live,” the Allan Dwan organization, which is preparing “The Sin of Martha Qued” for release, and the Sidney J. Franklin production, scheduled for final release through the First National Exhibitors Circuit.

The most secrecy is being maintained by Producer Tucker in connection with the editing of “Ladies Must Live,” his second independent production to be presented by Mayflower. For the past two weeks, Tucker has been working behind closed doors in the cutting room of the Brunton plant to which access has been granted to none but important attaches of the Tucker staff.

The veil of mystery with which the producer has shrouded the production is due partly to the technical innovations he has incorporated and partly to an avowed policy of withholding advance reports until the final completion of the special.

“Miracle Man” Sets Pace.

For the past fortnight, the producer has been working steadily night and day putting into his film every ounce of effort. The success of “The Miracle Man” has placed upon him the responsibility of upholding with the most perfect possible accuracy the reputation he achieved with his visualization of the Frank Besserer story.

With this objective in mind, Tucker is bending every effort toward making “Ladies Must Live” an exceptional offering. Although the producer steadfastly refused to discuss his new feature, preferring to let judgment rest with the public and exhibitors, it is understood that the subject is done in a lighter vein than its predecessor. “The Sin of Martha Qued,” which Allan Dwan is preparing for publication as the sixth of his series of independent productions, is based on an original story written by himself. The story is described as powerful in interest, presenting a remarkable character study in which is pictured the psychological influences wielded on a man by his associations.

Deals with Psychic Phenomena.

The cast of the Dwan feature consists of a galaxy of motion picture favorites, including Mary Astor, Allan Dwan, Frank Campeau, Joseph Dowling, George Hackathorne and Eugenie Besserer. The story of “The Sin of Martha Qued” is listed to follow Dwan’s “The Scoffer,” on First National’s schedule.

The Pinchita production, which is in a phase of psychic phenomena, presenting the heroine in the role of a clairvoyant who, under spirit control, establishes communication with the world beyond the horizon and learns of an illegitimate romance involving the wife of the man she loves.

The role of the medium is played with consummate skill by Sylvia Breamer, while others in the cast are Conrad Nagle, Rosemary Theby, Robert Cain and Robert M. Timlin. This picture is scheduled for release in September.

Strong Religious Appeal in New William Russell Picture

With the knowledge that anything on the subject of religion requires the greatest skill and delicacy in its handling, William Fox decided to make “The Man Who Dared” as originally conceived. This picture, completed at the Fox studios in Hollywood, was written for William Russell by Julius G. Furtman, of the scenario staff of the company, and Mr. Fox was puzzled over the possibilities of screening a religious feature in the story, however. The confidence of the author and the star, and the sincerity of the theme won over the producer.

The scenes in question, in the death cell of a prison where a man is confined awaiting execution, are said to have been so carefully planned and delicately handled that the religious vein in the story is strengthened in the minds of the audience. Prominent Los Angeles church members were present at the shooting of these scenes, and it was the common opinion that the star has a worthy vehicle as well as a story of sufficient strength to hold the most critical audiences.

Emmett J. Flynn directed Mr. Russell in this film.

Eileen Percy appears as leading woman. Since the completion of the film Miss Percy has become a star herself, also under the banner of William Fox.

Other members of the cast are Frank Besserer, Fred Warren and Joe Ray. Julius G. Furtman also made the scenario.

Special exploitation is to be given “The Man Who Dared” and it is believed wide cooperation will be received from churches and "uplift" organizations.

Fast Work Being Done on “Son of Tarzan” Serial

WORK is progressing very rapidly on the filming of “The Son of Tarzan,” the fourth of the Edgar Rice Burroughs stories to be put into pictures. Because of the great strength of the story and its extremely rapid action from start to finish it was decided to make this picture as a serial instead of as a special feature, the policy pursued in the former Tarzan pictures.

It is being made by the National Film Corporation under the direction of Harry Revier, the same people who made “Tarzan of the Apes” and “The Romance of Tarzan,” two of the biggest box office attractions that have ever been put forth. It will be distributed throughout the world by David P. Howells.

The fourth episode has been completed and it is estimated that this will be the most expensive of any single episode in the picture, for according to the demands of the scenario it was necessary to burn a large schooner and construct an African village large enough to accommodate in their natural surroundings hundreds of natives.

Practically everything necessary for the taking of this picture had to be supplied, as all that California furnished was fresh air, sunshine and sand.

In one episode ten large elephants goaded to fury by their trainers and keepers are made to stampede, thus furnishing a big sensation for photoplay lovers.

Prominent Character Actors in Dwan’s Next.

As an assurance of the quality of acting to be found in “The Sin of Martha Qued,” Allan Dwan’s sixth independent production, which Mayflower will present through First National, particular stress is placed upon the appearance in the cast of two of the screen’s most skillful character actors, Frank Campeau and Joseph Dowling. Both play “heavy” parts in the new Dwan production.

Other prominent players seen in the cast are Mary Thurman, Niles Welch, Eugenie Besserer, George Hackathorne and Little Frankie Lee, who played the crippled boy in “The Miracle Man.”
National Picture Theatres Have Seven Big Productions Listed for Hot Weather Season

The coming of the hottest weather of the year finds National Picture Theatres, Inc., the exhibitor cooperative unit headed by Lewis J. Selznick, in a well fortified position following an announcement by Lewis J. Selznick. The organization won its way into popular favor from the start. The first release, "Just a Quarter," by Roy Stewart and Kathryn Williams in the leading parts, formed a groundwork of the most concrete sort, which has been added to by "Blind Date," another picture and "The Invisible Divorce," the third release. These productions were made on the West Coast with special or all-star casts.

The second week was launched as being the hottest period of the year, and what exhibitors term the dullest, finds National Picture Theatres, Inc., with at least seven finished productions to its credit, three of which have been released and four of which are now awaiting distribution.

The National Picture Theatres first serial list is scheduled for the third week in July. It is "Marooned Hearts," starring Conway Tearle, who, as previously announced, has been played by Roy Stewart and Kathryn Williams. Selznick to star in six National Picture Theatres productions a year. In this picture, which has been described as an exception to the usual formula, one of the South Sea Islands, Zena Keefe has the leading feminine role opposite Mr. Tearle.

The fifth production scheduled, and which will probably be released in August, is a Ralph Ince production called "Out of the Snows." In direct contrast to the fourth picture, this subject takes the spectator to the Far North, not far from the land of the midnight sun. Zena Keefe also has the leading feminine part in this picture, which is directed by Ralph Ince, who also has the leading male part.

Big Harem Scenes in Sixth Release.

The sixth production is "The Palace of Darkened Windows," made on the West Coast under the direction of Henry Kolker, who has recently been engaged by Myron Selznick to come east to direct for Selznick Enterprises. It is declared that this picture is the one of the fascinating subjects of East India ever filmed. The sets are said to be not only elaborate but artistic to the extreme.

The harem scenes are expected to set a new standard for this type of production. The seventh production is "Who Am I?" also directed by Henry Kolker at the West Coast studio, marking the last production to be filmed at that plant prior to the moving of the western unit of Selznick Enterprises to the East. "Who Am I?" concerns the story of a young girl who inherited a gambling house and who, to liquidate her father's debts, decided to conduct the Joint while she could free herself from the yoke.

It is understood that at least two additional National pictures are now being prepared and will be completed well in advance of the date for which they are scheduled for distribution. All National Picture Theatres releases are sent out through Select.

"Blackbirds" to Be Realart's First Play for Miss Johnstone.

LACKBIRDS," the successful stage play by Harry James Smith, will be Justine Johnstone's first production as a Reelart star. "Moonlight and Honeybuckle," which was Miss Johnstone's first starring vehicle, will be used by her at a later date. The script and all technical matters for "Blackbirds" has already been prepared and Miss Johnstone has already begun.

"Blackbirds" was produced by Henry M. Robinson in the Lyceum Theater in January 1913, when it was played by Laura Hope Crews and H. B. Warner for a long engagement. Jack Dillon is to direct the new Reelartist.

"Go and Get It" Burlesque Aids Publicity Feature

ACKED up by the statements of famous correspondents, authors and others "Go and Get It," Marshall Nelan's latest independent special production to be distributed by Associated First National Pictures, Inc., will be brought to exhibitors with a wealth of exploitation and publicity material. The bulk of the promotion that has up to the present time been featured by newspapers and magazines, has been inspired by the various stunts and special exploitation ideas put over in San Francisco in conjunction with the Democratic national convention. The fact that "Go and Get It" is essentially a newspaper story about newspaper folk, served as the basis for exploitation, more newspapermen than ever before been personally concerned in the success of a picture.

The fact that such writers as Irvin S. Cobb, Harry Leon Wilson, Samuel J. Blythe, Ring Lardner, Myles Losker, Robert Edgerton and Arthur Brisbane personally appeared in a prologue to this production, the prologue being shown to more than 200 well known newspaper correspondents in various parts of the country, caused national publicity.

So impressed were several of the correspondents that a suggestion was made to Marshall Nelan that the newspaper men be allowed to write a burlesque on "Go and Get It," the cast for the burlesque to be made up entirely of writers. Accordingly, Irvin S. Cobb and Ring Lardner laced themselves on the roof of the St. Francis Hotel and thereupon launched into a comedy collaboration. The burlesque on "Go and Get It" was not planned to grow. The trouble experienced by the writers in writing a scenario, and the fact that the objective with relative to going to and getting any definite object, pertained mostly to damp material, made strictly hilarious result. Mr. Cobb opined that the comedy was pretty good—especially in prohibition days, he said.

"Shipwrecked Among Cannibals" Big "U" Film, Opens at Astor.

OTHER Broadway theatre stepped into the race for summer pictures on July 4, when the Astor Theatre, Broadway at Forty-fifth street, was thrown open for an indefinite run of "Shipwrecked Among Cannibals," the unusual pictures of actual cannibals taken in New Guinea for Universal by William F. Alder and Edward Larrabee, two University men.

The opening was heralded for many days by huge paintings over the theatre entrance, showing portraits of the most weird and ferocious of the cannibal men and women. In addition to these there was a series of door panels announcing the coming attraction in gripping and gruesome phrases. Photographic types of the savages shown in the Universal film were used with the door panels.

In arranging the Broadway presentation of the picture, Universal established a schedule of popular prices and adopted a continuous performance, six shows being run off between 9 p.m. and 11.

It is reported that Universal may present other pictures at the Astor after "Shipwrecked Among Cannibals" has completed its run.

"Shipwrecked Among Cannibals" also opened in the La Salle Theatre, Chicago, July 10, for a run of several weeks. H. M. Bermann, general manager of Universal exchanges, went to Chicago himself to supervise this showing.
First National Referendum Will Include League, Prohibition and Suffrage Issues

A MOUNTING virtually to a referendum on the three big questions of the day, the League of Nations issue, prohibition and woman suffrage will be included in the Presidential straw vote soon to be conducted by exhibitor franchise holders in Associated First National Pictures, Inc., and other independent theatre owners, in the expectation of reaching between 3,000,-000 and 4,000,000 voters.

The Anti-Saloon League has opposed the taking of a referendum on prohibition, and this effort to reveal national sentiment on the question is expected to bring about interesting and sensational developments. Decision to make the League of Nations and prohibition controversies a big feature of the Presidential straw vote has just been announced by Associated First National Pictures who are planning the canvass. The poll will not only be taken in the theatres owned by holdings of Associated National Franchises, but will be extended to other independent exhibitors. The picture houses are now being lined up for this interesting test, and hundreds of pledges to co-operate in the poll have already been received at First National "straw ballot" headquarters.

The actual launching of the vote, which it is predicted will give the most accurate forecast of a Presidential election in history because of its enormous scope, will take place immediately after Warren G. Harding and Governor James C. Cox, Republican and Democratic nominees for President, have made their speeches of acceptance, in which they will outline their platform and their various policies.

While Senator Harding is known to be an out and out dry, Governor Cox has not yet taken a definite stand on prohibition, and it is obvious that the straw vote will obtain a more accurate forecast if it is not taken until the positions of each candidate is known. All names will be left on the printed ballots distributed to the theatres so that patrons may fill in the name of the Socialist party candidates, or any other possible candidates that may appear for the offices of President and Vice-President.

May Set One WeekAside.

It is probable that one week will be set aside as "The Screen's Presidential Straw Ballot Week," during which the poll will be taken simultaneously throughout the country with the motion picture houses as polling places. Republican and Democratic candidates in every town and city where the vote will be taken by the theatres will be called upon to cooperate and assist in checking up the ballots.

The machinery for handling this straw vote is now being perfected, and the intention is to have each theatre rush the returns to First National headquarters, where they will be classified and tallied. The results-first by cities, second by states and lastly by the nation-will be made public in order as fast as they become known. The final results may be expected, will be known by the middle of September, or two months before the Presidential election.

Senator Harding, Governor Cox and the vice-presidential nominees will be offered a special service of tabulated reports by cities and states as rapidly as the straw ballots are counted. New York newspapers have accepted the invitation extended them to send representatives to First National to keep tab on the returns.

Selznick Announces Purchase of Two Well-Known Novels

M YRON SELZNICK, president of Selznick Pictures, has announced the purchase of two additional stories to be put into production at the Fort Lee studios within the near future. These are "The Girl from Nowhere," by Bradley King, and "Don't Trust Your Husband," by Garrett Elden Ford. These purchases by Mr. Selznick indicate that the activities in the Selznick organization are accelerated instead of diminished during the summer. In announcing the purchase of these stories it was not given out which of the Selznick stars will be presented in them. It is understood, however, that they will be placed in production within the near future.

An idea of the character of the stories was disclosed in the announcements. It is said that "Don't Trust Your Husband" is a sprightly comedy whose situations deserve being called novel. The principal character is that of a girl who, despite the fact that she has been brought up in the atmosphere of a smart society set, has remained so guileless that it is almost a shame to experience her experience.

Bradley King has placed the locale of "The Girl from Nowhere" in California. This story, too, is said to present a unique plot.

Many Inquiries on "Son of Tarzan"

Inquiries are beginning to stream into the office of David P. Howells on "The Son of Tarzan," the fifteen episode animal serial which is being made by the National Film Corporation, the company which made Tarzan famous, and to which Mr. Howells controls the distribution rights.

It is expected that the picture will be completed and ready for release about September 1st but no definite information will be made to sell state rights until a sufficient number of episodes are completed and passed on by the Howells organization to assure the certainty that no unforeseen accident may occur which would cause a delay in release plans.

Day Sails for South

John L. Day, South American representative for the Famous Players-Lasky Corporation, sails on the Vauban July 16 for Rio de Janeiro, Brazil, to look after the interests of the corporation in that territory. Mr. Day will spend several weeks in Brazil arranging for increased facilities for the distribution of Paramount pictures through Peliculas D'Luxo Da America Do Sul, which is owned by the Famous Players-Lasky Corporation. From Brazil Mr. Day will go to Buenos Aires, Argentina and Santiago, Chile, to make a survey of conditions in those countries. He expects to return to the United States in about six months.

Sennett Opens New York Offices

The Mack Sennett Comedy Productions have leased offices at Room No. 302, Capitol Theatre Building as permanent New York headquarters with E. M. Asher, Mr. Sennett's personal representative in charge. It was found necessary to establish these headquarters due to the growth of Mr. Sennett's activities.
$10,000,000 Company Features Works of Maibelle Heikes Justice, Screen Writer

THE subscription by New York brokers of one-tenth of the $10,000,000 stock to be produced by a new motion picture company which will feature an author, was announced last week by Colonel Harry Byrnes, of Texas, who is associated with Colonel William Selig in the enterprise.

This new company, which will have completed its first feature within a month, is known as the Maibelle Heikes Justice Photoplays Company and is a singularly interesting departure from the usual run of motion picture companies. Miss Justice, its featured author, has written over 175 original photoplays for Selig's Polyscope Company, Vitagraph, Fox Film, Lubin, Essanay, Mutual and other producing companies. Before engaging in play writing, Miss Justice was equally well known as a novelist and writer of short stories.

She intends to supervise the production of her plays.

Application soon will be made to list the stock on the New York Exchange. The personnel of the board of directors and executives will be announced later. Much of the capital will come from the South, it is said.

MENA, ARK.—S. H. Blair has sold Lyric Theatre and the Air Dome to Price Magill.

WILMINGTON, DEL.—Associated Producers, Inc., has been organized with $1,000,000 capital to acquire and dispose of plays and photoplays.

LARRY SEMON
in
The Stage Hand

He wasn't superstitious—didn't believe in signs—so, without the ouija board to guide him, how was he to know that right beside him, as he calmly puffed his Flor de Rolo, was a ton of powder just dying to go off and go up? But it proved a blessing to Larry. It gave him prominence; sent him through a few slight carriers like a stone wall an iron wall and other things, and landed him right on the stage as the central attraction of a beauty Fallet.

NO SMOKING

But—Larry didn't believe in signs!
Morris Announces Appointments of Three New District Heads from Ranks of Select

PURSUANT to a policy of promotion that has characterized Selznick Enterprises since its inception, three new district managers have been appointed from the ranks of the organization by Sam E. Morris, vice-president and general manager of Select Pictures Corporation.

Samuel Sax, former branch manager of the Indianapolis branch, was made district manager of the Central division, which territory embraces Cincinnati, St. Louis and Indianapolis. Arthur S. Hyman, whose work as a special representative received much commendation from the home offices of Selznick Enterprises, has been appointed district manager over Chicago, Kansas City, Milwaukee, Minnesota and Omaha. Claude C. Ezell is district manager of all territory south of Washington, D. C.

"These promotions are in line with the established policy of Mr. Selznick," said Mr. Morris. "That this policy has proven its worth is attested by the harmony that is prevalent throughout our organization. In covering their respective territories we feel that the four district managers can do much to increase the already efficient service to exhibitors. From time to time other promotions will be made and these will be in line with our organization. Messrs. Sax, Hyman and Ezell more than merit their promotions, and we feel sure they will fulfill the highest expectations we have placed in them."

The appointments of Messrs. Sax, Hyman and Ezell mark the fourth promotion of district managers for Selznick Enterprises within a short space of time. V. P. Whitaker is the district manager, whose territory covers the Pacific Coast.

A Real Photographic Course
Carl Louis Gregory Contributes a Text on Camera Work to Photoplay Bibliography.

SLOWLY the literature of the motion picture is forming itself. Ten years ago practically no literature existed, and most of the early works on various topics relating to the production of the motion picture were sketchy, incomplete and unreliable. Through the efforts of Homer Croy the early history of the art was clarified and made authentic, Munsterberg and Lindsey have treated the popular appeal of the picture and Louis Reeves Harrison has done the same thing from a more technical point of view.

Now comes Carl Louis Gregory with the first book motion picture photography which advances beyond the casual survey of camera work.

His condensed Course in Motion Picture Photography, published by the New York Institute of Photography, is by no means the first. Talbot produced a volume some years ago and the London Kinematograph Weekly published a book which, in default of a more exhaustive work, was useful and reliable. Gregory's book is by no means the first to treat on this subject, but it is certainly the most complete and the best informed.

The Author is Over-Modest.

Mr. Gregory too modestly announces himself as its editor rather than as its author, though the great bulk of the work has been done by himself and from his own information. Editing suggests a more or less rambling compilation, which does this work a wrong. Later editions should carry his name as author, with due credit to the contributors of other chapters.

Surely no one is better qualified write on this subject than the present author, as those who recall the camera department which he conducted in these pages when his time permitted will concede.

In point of actual studio experience Mr. Gregory is well qualified. He has worked "on the lot" and as a free lance news and travel cameraman. He was one of the first to attempt cinematography in the air, and was at the camera which produced the first underwater photoplay by means of the Williamson device. The range of his experience is as broad as the business itself.

In the purely laboratory angle he is as well qualified, for he has worked with some of the foremost experimenters and has aided in the perfection of many valuable devices. He was developed as an instructor in the United States Signal Corps during the war, holding rank as lieutenant, and his knowledge, gained at first hand, enables him to check up the chapters contributed by others.

The Condensed Course is not a popular book in the class of the works of Croy and Talbot. It is a text book, published for study and perhaps a tripe too much of a "how to" book for a text book. For the greater part Mr. Gregory has been too much in earnest to lighten his teachings.

It is a dry text, but a valuable one in that its teachings are exact and authoritative. It covers a wide range of chapter heads from proper make up to reversed negatives and from an analysis of light values to advice on how to obtain a first position.

Contains 369 Valuable Pages.

It carries an admirable chapter on the composition of a picture, written by J. C. Warburg, which should be studied by all cameramen, and there are valuable chapters on Light, Lenses, Lighting, Laboratory Work and Cameras. Even in a book of 369 text pages it has not been possible to cover the ground exhaustively. Cartoon photography, for example, has to be disposed for in about ten pages where another writer has devoted an entire volume to this subject alone, but for a survey of the entire field this would stand as a leader for some time to come.

The proof has been carefully read for errors and there are few mistakes which do not show themselves obviously to be such, as much as the advice to use "material" instead of mineral oil to prevent the oxidation of solutions, and are not wholly convinced that the proof reader did not better the sense when he substituted "nuisance" for "nuisance" in the phrase "Sub-title writing has its nuisances as well as music and art." The book is commendably free from advertisements for cameras or other accessories. Most of the standard makes are well illustrated, but none are forced upon the reader.

The book is lavishly illustrated with well executed half tones and is well printed, solid book stock being used for volume from every angle, but it would be as valuable to the student without half tones and in paper covers, for the text in itself is what constitutes the real value of the work.

Love at First Sight.

Scene from "Torchy," first of two-reel comedies, with Johnny Hines, made by Master Films and released by Educational.
Film Importers Declare Foreign Houses Cannot Get Enough Quality Productions

During the course of a recent visit to the Realart West Coast studios in Hollywood, Charles Stoffel and L. Faessler, representing J. Steck & Co., of Zurich, Switzerland, largest importers of motion picture film on the Continent, declared foreign exhibitors were hard pressed to obtain sufficient quality pictures to meet the ever increasing demand.

They further state that German and French pictures could be purchased at a lower figure, American-made pictures, particularly those with the California stamp on them, were more popular. This, they said, was due to the varied and beautiful scenic effects to be had in Los Angeles pictures, which seemed to be lacking in others.

"Your American, and especially your California scenery, is a refreshing change to our people," said Mr. Stoffel. "The background beauty of Los Angeles motion pictures has done much to establish their popularity in France, Italy and Switzerland.

"Since the war," he continued, "the film business has undergone a great boom in both France and Switzerland. Big picture houses are being built everywhere and film importers, such as ours, for example, are hard put to it to find sufficient photo-plays to supply the ever increasing demand."

When at the Realart studios both Mr. Stoffel and Mr. Faessler watched with interest the filming of Bebe Daniels in "You Never Can Tell," the star's first feature production. Their education in American methods of film-making was further enhanced by a visit to the set where William Desmond Taylor was working on "The Furnace," his second special-production for Realart.

Charles Ray Picture Heads
First National's New List

Forty-Five Minutes From Broadway," the first of Charles Ray's personally produced attractions, has been selected by First National for the inauguration of its 1920-21 season, during which more than sixty special features will be released. This marks Mr. Ray's initial appearance under the sponsorship of Arthur S. Kane.

The release date is set for August 30 and the first presentation will be made simultaneously in between thirty-five and forty leading theatres in the United States and Canada.

Reports indicate that many managers are arranging special presentation and exploitation features. The idea first suggested by Mr. Kane—that the song hits of the Cohen's 'play, Long, Mary' and "Mary Is a Grand Old Name," should not be neglected, has met with a hearty response, and when Mary is seen on the screen the melodies played and in many instances sung also.

In addition to the members of the cast already announced, Dorothy Devore will appear as Flora, Hazel Howell as Mrs. Dora Dean and May Foster as Mrs. Purdy.

The play is well fitted for adaptation to the screen, and Mr. Ray is said to have followed the original version faithfully.

The new First National schedule contains the names of five Charles Ray productions and it is announced that only other star in the list of fifteen represented appears so frequently.

Clara Beranger Sails for Europe
Clara Beranger, continuity writer under contract to Famous Players-Lasky Corporation, sailed for Europe last week on the White Star liner Olympic. She will combine business and pleasure during her six-weeks' sojourn in France and England. The "vacation" comes at the termination of an extremely profitable year with Famous Players-Lasky, during which she has written numerous scenarios, including the continuing for "Dr. Jekyll and Mr. Hyde" and "Civilian Clothes." In addition to her motion picture work she has written one stage play which was produced on Broadway last season.

Miss Beranger will do some work during her trip abroad on an original story which, it is anticipated, will be completed by fall.

Viola's Versatility.

Viola Dana, Metro's bewitching young star, seen here in several characterizations from her latest plays, the last of which was "Dangerous to Men."

Franklin Making "Watchmaker"

Harry Franklin is now producing for Universal a story by George Hull called "The Watchmaker" and featuring two popular actors, Lee Kohlmar and Rudolph Christians.

It is a story of homely, human characters, doing the things that everyone does at some time or other, suffering the same pains, enjoying the same triumphs and fighting the same problems.

Fox Signs Louise Lovely to Star in Series of Own Films

William Fox has signed Louise Lovely for a long term of years to star in a series of her own productions. Miss Lovely has been with the Fox company during the past two years, in which time she has played opposite William Farnum in seven De-Luxe Features. This in itself has established a unique record, because Mr. Farnum's previous engagement to Miss Lovely's engagement, never retained the same leading woman for more than a couple of pictures. She also appeared opposite William Russell in one Fox feature and is at present completing a Fox special with Omar Locklear, the daring aviator. When this picture is finished, Miss Lovely will enter into her new contract.

Her first story, chosen by Manager Sol M. Wurtzel of the West Coast studios for Fox, is well suited to the personality of the star. It will be made under the direction of James Hogan, formerly of the Allen Dwan directorial forces, who is also director of the feature on which Miss Lovely is at present working.

The photography will be in the hands of William O'Connell, who has recently been cameraman for Mary Pickford. Miss Lovely is enthused over her new contract and the personnel of her company.

Mayflower Films Go Big

Although not officially billed as such, the past week in St. Louis theatres presented the appearance of a "Mayflower Week" with two productions presented by the Mayflower Photoplay Corporation playing simultaneous engagements at three of the Mount City's largest first run houses. Allan Dwan's "A Splendid Hazard" was the featured attraction at the Grand Central, while R. A. Walsh's "The Deep Purple" played a week's engagement at the Pershing and Mozart theatres.
Masterpiece Enters Independent Field; 
Offers Weekly Feature, Monthly Special

The Masterpiece Film Corporation is a new distributing organization which has entered the independent field. R. C. Breen, president, who has been for many years an important member of the staff connected with the distribution of Fox pictures, Lou Rogers, also formerly with William Fox and Famous Players, is vice-president of the company. Its main offices are at 130 West Forty-sixth street, New York.

Since April 1, branch exchanges have been opened in New York, Chicago, Boston, Philadelphia, Detroit, Cleveland, Cincinnati, Baltimore, Minneapolis and Buffalo, with two sub-exchanges in Milwaukee and Indianapolis. The territory controlled by the Masterpiece comprises 70 per cent. of the United States and includes all territory as far west as the Dakotas and Western Iowa and as far south as North Carolina and Tennessee, rather a remarkable record of activity to be encompassed in three months' time.

One Feature a Week.

The Masterpiece lays claim to being the only independent film distributing corporation that can give the motion picture theatres on its list a weekly special feature a week. The weekly releases include the "Brady-Made Pictures" in which Clara Kimball Young, Ethel Clayton, Alice Brady, Robert Warwick, Vivian Martin, Holbrook Blinn and George Beban are the most prominent among the stars.

The directors include Maurice Tournier, John B. O'Brien, Albert Capellini, Emile Chautard, Harley Knobes, Travers Vale, John Ince, James Young and S. E. V. Taylor. The salary lists of the supporting cast in these features if made today would be so large as to render it impossible to produce them and make a profit through their rental at fair prices for the exhibitor, it is pointed out.

The special features to be released each month are new pictures of the highest type selected by Masterpiece with the main idea in mind of giving the theatres a profitable box office attraction. These pictures will embody a theme that has a general appeal and a cast of prime favorites known to the trade through the territory covered by the company.

Joe Moore in First Special.

The first special feature is "The White Rider," starring Joe Moore, the youngest of the Moore brothers, and Eileen Sedgwick, well and favorably known to picture patrons by reason of her work in such important pictures as "The Lure of the Circus," with Eddie Polo; "Number 10 Westbound" and "The Trail of No Return." The personnel of the branch exchanges is composed of men who are familiar with every theatre and the industry and have by years of experience learned what service means to the exhibitor. It is the policy of the Masterpiece to co-operate with the exhibitor in every way and each contract is based not on the letter of the document but the spirit, to which is added a mutual interest that should make it a profitable arrangement for all parties concerned. The slogan of the Masterpiece is "No Deposits.

Kugel Directs Publicity

In order to aid the exhibitor in every way possible to secure the biggest box office returns for its attractions, the Masterpiece has secured Lee Kugel to act in an advisory capacity in the preparation of publicity and advertising material. Mr. Kugel needs no introduction to the industry and is not alone well and favorably known to the theatres but is one of the first rank and a publicity man of twenty-five years' experience, but the motion picture, too, is the fulfillment of his creative ability, beginning first with the presentation on Broadway of the first moving picture at 82 of Paul Rainey's African Hunt, which broke all records for a New York run, exceeding even that of "The Birth of a Nation."

He afterward became general publicity director for World Film Corporation and when the distribution end of the company was taken over by Lewis J. Selznick, he was engaged as general publicity director for the Selznick Enterprises. He remained with Selznick for several months, resigning to resume business for himself as a theatrical producer. Mr. Kugel, through personal friendship for the managing directors of the Masterpiece, will lend his ability in furtherance of the aims of the company.

Edward Laemmle Off to Coast

Edward Laemmle, who, with William F. Alder, went through many hair-raising adventures in the Northwest and film the remarkable sequence of scenes from which "Shipwrecked Among Cannibals" was made, left New York July 10 for Los Angeles, where he will join the directorial staff at Universal City. It is the reward promised to him by his uncle, Carl Laemmle, president of Universal, for the excellent work the young man did in his oriental explorations.

Hay Visits Lasky British Studios

Among the recent visitors at the London studios of Famous Players-Lasky British Producers, Ltd., was Major Ian Hay Beith, better known as Ian Hay, soldier, lecturer and author of "The First Hundred Thousand Togethers" and other works of war and peace. Major Beith renewed his acquaintance with General Manager Milton E. Hoffman, Hugh Ford and others with whom he worked last year at the Lasky Studio in Hollywood.

Artist Painting DeMille Titles

Ferdinand Bergdorfg, well known San Francisco landscape artist, has been engaged by Cecil B. DeMille to paint a series of eighty art title backgrounds for the latter's super-special production, "Something to Think About," which will be released by Paramount in the autumn.

Mr. Bergdorfg has established a temporary studio near the Lasky plant and is devoting his entire attention to the task in hand. Symbolism carried out in the exquisite color work for which the artist is famous is the keynote of this work.

Praises "Mutt and Jeff" Cartoons

An illustrated comment on the popularity of Bud Fisher's Animated Cartoons with Mutt and Jeff, as presented on the screen by William Fox, appears in "Fragment," a book by Captain Bruce Bairnsfather, who is the creator of those popular English cartoon favorites, Old Bill and Bert. Mr. Bairnsfather's cartoons hold the same high position in the interest of the English people that Mutt and Jeff hold in the United States. The English humorist pays a warm tribute to Mr. Fisher's pair of fun-makers.

Push Work on "Son of Tarzan"

Orders were given by Captain Harry M. Rubey, president of the National Film Corporation, to stop all other production work and concentrate every energy of the organization on the making of "The Son of Tarzan," the animal serial which is being made for distribution by David P. Howells. This step by Captain Rubey virtually means that the two most prominent actor and employee on the National's payroll will bend every effort to make "The Son of Tarzan" one of the greatest serials of the year.

"TRUMPET ISLAND"

A TOM TERRISS PRODUCTION

ADAPTED and EDITED by
LILLIAN and GEORGE RANDOLPH CHESTER

From the story by
GOVERNEUR MORRIS

JULY 24, 1920

THE MOVING PICTURE WORLD
“The Revenge of Tarzan” New Title for Burroughs’ Story Released by Goldwyn

BECAUSE of its greater strength and exploitation possibilities Goldwyn Pictures Corporation executives have decided to change the title of Edgar Rice Burroughs’ motion picture from “The Return of Tarzan” to “The Revenge of Tarzan.” The original title is that of the book, selling in editions numbering hundreds of thousands, and was used when the film ran four weeks to capacity business at the Broadway Theatre, New York, during the first hot spell of the season.

The change was made despite the fact that trade papers had carried advertisements using the original name and had reviewed the film under that title, that more than forty columns of publicity had been obtained in the New York City papers and had been carried all over the country by the Associated Press despatches. The reason for the change is a simple problem in psychology.

When the Goldwyn Pictures Corporation released the film as “The Return of Tarzan,” the home office began immediately to receive telegrams and letters from its own exchange men and from exhibitors urging that the name be changed so the motion picture patrons would not be led to believe that the former Tarzan pictures were being brought back for another showing. The word “return” in the title, it was decided, might carry the connotation of a re-shewing of former Tarzan pictures because “return” is the technical trade word for a second or third engagement of a play or picture.

The Goldwyn publicity and exploitation departments were instructed to prepare a new press and service book under the new title, “The Revenge of Tarzan,” and to get up new advertising copy for mats and electric signs. No angle has been overlooked in giving exhibitors every possible exploitation aid in realizing on the production to its full value.

Vitagraph Moves Into Its New Quarters at Dallas

VITAGRAPH has just taken formal possession of its new exchange building at 1801-3 Commerce street, Dallas, thus marking the opening of one of the largest and most completely equipped offices in the South and Southwest. The Vitagraph office was formerly housed in the exchange building at 1900 Commerce street last season.

The change to the larger and more modern quarters was made necessary by the greatly increased business handled in the vaults of the Dallas branch. More floor space, greater facilities and finer equipment were needed to carry on the rapidly growing volume of trade on the Vitagraph standard of efficiency.

Construction on the new Vitagraph Building was begun seven months ago, and the finishing touches were put to the structure last week. Since that time the office force has been busy supervising the removal of records and paraphernalia from the old to the new branch.

H. J. Bayley is branch manager.

The new branch is a two-story reinforced concrete building, with a fifty-foot front and extending back a hundred feet. It is 100 per cent fireproof, has the last word in sprinkler systems and has its own steam-heating plant.

There is a splendidly furnished waiting room, steel film vaults and an elaborate projection room as some of the features.

Talbot to Write for Metro

Hayden Talbot, playwright, author and former newspaperman, has been engaged as a member of Metro’s scenario staff announces Bayard Veiller, chief of production at the West Coast studios.

Mr. Talbot was recently commissioned by Metro to write the screen adaptation of “Body and Soul,” a play written by William Hurlbut and produced by New York a few seasons ago. After he had begun his scenario it was decided to retain him permanently.

Mr. Talbot has also written many stories for the screen. In addition to having his book, “The Day,” published in England and America, his new play, “Her Bachelor Husband,” will be staged on Broadway this fall.

NEW YORK, N. Y.—The Associated Screen News, Inc., has been organized with $500,000 capital by L. Russell, Sea Cliff, L. I., to engage in moving picture business.

Charles Rosenzweig
Manager of Universal’s exchange in New York.

Laemmle Makes Rosenzweig Head of Big “U” Exchange

CHARLES ROSENZWEIG has been appointed manager of the Big “U” Exchange, it is announced by Carl Laemmle, president of Universal. Prior to his appointment Rosenzweig had charge of the selling of Special Attractions and Jewel productions in the Big “U” territory.

Rosenzweig began with Universal four years ago. He was new in the film game at that time and worked in the film room along, later taking over the New York office for three weeks without pay to learn the work. He soon was advanced to salesman.

Rosenzweig has inaugurated a new policy in the Big “U” Exchange. Hereafter the local sales force will not be divided between Short Staff on one hand and Universal-Jewels exclusively. Another group will concentrate on the Star Series five reel features, and the short comedies, westerns and news reels.

Alley Appointed Art Director

Alfred W. Alley, one of the best technicians in the film industry, has been appointed by Erich Von Stroheim as the feature art director for that director-star’s productions. In order to accept the offer from Universay City, Mr. Alley resigned as supervising art director for Metro Pictures Corporation, a responsible position he had held for six months.

The art settings for Von Stroheim’s latest productions, “The Devil’s Passkey,” were conceived by Alley, who now is range-sacking libraries for pictorial data on the town of Monaco, part of which will be reconstructed in exact duplicate for “Foolish Wives,” the feature in preparation at Universal City by the master-producer.

Wolff Off for Florida

Ellis A. Wolff, sales manager of the Character Pictures Corporation, has left for Florida, where the company has its headquarters, to transact some business for the organization. Details as to the purposes of Mr. Wolff’s trip are not announced, but it is probably the Character’s second production, will be made in Florida. Mr. Wolff will be gone for several days.
Paramount Week Aroused Much Enthusiasm Among Exchange Managers and Exhibitors

INAUGURATION of the third annual Paramount week, September 5-1, announcement of which was made last week, has evoked enthusiastic response on the part of exhibitors and trade. The exchange-Lasky Corporation's branch managers. From coast to coast wires have been coming in to Al Lichtman, general manager of distribution, pledging wholehearted support in the intra-organization competition. Many of the branches have already added orders for the new week, and the exchange-Lasky's are relying on the advertising and publicity campaign to be conducted during that period. More than double the amount of space used for the campaign last year will be bought in the present contest. Emphasis is being laid upon the fact that the national advertising of Paramount will mean big money for the exhibitor during the coming year and especially during Paramount week.

All But One Signed.

Immediately on receipt of the news of Paramount week the Washington exchange canvassed that city and Baltimore. Lester Rosenthal, manager, who is to pass through his first Paramount week as head of an exchange, has started to the office, got a crew of three together and wired the result to Mr. Lichtman:

"Fifty-two exhibitors have been interviewed. Fifty-one have been signed up. The other one would gladly have signed but for the fact that he is closing his theater for alterations on August 15 and will not be open during Paramount week. But this exhibitor has a solid Paramount program from July 15 to his closing date, with a daily change of show."

At the Cincinnati exchange the first solid Paramount booking was reported by Robert Laws, a salesman at the exchange, within an hour after the announcement of Paramount week had been received. Within two days fifteen theaters had been booked solidly for the week, according to Branch Manager Strieff's wire to Mr. Lichtman.

Albany Exchange Challenges.

From Joseph H. Seidelman, manager of the newly opened Albany exchange, the following message was received: "Although this exchange does not open for business until the first week in July, thus placing us at a disadvantage, we nevertheless want you to know that our hat is in the ring. My employees are all new but have nevertheless joined me in issuing a challenge to all other exhibitors to look out for Alabama.

Practically all the other twenty-six exchanges have wired to tell Mr. Lichtman that they expect this year's Paramount week to surpass anything of the kind hitherto attempted.

In sending messages to the exhibitors in their territory announcing Paramount week the exchange managers are laying stress on the advertising and publicity campaign to be conducted during that week. More than double the amount of space used for the campaign last year will be bought in the present contest. Emphasis is being laid upon the fact that the national advertising of Paramount will mean big money for the exhibitor during the coming year and especially during Paramount week.

Swickard Rejoins Metro; Will Direct Alice Lake

CHARLES SWICKARD has been signed to direct "Body and Soul" in which Metro will feature Alice Lake. A number of screen successes have been produced under Mr. Swickard's direction. For three years he served Thomas H. Ince, and was also associated with Universal, Fox, Paramount-Archtraft and Metro. Before entering motion pictures, Mr. Swickard was well known as a stock actor. In addition to directing playbys, he has written several screen stories. "Body and Soul" is a psychological melodrama originally written for the stage by William Hurlbut and arranged for the screen by Hayden Talbot and Marc Robbins. The cast will include Myrtle Owen, Stuart Holmes, J. Farrel McDonald and Carol Gerard.

Jimmy Aubrey Begins on New Comedy Series for Vitagraph

Owing to the success of the Jimmy Aubrey comedies and the increasing popularity of the Vitagraph star, his productions will hereafter be known as the Jimmy Aubrey Comedies, and as such he has just begun a new series. The announcement made by Albert E. Smith, president of Vitagraph, is almost coincident with the signing of a new contract with the comedian. Jess Robbins has been engaged to direct the pictures, and the first of the series, "The Decorator," already has been completed. No expense will be spared in producing the Jimmy Aubrey Comedies, which will be up to the minute, and more than a hundred chorus girls have been engaged to add charm as well as humor in a new comedy which has just been begun at the Hollywood studio.

Director Robbins and the comedy star have surrounded themselves with an excellent stock company. Oliver N. "Babe" Hardy has just signed a new contract as Jimmy's heavy man. Evelyn Nelson, Kathleen McDonald, and also appear in all his comedies. Clarence McDermott is assistant director and Irving Ries is in charge of the camera staff.

Fox Distributes Biederman's Key-Drawings of New Studio

During the construction of the new Fox Building in West Fifty-fifth street, New York City, an interested visitor was Louis Biederman, of the art staff of the New York Sunday World, Metropolitan Section.

Now that the formal opening of the great building has become a thing of the past, it becomes known that Mr. Biederman was more than a casual observer.

William Fox, president of Fox Film Corporation, has mailed to exhibitors a sectional drawing, the work of Mr. Biederman.

The print is a sepia key-drawing. It shows every room and department, from the sub-basement to the roof over the studio floor. Accompanying the drawing is the key, or reference chart, which describes each and every room shown. In the lower right hand corner of the chart, which is 27 by 40 inches in size, is a smaller view of the building from another angle, showing the unique ramps by which all deliveries are made to the second and third floors.

It is understood that anyone interested may obtain a copy by addressing the publicity department of Fox Film Corporation at the West Fifty-fifth street building.

Select Title for Cody Special

"Occasionally Yours" is the title which has been selected for the forthcoming Robertson-Cole super-special, starring Lew Cody. The picture is the third of the series of Cody pictures being produced by Gannier. The fourth Cody picture, work upon which already has been started, will be called "Wait for Me."

ALBERT E. SMITH
Announces
"TRUMPE ISLAND"
ATOM TERRISS PRODUCTION

THE MOVING PICTURE WORLD
July 24, 1920
HARRY GARSON Presents

Clara Kimball Young

In Marah Ellis Ryan's magnificent love story of old California

"FOR THE SOUL OF RAFAEL"

"A gem of superiority far above the average fine picture of today" — The BILLBOARD

Distributed by

EQUITY PICTURES

AEGEAN HALL --- NEW YORK
One of many Testimonies on "For the Soul of Rafael"

Shea Amusement Company
BUFFALO, N.Y.

June 30th, 1920.

Nu-Art Pictures Corporation,
Buffalo, N. Y.

Gentlemen:

We are pleased to inform you of the splendid way in which our patrons received Clara Kimball Young's latest production "For the Soul of Rafael". This is indeed one of the real artistic treats of the year. Our box office is confirming my personal opinion by unusual receipts for this time of the year. We trust that future Young productions will be of the same high calibre as this.

Very truly yours,

SHEA HIPPODROME DIVISION,
Managing Director.

FROM every standpoint, Clara Kimball Young in "FOR THE SOUL OF RAFAEL" is five years ahead in the art of the motion picture. In wealth of atmosphere, lavishness of investiture and detail, in exquisiteness of cinematography, scenes and production it stands apart as something finer, as a higher example of the supreme in the motion picture art. Your nearest Equity Franchise Holder will arrange playing engagement with you.

Distributed by

EQUITY PICTURES CORPORATION
AGELIAN HALL ... NEW YORK
Complete Last Indoor Scenes
for Farrar's "Riddle: Woman"

With the shooting of what are practically the last interiors at the Thanthouse studio, New Rochelle, Geraldine Farrar and her company working in "The Riddle: Woman," her first Associated Exhibitors production for distribution by Pathé, moved to Marblehead, Mass. There the final exteriors will be taken, and it is now only a matter of days before the actual filming of the picture, under the supervision of Edward Jose, will be completed.

Under the patient and painstaking direction of Mr. Jose, this drama grows in beauty and power; the settings are unusually artistic and the action of the story as swift and intense as a rational presentation of the play will permit. The company has already reached the peak, or climax of the story, where "The Riddle: Woman," goaded to desperation, rides herself of the man who is trying to turn her dream life into a nightmare.

Miss Farrar's support is most admirably chosen. The villain is William Carleton, who plays his part with all the finesse of the well-trained English actor. The leading man is Montagu Love, another tall, athletic, strong-featured Englishman, well qualified to enact the part of the hero as the author of this virile drama created him.

George Uffner Is Promoted

George Uffner, formerly manager of the short stuff department for Universal, has been appointed manager of the industrial department. This is in line with the Universal policy of advancing its meritorious employees.

Uffner's promotion is a result of the recent resignation of Harry Levey, and the subsequent comprehensive change in the personnel of the industrial branch of Universal activities.

There will be no lessening of the activities under the reorganized management.

Singer Casting for Metro

Benny Singer has been appointed casting director at Metro's west coast studios in Hollywood. Mr. Singer has been in the motion picture industry for a number of years and was formerly associated with the Triangle, Keystone and Kathryn MacDonald studios as casting director.

First Group of Fifteen Goldwyn Films
for New Season Offers Great Variety

VARIETY in the kind of story presented was one of the main considerations in selecting the fifteen pictures included in the first group to be released for the new season by Goldwyn Pictures Corporation. Another consideration was to give the exhibitor an idea of the high standard which has been set by Goldwyn for the coming year.

Heading the list are two productions with which the Goldwyn staff has been working intensively and emotionally powerful since anything previously released by the organization, "Madame X," one of the world-famous French plays of the present century, shows Pauline Frederick at the zenith of her powers as an emotional actress, it is said. Its director is Frank Lloyd.

"The Penalty," by Gouverneur Morris, directed by Wallace Worsley, is a drama of San Francisco's underworld and its legless, soulless, tyrannical ruler, Blizzard. Lon Chaney gives a remarkable characterization of Blizzard, it is said.

Mary Roberts Rinehart Comedy.

At the opposite poles of entertainment from these two dramas stand Mary Roberts Rinehart's comedy of "prep" school days, "It's a Great Life," adapted from her story, "Empire Builders," directed by E. Mason Hopper, and the romantic comedy of a runaway Metoumont maid and a typical, slangy New York telephone operator in which Madge Kennedy is starred, "The Girl With the Jazz Heart." Lawrence C. Windom directed.


Drama of the rapid action kind is furnished in "The Branding Iron" from Katherine Newlin Burt's successful novel. It was produced by Reginald Barker with an all-star cast and contains dramatic scenes. No greater contrast could be imagined than between this photodrama and the comedy, "What Happened to Rosa," in which Mabel Normand, the slim, tensile of screen comedians, sparkles. Victor Schertzinger wielded the megaphone.

Basil King's "Earthbound."

A more powerful contrast is found in Basil King's original scenario, "Earthbound," which delightedly expected by Samuel Goldwyn, his official staff, and by T. Hayes Hunter, who directed it, to prove a big screen hit. The romantic character comedy, "Milestones," by Arnold Bennett and Edward Knoblock, the successful stage production dealing with three generations of an English family, was directed by Paul Seward.

Red-blooded melodrama is represented by Rex Beach's story of the North, "The North Wind's Malice," directed by Paul Bern and Carl Harbaugh. The swing to human humor is made in a new Will Rogers picture, "Honest Huch," from a Saturday Evening Post story by Garrett Smith, directed by Clarence G. Badger.

George Ade Success.

Of a still different nature is the J. Parker Read, Jr., production, "His Own Law," starring Hobart Bosworth, a drama of a powerful and human sort. Irrepressible youth and humor cling about George Ade's greatest stage success, "Just Out of College," the second Jack Pickford starring vehicle in the first series of fifteen Goldwyn pictures. Alfred E. Green directed.

Madge Kennedy's second vehicle in the first series of releases is an adaptation of Maximilian Foster's Saturday Evening Post story, "The Trap," rechristened "The Highest Bidder," what might be termed an 'emotional comedy of mystery and intrigue.'

Levey Opens Branch Offices

Branch offices for the Harry Levey Service Corporation, the company that has been organized by Harry Levey for the production of industrial-educational films, are being established in Cleveland and Chicago. While in the Middle West Mr. Levey will also direct the filming of certain scenes of the educational feature picture showing "The Evolution of Travel," which is being made by this company.

Fog! Fog!

"Give me some more fog!" That was what the stage manager shouted to Larry, his "boob" stage hand. Larry gave him the fog, but not with the same technique that old Jope Pluve distributes it. Two barrels of good, thick "home-brew" fog—barrels and all landed on the stage manager.

That's one of the hundreds of stunts that will make you roar when you see-

LARRY SENOM
in
The Stage Hand

A Larry Semon Comedy

VITAGRAPH
Deals for Distributing Goldwyn Films Overseas Are Closed at High Figures

ARTHUR ZIEHM, manager of foreign sales for Goldwyn Distributing Corporation, closed several big deals last week for the marketing of the Goldwyn product in Europe. In each instance the contracts were signed at a figure far in excess of that received for the Goldwyn pictures in the first and second year groups, which is another indication of the steady improvement in the European market for American productions.

The largest distributing company in Holland has taken the entire third year output, including the Goldwyn-Pictograph, the Capitol Comedies and the Ford Weekly. The third-year features offer the works of the eminent Authors and pictures started a year ago have already earned a reputation in Europe, such as Mabel Normand, Madge Kennedy, Tom Moore, Jack Pickford and Pauline Frederick. The type of comedy presented by Will Rogers will be new to motion picture patrons of Holland, but it is confidently expected that he will soon win a following.

Another deal places the Goldwyn-Bry Pictograph and the Capitol Comedies in Australia and New Zealand. Contracts already executed for the distribution of Goldwyn features in these countries.

"The Revenge of Tarzan," an adaptation of Edgar Rice Burroughs' book, which in picture form has been re-named "The Revenge of Tarzan," brought a high figure for Belgium, France, Holland and Switzerland, where it is to be exploited as the sensational feature of the year.

Still another transaction for the same picture was closed by Mr. Ziehn last week, covering Norway, Sweden, Denmark and Finland. Goldwyn reports that no production issued in many months has aroused such immediate interest and has foreclosed buyers in Latin-American countries as well as in Europe. The success being scored by the Edgar Rice Burroughs story in the United States promises to be duplicated throughout the world.

Goldwyn Schedules First Betty Compson Production

PLANS for the handling of the Betty Compson Productions which Goldwyn announced would be released by that corporation have progressed to the point where the date for the issuance of the first production starring Miss Compson has been set for approximately January 1. This means that about the beginning of the new year exhibitors will be in a position to show "Prisoners of Love," the original starring vehicle which was chosen by the heroine of "The Miracle Man."

Miss Compson is now at work on her second production and Goldwyn officials feel that if it reaches a par with "Prisoners of Love," that there will be no doubt of the success which may be expected of the entire series of photoplays which the star has contracted to supply Goldwyn during the coming two years. It is understood that these pictures will be issued every few months, following the release of "Prisoners of Love."

Waldemar Young Engaged to Write Scenarios for Metro

WALDEMAR YOUNG, scenario writer who adapted "Suds" for Mary Pickford, has been signed by Bayard Veiller, chief of production at Metro's west coast studios in Hollywood, Calif., to write a minimum of four scenarios a year for Metro.

Mr. Young has been connected with the scenario Departments of the Louis B. Mayer Productions, the Brunton studios and Universal. He has begun work on "The Double Cure," a stage play by Edgar Selwyn.

In the course of his scenario writing career over a period of three years, Mr. Young has written a number of notable scripts. His first dramatic venture was the writing and enacting of a humorous sketch on the Orpheum circuit entitled, "When Caesar Ran a Paper." He was later dramatic editor of the San Francisco Chronicle and president of the Newspaper Men's Club of San Francisco.

Duncan a Featured Guest of Exhibitors of Denver

WILLIAM DUNCAN, Vitagraph's serial king, and Edith Johnson, his leading woman, were guests of honor at the first annual motion picture exposition held under the auspices of the Rocky Mountain Screen Club in Denver, July 1 and 2.

Duncan and his leading woman were met at the train, by a special reception committee on their arrival from Los Angeles, where they recently completed Vitagraph's million dollar serial, "The Silent Avenger." They were taken to the various shows places in Denver where their evening of their arrival were featured guests at a big ball.

Mr. Duncan met hundreds of exhibitors who never fail to book a new Duncan serial and became personally acquainted with thousands of fans. He is popular in the Denver district.

Monte Blue Coming East

Monte Blue, the popular young Paramount leading man, on completing his part in George Melford's production, "The Juck-
Vignola Says Showmen Should Give Credit to Work of Directors in Advertisements

The director has a grievance, according to Robert G. Vignola, whose production work is being advertised in this month's issue of The World and His Wife, for which he is the director. Vignola asserts that the exhibitors, generally speaking, do not give sufficient credit to the producer or director of the picture—or the failure of a production—the director—and that ninety-nine times out of a hundred the names of the stars, the charmers, or the mob receive more prominence in the exploitation than the name of the director, which more often than not isn't even mentioned.

"We directors understand that basically the exhibitor is interested in the exploitation of names only as they affect his box office," said Director Vignola, "but where is there any monetary advantage in telling the world that the role of Fanchon, the maid, is played by Doris Dimples? Admittedly there isn't, and we are therefore led to assume that it isn't always a case of money with the exhibitor; sometimes it's a case of giving credit purely for the sake of fair play. All very well. But does the director come in for the same line of reasoning? He does not. Mind now, I'm speaking in generalities.

Director Not Mentioned by Big House.

"Only the other day I stood in the lobby of a certain big Broadway theatre reading the displays. They had a big card in a frame giving the names of the cast, including those of the maid and butler characters. But nowhere was there any mention of the director. It would have been a very simple thing to have given him credit. In the past year I have done some traveling throughout the country and wherever the opportunity afforded I examined theatre lobbies, but crediting the director for his work was a rare thing to find.

"Now this is a situation that works to the disadvantage of the exhibitor as well as the director. Within the past year or more there has arisen a feeling among fan magazines and other publications devoted to the motion picture that the director is a responsible factor in the making of pictures.

"Why, then, doesn't the exhibitor take advantage of the exploitation value of the director's name? Why doesn't he take advantage of the publicity given the director in the fan magazines and let his patrons know who directed the picture he is showing? As a matter of business, the public is far more interested in who directed the picture than in the fact that Dottie Dimples plays the role of the maid, appearing in three short scenes.

Lock Knowledge of the Director's Position.

"I sometimes think that the exhibitors don't know sufficiently the importance of the director to the picture. They don't realize what he really does. But the director is the pivot upon which the elements that go into the making of a picture revolve.

"Every director of any consequence is entitled to more credit for the production than anybody connected with it. He never gets the blueprint for the scenario but that he has to work over it and eliminate the inconsistencies that creep in and make themselves evident when the actual filming takes place. This condition is inevitable. Again and again he does the author's job by reconstructing scenes and toning up the story to make it logical.

"The director is the man behind the picture. He is like the general of the army, only more so. He furnishes the motive power that makes the production wheels go round. He manipulates the strings that make the actors move and the story develop upward toward a smashing climax. Give the director credit when he makes a good production. Post his name in your lobbies. Let your patrons know who makes the pictures they like.

PHILADELPHIA, PA.—Greater Philadelphia Realty Company has purchased moving picture theatre at 915-17 Market street, for consideration reported at $67,000, subject to mortgages of $60,000. Property is assessed at $90,000 and is situated on lot 30 by 125 feet.

Picture Theatres Projected

PINE BLUFF, ARK.—Baenger Amusement Company, which purchased Best and Orpheum theatres, plans to erect new house.

WILMINGTON, DEL.—International Exhibitors Circuit, Inc., has organized with $500,000 capital to own and dispose of dramatic and literary works.

WILMINGTON, DEL.—West Penn Ad-Photocope Company has organized with H. H. Richards, $400,000 capital to conduct general film exchange business.

CHICAGO, ILL.—Great Northern Majestic Building Corporation has plans by H. H. Richards, $47 West Washington Boulevard for interior alterations to it at 29 West Quincy street, to cost $50,000.

PITTSBURGH, KAN.—N. W. Eaton, owner Electric Theatre, Galena, Kan., has purchased theatre here. He also operates a theatre in Columbus.

GLASGOW, N. J.—Palace Theatre has again changed hands, the new owners being John J. Bagley and Richard J. Hill, both of Philadelphia, Pa.

BROOKLYN, N. Y.—Landon Holding Company, $40 Pennsylvania avenue, has plans by Charles A. Bandibe, 10 West 45th street, New York, for four-story brick theatre, store, office and assembly building, 100 by 100 feet, to be erected at 56-17 Sutter avenue, to cost $50,000.

NEW YORK, N. Y.—Arch Theatre at Third avenue and 25th street has been purchased by B. Hartley.

NEW YORK, N. Y.—Harry J. Dorsey has acquired Joyce Theatre at Prospect Park West and 18th street.

NEW YORK, N. Y.—San Marco Films, Inc., has been organized with $500,000 capital by S. M. Pasquale, College Point, L. I.

NEW YORK, N. Y.—B. & H. Amusement Company has purchased Victory Theatre on Third avenue and 107th street.

LYONS, N.Y.—Lyons Amusement Company has been organized with $30,000 capital by R. Ritchey, S. E. Arnold, Allen Rochester to conduct moving picture theatre.

LIECHSIGB, PA.—James Angrus has plans by Charles R. Gelser, Hostetter Building, Pittsburgh, Pa., for two-story moving picture theatre.

FORT WORTH, TEXAS.—Andrew Zacarola has purchased Fort Worth Queen Theatre at 405 Main street for $116,000.

SLATON, TEXAS.—Theatre will be erected by W. B. Robertson, to cost $10,000.

GREEN RIVER, WYO.—Masons will erect theatre and lodge building here.

HUNTINGTON, W. VA.—Charles Cross, 522 Weecher street, has contract to erect moving picture theatre at 1st11 Parade street for Wilkey Theatre, to cost $16,000.

The Fatal Symbol!

The most certain of all death knells—the threatening sign of a murderous and wrathful Chinese tong. It boded death for four. Three died but lived again! How? See—

EARLE WILLIAMS
in
The Purple Cipher

A story that stands out distinctly alone and unique against the ruck of commonplace screen stories, because of its daring and ingenious plot. It baffles you with its maze of mystery and intrigue, romance and adventure and then, with crashing cap to its climax leaves you in mood that all good photoplays should—startled, but pleased.
Demands of Buffalo Musicians' Union Would Cost Exhbitors $100,000 More

BUFFALO exhibitors are up in arms over the new price list submitted by the local musicians' union, which calls for increases in some cases as high as 60 per cent. George J. Hart, manager of the Premier Theatre, president of the Buffalo Theatrical Managers Association; Harold B. Franklin, managing director of Shea's Hippodrome; and John R. Oishei, manager of the Teck, has been appointed to work out a solution of the matter and prepare for any emergency in the event that the union does not meet the managers' association's point of view.

It is also rumored that a school for operators will be established, so as to be prepared if the stage hands, operators and musicians combine to force the wage scale. The stage hands have asked for a 50 per cent. increase. Last year the managers voluntarily increased the wages of the stage hands and operators in spite of contracts then existing calling for a lower wage that did not run out until the present year. The musicians' contract also runs out at this time.

$100,000 Annual Increase.

It is the purpose of the managers' association to have the new list going at the new wage schedule. The increase that the musicians' union demands would cost the theatres of Buffalo over $100,000 more a year.

In Shea's Hippodrome, the largest picture house, alone the increase would be $47,000. Some of the exhibitors have suggested that pianists alone will accompany their films if the new price list goes through. The managers also have declared that under no circumstances will they stand for a change in working conditions over the past year.

The new list as it affects the motion picture houses follows:

Shea's Hippodrome, Strand, Empire, Star, Palace and similar theatres, six days, afternoon and evening, excluding Sunday, a man, $48; leader, $66. Performances are to be held at regularly appointed hours for the season and no one session should be more than three and one-half hours. There will be at least two and one-half hours between sessions and twenty minutes' rest during each hour. Continuous playing shall not exceed forty-five minutes during each hour and rest periods are to be considered after actual time of starting.

$8 Sunday Price.

Plaza, Family and similar theatres, six days, afternoon and evening, excluding Sunday, a man, $40; leader, $48; time of service, six hours, which can be divided into sessions, not more than two, as desired.

Victoria, Elmwood, Regent, Plaza and similar houses, a man, $30; leader, $42. These are neighborhood houses, playing evenings only with Saturday and Sunday matinée. Matinees, extra $3.


Ellen Terry, Fillmore, Marlowe, Circle, Frontier, Arcadia, Emblem and similar theatres, a man, $21; leader, $26. These prices are the same for the Palace under existing conditions calling for $60 a man and $15 extra for the contractor. The Palace employs a small orchestra.

These prices, neighborhood exhibitors, declare will put an end to their plans for augmenting orchestras this fall. On the contrary it may be necessary to dispense with more then half of the present personnel unless the increase asked is given a big cut.

The matter is now status quo, but the outlook is for a bitter fight.

Premier Productions Formed to Produce Short Subjects for Release by Special

WITH the formation of Premier Productions, Inc., by a syndicate of Los Angeles financiers, western capital is again seeking investment in the short reel field of motion pictures. Incorporation papers have been filed for $250,000 with the entire amount of stock fully paid up. The incorporators are Claire Woolwine, Alonzo L. Hart, Max Richmond and John R. Martin. The new company will feature only stars of recognized box-office value and will employ only directors of recognized ability.

Negotiations have been concluded with the Special Pictures Corporation, a Los Angeles organization specializing exclusively in the production and distribution of short subjects. It is understood that it will release all of the Premier output.

Plans are under way for the building of a big comedy studio in either Hollywood or Culver City. In the meantime the studios of the Special Pictures Corporation at Long Beach will be utilized. Production is to start at once under general supervision of John R. Martin, for many years an executive with the J. Stuart Blackton Productions.

The two-reelers associated with Mr. Martin in the new enterprise represent big financial interests of the West. Alonzo L. Hart is a Detroit capitalist who went to Los Angeles six months ago. Max Richmond is a former Chicagoan who recently went to Los Angeles. Claire Woolwine has been a prominent citizen of Los Angeles for many years. He was formerly assistant district attorney of Los Angeles county and was a captain in the war.

With the distribution of the Premier output this will make eight releases that will be handled through Special Pictures by September 1. Already the Special Pictures Corporation is putting out its "Comedyart," the Sunset-Burrud scenic, the Clayplay comedies in animated mud and, according to President Louis W. Thompson and General Sales Manager H. J. Roberts, two more releases are to be added within the next two weeks, making a total of eight in all.

The incorporators of the new organization believe that while the feature field is overcrowded there are still splendid opportunities for one and two-reel comedies, and that the public must be given the same high standard in their short reel fun films as the big feature directors are upholding in the multiple reel dramatic films.
Seven Productions on Paramount Schedule for August Announced by Al. Lichtman

S EVEN productions, the high lights of which are "The Fighting Chance," William A. Wellman's picture with the Maurice Tourneur production, "The White Circle," are on the August Paramount release docket, according to Al Lichtman, general manager of distribution, Famous Players-Lasky Corporation.

On the first of August comes "The Fighting Chance," which was directed by Charles Brabin, and probably the best known of Robert W. Chisholm's work and was produced with an all-star cast. Will M. Ritchie wrote the scenario. The cast is headed by Anna Q. Nilsson and Conrad Nagle, and among those who support the principals are Claire Trevor, Herbert Pocket, Ruth Helms, Bertram Grassby, Maude Wayne, Frederick Stanton and William Tabbert.

Meighan Featured in DeMille's Picture.

Thomas Meighan is in William DeMille's production of "The Prince Chap," which is scheduled for August 8 and which is a presentation of Monta-People's play, in which Cyril Scott starred successfully a number of years ago. Olga Printzlau, who collaborated with Samuel Goldwyn on the scenario of Cecil B. DeMille's "Why Change Your Wife?" wrote the script. The cast which Mr. Meighan heads is of all-star caliber, for it includes among others Kathlyn Williams, Lila Lee, Ann Forrest, Casson Ferguson, Lillian Leighton, Florence Hart, Theodore Kosloff and Clarence Geldart.

Released on the same date is "Crooked Streets," starring Ethel Clayton. This is from the original story, "A Woman at Eight," one of Samuel Merwin's series "The Charmed Life of Miss Austin." Edith Kennedy directed the second independent production is now well under way. The title and the subject are the same as in the first independent production presented by Mayflower. Miss Clayton's performance in "The Deep Purple," in which she played the part of a misunderstood country girl, won praise from the critics.

Miss Nilsson, whose work in Allan Dwan's "The Luck of the Irish," was one of the outstanding features of that attraction, and who has also played in Dwan's "Soldiers of Fortune" and "In the Heart of a Fool," arrived from the Pacific Coast last week and has already started work in Walsh's new offering. Filling in the gap of Miss Nilsson's second independent production is now well under way. The title and the subject are the same as in the first independent production presented by Mayflower. Miss Clayton's performance in "The Deep Purple," in which she played the part of a misunderstood country girl, won praise from the critics.

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Elaine Hammerstein Has Big Role in "The Point of View"

E LAIN E HAMMERSTEIN, in the recently completed Selznick picture, "The Point of View," following her current Selznick production, "Whispers," is said to play the role of a serious, refined and sensitive girl, who assumes all the worries and responsibilities of a family who have lost everything but the family pride. Alan Crosland is the director.

Prominent in the cast supporting Miss Hammerstein are Rockliffe Fellows, Arthur Housman, Hugh Huntley, Helen Lindroth, Canalsh Beck and Warren Cook.

From the premises of the family pride, Edith Ellis, the author of the story, which is an adaptation of her novel, it unfolds the picture with some intrigue, yet delightful light touches, which Miss Hammerstein capably transforms to the screen.

Build London Tower for Metro Film

The last of the play settings for the forthcoming Metro production of the sensational melodrama, "The Marriages of Mayfair," has been constructed on the waterfront at Stamford, Conn. This setting represents the Wakefield Tower and the Bloody Tower of the Tower of London. It was designed by M. P. Stauchuck, Metro art director, from museum models of the original. The scene shows the theft of the Crown Jewels.

Success of Kerrigan Picture

Due Partly to One Big Scene

THE Philadelphia territory of the W. W. Hodkinson Corporation reports exceptional success with the latest J. Warren Kerrigan picture, "No. 99," produced at the Bronston studios and distributed by the Hodkinson organization.

H. S. Beardhug, special representative, writes: "We are booking this picture as fast as our supply of prints will permit, and we predict that this office will have a greater sale of 'No. 99' than any other Kerrigan yet produced, and that it will be shown once in every city and town of our entire territory.

"The great value of 'No. 99' from an exhibitor's standpoint lies in the fact that it contains one special scene so novel and sensational it causes patrons to speak of it to others. It is the scene where Kerrigan as convict '99' escapes from prison in a big lumioune, drives upon a frozen pond, which gives way, and the car with Kerrigan submerges. Presently Kerrigan comes to the surface and swims through the field of ragged, broken ice to the shore."
**Graves Is Leading Man for Ina Claire in Metro Special**

RALPH GRAVES, whose screen career has been built up by Metro, has been signed by Metro to play opposite Ina Claire in the forthcoming special production of “Polly with a Past,” by George Middleton and Milton Bogue.

Mr. Graves appeared in “Scarlet Days,” “The Greater Question,” “Out of Luck,” “Mary Ellen Comes to Town,” and last is yet to be released; with Maurice Tourneur he appeared in the leading roles in “Sport in Old Life” and “In the Garden.”

In “Polly with a Past” he will play Rex Van Zile, who is desolate in love with a young woman of strong mind and a bent for social uplift.

“Polly with a Past” has been adapted for the screen by Arthur Zeller. The director is Leander de Cordova.

**Graves Joins Metro Stock Forces.**

Edward Jobson, who has distinguished himself by his character work in the parts of Judges, fathers, ministers, etc., in numerous pictures, has signed with Metro as a member of the stock company at the West Coast studios. Mr. Jobson has had important roles in three Metro pictures, the C. E. Shurtleff, Inc., production of “Eurydice Daylight”; “The Saphead,” in which William H. Crane and Busher Keaton will be co-starred; and also in the same company’s production of “Pendleton,” starring Viola Dana. Metro’s stock family of supporting players already includes Edward Connelly and Lawrence Grant.

**Sittenalto to Direct Metro’s “Fine Feathers.”**

George Sittenalto, who is at present directing for the screen version of the drama by Avery Hopwood and Channing Pollock, has been signed by Metro to direct the production of Eugene Walter’s stage play, “Fine Feathers.”

The production will be made under the supervision of Maxwell Karger, and Eugene Walter will assist. Those already engaged for the all-star cast include Louise Huff, who has been selected for one of the key roles, and Sandy Ross, and Eugene Pallette.

The continuity of “Fine Feathers” is being written by Andrew Sittenalto, of Metro’s staff.

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**Actors of the Legitimate Stage Make Best Screen Performers, Says Hemmer**

THE actor of the legitimate stage makes the best screen performer, according to Edward Hemmer, president of Hemmer Superior Productions, Inc., an independent company recently established. The organization’s first play is rapidly nearing completion and will be ready for release shortly. Mr. Hemmer was a director for Mary Pickford.

The veteran director pointed out that picture producing in the past decade has made such rapid strides forward that many radical changes in the business of creating screen drama have become necessary. “In the old days,” said Mr. Hemmer, “the artist was largely pantomime actors and the spoken word on the screen was not regarded as an advantage. But students of the business soon came to realize that skillful action taken together with dialogue did more to build up an atmosphere of realism than any other two factors. Years of constant study on the part of experts in the silent drama developed this revelation. “Realization of this, however, was brought about quite by accident. When the motion picture had been recognized by big financial interests and had been placed upon a sound business basis it was decided to use stars of the first magnitude of the legitimate stage in productions upon which fortunes were spent. The big star had advertising value. He or she as the case may be were drawing cards. “It was then that the director saw what an asset to the screen art the legitimate actor was. Whether the script called for lines or not the star of the spoken drama made up his own lines because that had always been his training and he knew that he could get better results.

“He found that it helped him in his new work. The director was quick to make the discoveries that he made and to-day you will find dialogues carried on in all motion picture productions, and the director will insist that the actor follow his lines to give the proper atmosphere. “The things that are necessary in a screen star are stage presence, personality, clear enunciation, grace of action and mobile features. “These characteristics show up clearly on the screen and for that reason it has come to be recognized that the legitimate stage is a great reservoir of the silent drama.”

**“Fine Feathers” Is to Be First Louise Huff Metro Production**

METRO announces that Louise Huff has been engaged as the leading lady in the forthcoming picturization of Eugene Walter’s “Fine Feathers,” adapted by Miss Huff from the stage drama of the same name.

Miss Huff will play the role of Janie Reynolds, which she will play in the forthcoming picturization of Eugene Walter’s “Fine Feathers,” adapted by Miss Huff from the stage drama of the same name.

**Goldwyn Announces Cast of Kennedy’s “Highest Bidder”**

MULTIMANUS with the announcement that Goldwyn has begun work on its new eastern production, “The Highest Bidder,” starring Madge Kennedy, comes the publication of the cast which has been assembled to support the star in her new role.

**“The Highest Bidder” was taken from “The Trap,” the story by Maximilian Foster. Goldwyn officials were so much convinced of the intrinsic value of the story, in fact, that Walter Worsley, a director at the company’s Culver City Studios, was especially brought over from the west coast to produce the picture.**

The cast includes Lionel Atwill, who will play opposite Miss Kennedy; Reginald Ma- son, playwright; Joseph Keane, Brian Darley, Zelda Sears and Ellen Cassity.

Mountain resort scenes for the picture by Life have been filmed at Hat Loon Lake, N. Y., where a few of the principals and extras which brought the company to thirty journeyed. Joe Steinberg is assisting Miss Worsley and George Peters is cameraman. Robert B. MacIntyre, eastern production manager, brought the workers to the location and returned immediately to New York to arrange details for the further production of the picture at the Goldwyn eastern studios, 308 East Forty-eighth street.
Famous Player West Coast Activities

Will Not Abate During Summer Months

That there will be no abatement of activity during the summer at the West Coast studios of Famous Players-Lasky is borne out by the plan for the next productions of all the directors now at work there and completed and the pictures that will possibly be released later after the present subjects are finished.

Roscoe Arbuckle’s next picture after “The Traveling Salesman” will be “A Daughter of Thistle,” based on the story of George Barr McCutcheon’s story, “Brewster’s Millions,” which was so successful as a stage comedy that it will be produced by George Melford’s production following “The Jockey Club,” and directed by the Faith Healer.” On completion of “The Charm School,” Wallace Reid will make “Always Anderson,” according to the program of the “Frontier of the Stars,” which is now being made in the East. He will start work as supporting player in Hollywood’s “Easy Street,” by Blair Hall. Rita Weiman’s new story, “Footlights,” the scenario of which is by Edgar Obza, will be produced by William de Mille following the completion of his “Friend and His Wife.”

According to a message received at the Lasky studio, William de Melford is having considerable difficulty with the elements in Northern California where he is making exterior scenes for a new picture, which will be an all-star cast. On completing the work in Truckee they will journey to Reno for a number of days, after which they will return to the studio. They are expected back within ten or twelve days. Frank Condon wrote the photoplay for this photoplay from Opie Read’s novel.

“Patty” Arbuckle at Studio.

Roscoe Arbuckle, who has long been working under the direction of Joseph Henabery, has returned from Jamestown, Cal., and will continue at the Lasky Studio of Famous Players Traveling Salesman.” According to report the company obtained everything that they went for on the distant location, and will now work on interior scenes and those to be taken near the studio. The scenario was written by Walter Woods. Betty Ross Clark is leading woman.

July 12 is the date now set for the story of “His Friend and His Wife,” by William De Mille’s production of Cosmo Hamilton’s novel, as the chief and leading player. Ray Carew and Conrad Nagel will have the two leading roles. Cecil B. DeMille is now engaged on the present photo of his next picture, which has not yet been permanently titled and in which Forrest Stanley and Ann Forrest will play the leading roles. The story is an original by Jeanie Macpherson.

Reid With His Charmers.

Wallace Reid, directed by James Cruze in “The Charm School,” by all De Mille’s and scenarized by Tom Geraghty, is near Pomona, Calif., for a little more than two weeks. The company is expected back within a short time. Tom Forman is engaged in cutting and titling the Ethel Clayton picture of the story of “The Faith Healer.” She has given it the title “The Sin” during the still commuting.

“La La Lucille” with Lyons

And Moran Set for July 26

La La Lucille,” which had a long run on Broadway as a musical comedy, will be given a film version as a screen production July 26. The picture is said to closely follow the play, from the pen of Fred Jackson, and will include all the familiar plays and stories. Eddie Lyons and Lee Moran are starred, assisted by Anne Cornell, Willard Metzger and Gladys Walton, who appears as the bride of Moran.

On the stage “La La Lucille” brought forth much laughter in spite of the fact that many of the funniest incidents happened being the scenes and were merely mentioned by the author. The exploits of every amusing occurrence and situation is shown, resulting in much added merit, it is claimed.

An elaborate sequence of sets shows the various changes in the new version. In other words, the production is widely different from the play in the interpretation of the picture.

Of the dual cast are Rosa Gore, Fred Gamble, Henry Meyers, Dorothy Wolfe, Tom Bannerman, Alonzo Drury and Frank Earle.

New Allan Dwan Picture Is

Based on Popular White Novel

With Allan Dwan’s picturization of “In the Heart of a Fool,” William Allen White, noted journalist, political leader and novelist as the ranks of celebrated American authors whose works are being adapted to the screen. In addition to his widely followed political essays the author has written more than a score of successful novels, the first of which to be translated to the screen is “In the Heart of a Fool.”

“In the Heart of a Fool” is generally conceded to be the strongest of Mr. Dwan’s works of fiction. According to information from reliable sources, the plot of the White story was enacted in real life in flourishing Western metropolises several years ago.

As adapted to the screen by Allan Dwan and written and directed by Universal Photoplays Corporation through First National, the production is said to be one of the most lavishly staged and interesting productions of the current year. It is interpreted by twenty actors, with the leading roles to be taken by Mrs. Reid, John Hoyt, Pauline Lord, and others.

The Dwan production is scheduled for early fall release and will be the second of the Dwan series, presented by Mayflower, to reach exhibitors via First National, the first being “A Poisoned Hazard,” adapted from Harold MacGrath’s novel of that name, and now receiving its pre-release showings.

Many Prominent Players in

“Seeds of Vengeance” Cast

Throwing forcefully to the foreground a powerful story of the West Virginia mountaineers, “Seeds of Vengeance” is adapted from the novel, “The Sowing of Alston Cree,” by Margaret Prescott Montana. Bernard Durning as the star, is a supporting cast of prominent screen players.

Bernard Durning plays the role of David Cree, son of an old West Virginia mountainer. The other members of the cast include Grace Coogan, Dorothy and Robert Sterling, and Margaret and June Walker, who is the leading lady. The supporting cast includes James C. Napier, Jules Pasternak, Robert F. Young, John Mack, and a score of others.

The story is centered about the most exciting incidents that happen after the fire escape several times between the house and the apartment house was obtained.

Work is now proceeding finely, according to reports from the studio, while the utilization of a sure enough flat building adds to the realism of the story. The wife of Mrs. De Haven have found it unnecessary to take many liberties with the text of the Selwyn comedy.

Helen Raymond will appear in the role of Sognora Monti, and every member of the cast is said to have been chosen because of his proved ability to handle such comedy situations as those with which the swift acting, rollicking, wholesome farce abounds.

“Twin Beds” is set down for release on October 15 in the autumn schedule just made public by First National Exhibitors’ Circuit.

KOKOMO, Ind.—United Exhibitors’ Producing Company, Indianapolis, Ind., has purchased Sipe Theatre. New seating and lighting system will be installed.

You Die!

This blood-chilling message, bearing the fatal hieroglyphics of a murderous Chinese tongs, came to four persons. Death, creepy and mysterious, dogged their foot-steps. What happens? See—

EARLE WILLIAMS

in

The Purple Cipher

A weird story of adventure in Frisco’s unsolved and mysterious Chinatown. A love story of thrill and sentiment—an adventure tale of breath-taking suspense. It is Vitaphone’s contribution to lovers of modern romance. A superb character portrayal by the screen’s most polished actor.
Lucy Cotton Plays Opposite
Lytell in “Misleading Lady”

LUCY COTTON will be the leading woman in Bert Lytell's next starring vehicle under the Metro banner, “The Misleading Lady,” from the stage play by Charles Goddard and Paul Dickey, which will be put in production immediately at Metro's New York studios in West Sixty-first street. Miss Cotton will play the role of Helen Steele, the titular part in the play, which, since it is a starring vehicle for Mr. Lytell, will be released, doubled, under a new title.

The production will be directed by George W. Terryilliger, who recently directed for Metro an all-star cast production of “The Marriages of Mayfair,” melodrama by Cecil Raleigh. The scenario for Mr. Lytell's new picture, his first in the East, was prepared by Lois Zellner of the Metro scenario staff. Ros Polito, especially brought for the West coast, will photograph the picture.

Lucy Cotton has been starred in her own right, as well as featured in motion pictures in the course of her comparatively brief experience before the camera. She was recruited to the ranks of the silent drama from the speaking stage, where she had scored a distinct personal triumph in several of the most pronounced Broadway hits.

Doraldina Prepares for Her First Metro, “Passion Fruit”

DORALDINA has given up Broadway, New York, for Broadway, Los Angeles. The dancer who won official recognition from the Hawaiian government and an equally gratifying, if unofficial, recognition from New York, recently arrived in Hollywood. She immediately began a search for a house in the Metro settlement. Just as soon as scenario writers, scenic artists and costumers can provide the essentials with which to work, she will begin the task of filming “The Passion Fruit,” her first picture as a Metro star.

The dancer before leaving for the coast signed the contract under which she will star in Metro pictures. Needless to say, she will be seen in productions that will give her an opportunity to film the dances that have made her famous. But, in addition to opportunities to dance, Doraldina seeks an opportunity to act.

Several hours of her first day at the Metro studio grounds were spent with Bayard Veiller, the company's chief of production, conferring on the pictures in which she will appear. Her first picture, “The Passion Fruit,” from the story by Carey Wilson will have for a background the familiar Hawaiian setting with which Doraldina's admirers have become so well acquainted. The titles of the other pictures have not yet been announced.

Doraldina is far from unknown to picture goers. She has been seen in several film productions, the best known of which is “The Naulakha,” a Kipling story filmed by Pathé.

Alpine Street Is Settling at Metro Park

A typical Alpine street, more than 200 feet long, has furnished the setting for many elaborate scenes of “Hearts Are Trumps” during the past few days. The street has been constructed at Metro's Rose Hill Park in California. One hundred extra people and members of the all-star cast have been participating in the street scenes under the direction of Rex Ingram. “Hearts Are Trumps” is the third of the big melodramas to be filmed by Metro, and it will be completed in about two weeks.

Thelma Percy Engaged for “The Star Rover”

Thelma Percy has been engaged to enact one of the leading roles in “The Star Rover,” the third Jack London story to be filmed by C. E. Shurtleff, Inc., for release by Metro. Courtney Foote, Dwight Crissenden, Jack Carlisle and “Doc” Cannon have also signed to play in this production, which will be directed by Edward Sloman.

Edward Jobson as Metro Detective

Edward Jobson, who has recently joined the ranks of Metro stock actors, will do as his first part that of the detective in “Someone in the House,” by Larry Evans, which will be directed by John E. Ince.

Alice Lake in “Body and Soul” Has a Jekyll and Hyde Role

ALICE LAKE now becomes the feminine Jekyll-Hyde of motion pictures. In “Body and Soul,” featuring Miss Lake at the head of a strong cast, and under production at Metro's west coast studios in Hollywood, this actress plays a dual role that offers all the possibilities of the famous Robert Louis Stevenson character.

But the Alice Lake story will present no struggle against good and evil natures. It hinges on the battle of two personalities for the ascendency—personalities that grew out of a chain of circumstances that can be pictured only in the language of the camera.

The story opens in the Latin quarter of Paris, where unengaged actresses of the quaintly decorated studios, the night life in the French capital and the struggles of the ambitious from every corner of the world are presented.

Stuart Holmes Chief Support

Stuart Holmes will head the supporting cast in the new picture. Myrtle Owen, J. Farrel McDonald and Carol Gerald also are members of the company, Charles Swickard is directing the picture, filming of which has just begun.

“Body and Soul” is from the stage play of that title by William Harley and has been prepared for the screen by Hayden Talbot and Marc Robbins.

Three Chimpanzees Have Big Roles

No less than three chimpanzees have prominent roles in “An Overall Hero,” the second of the Chester Comedies which will shortly be released through Educational Exchanges. Of course, Smoky, who has earned the title of the “Humanzee” is the bright particular star, but he introduced two of his relatives who are responsible for a large share of the laughs. Arthur Nowell, the wonderful eighteen months old baby who attracted so much attention in “Four Times Polled,” is again in the cast and shares honors with Ida May McKenzie, a five-year old girl.

“Our experts act in any capacity having to do with negative developing and positive printing where reliance on quality and integrity are the chief requisites. TEL. BRYANT 7190

REPUBLIC LABORATORIES
729 SEVENTH AVENUE NEW YORK CITY
Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

If I Were King
(William Furnam—Fox)
M. P. W.—Presents William Furnam in a finely staged version of the Justin Huntly McCarthy play. In no single characterization of the past has Mr. Furnam given better account of himself.
N.—This particular play is rich in conflict, intrigue, romance and characterization, and that it was sound enough to establish E. H. Sothern's popularity upon the stage gives the adaptation a position not to be lightly dismissed.
T. R.—Ranks as a striking costume feature, with the period carefully worked out and elaborated.
E. H.—Magnificent production has been given, the stage setting a triumph in the continuity, and a cast numbering hundreds give splendid support. It is a high class attraction and a fine argument for the costume play.
W.—Beare all the earmarks of a big success.

The Ladder of Lies
(Ethel Clayton—Paramount)
M. P. W.—The story travels on entertainingly, the dramatic construction is thorough and the acting is well performed.
N.—Story of woman's self-sacrifice is interesting, and good construction and naturalness of acting make "Baby's Candidate" a very pleasing feature.
T. R.—It is exactly the sort of picture likely to please the majority of movie patrons, dealing as it does with complicated domestic relations and heart interest, and exhibitors should find it a sterling attraction.
E. H.—Makes acceptable summer entertainment, although the story is not new and the plot rather obvious enough to make a good warm-weather feature.
W.—Fine comedy and pretty star result in very enjoyable picture.

The Best of Luck
(Kalem—Metrosand)—M.
M. P. W.—Taken as a whole the production should have with audiences in general what its name implies, “The Best of Luck.”
N.—Whether the picture is with or without Mr. Booth, the interest is well maintained and the production and acting are excellent.
T. R.—A comedy that should appeal to all.
E. H.—Has its good points, but is not a picture to be classed as a lulu.
W.—Should do well at the box office.

The Broadway Cowboy
(William Desmond—Pathé)
M. P. W.—A joyous light running comedy is found in this five-reel Pathé release.
N.—It is a good picture which has a gay and sparkling that cannot be denied, and it has all the appearances of being quite original.
T. R.—Gets away to an agreeable start, has lively and amusing plot complications and finishes with zest.
W.—Light western comedy-drama that scores as just about perfect.

Bab’s Candidate
(Corinne Griffith—Vitagraph)
M. P. W.—Very pleasing entertainment.
N.—Story which carries a splendidly humorous idea which strikes us as not being well handled, even though it does offer some interesting moments.
T. R.—A lively crook comedy drama which travels along at a fast clip and contains an original plot, which stretches probability along with it, but affords bulky entertainment.
E. H.—Billie Burke scores successes in appropriate light comedy.

The Heart of Twenty
(Zsa Zsa Pite—Robertsone—Cole)
M. P. W.—Appeals because of its simplicity and sincerity.
T. R.—Mild, human interest picture built around a waterfall heroine.
E. H.—An appealing comedy-drama.
W.—Good comedy and human interest production.

The Notorious Mrs. Sands
(Bessie Barriscale—Robertsone—Cole)
M. P. W.—Exceptionally good in quality, is the taste shown in backgrounds and settings. The whole product is a fine entertainment.
N.—Trite story with interesting and dramatic moments.
T. R.—Society melodrama, offering a familiar but alluring theme.

A Lady in Love
(Ethel Clayton—Paramount)
M. P. W.—Is a bang-up light comedy, suited to any audience not absolutely primitive.
N.—Ethel Clayton’s charming performance is the only redeeming feature here.
T. R.—This is a pleasing society melodrama offering good entertainment.

Sand
(William S. Hart—Famous Players)
M. P. W.—It is a typical Hart picture, only somewhat better than those he has been making for the last year or so.
N.—William S. Hart’s and his pinto score in characteristic picture.
T. R.—Exhibitors will make no mistake in booking this feature which possesses undeniable value as a box office asset.
W.—Very good Hart picture with star in typical role.
E. H.—Is a typical Hart production and will not disappoint dyed-in-the-wool Hart fans.

Comments on Short Subjects

PATHE REVIEW No. 61.—A "wonder road" in France pictures in attractive tints a winding highway, where automobiles seem suspended on the very edges of deep canyons. The studies of the European eared vulture and similar birds of prey are both interesting and instructive. Other features include a slow camera study of an acrobat, ellipses a confection and an interpretation of the Babylonian sun dance.

ONE-ROUND JEFF (Fox).—A laughable mix in every way.

"CREATION’S MORNING" (StorytScenk).—Lacking the grandeur of nature in her moments of sublime solitude, the story "Creation’s Morning" has some well-chosen glimpses of rugged coast and sylvan beauty, but they are far from being extraordinary, and the presence of human beings relieves them to intelligently selected backgrounds for story action. The poetic sub-titles are appropriate and admirably chosen, but the picture fails to be effective as a story which expresses the want of God story material and good method of telling it. A man appears from the sea and a woman from a rock. Man and his Mate. This is "Creation." On that same morning, within a few minutes, they encounter two other full grown people in scant costume.
“Tex of the Timberlands”  
First Two-Reel “Young Buffalo” Subject Gives Interesting Glimpses of the World of the Indians  
Reviewed by Robert C. McElravy.

SOMETHING different in western stories is promised in the “Young Buffalo,” series, with Philip Yale Drew in the lead role. Each of the rebus subjects tells a separate and complete story, written by William Addison Lathrop and directed by George Ridgwell. The subjects were made by the Graphilm Corporation and are released by Pathe.

The first subject, “Tex of the Timberlands,” gives a general idea of what may be expected in the way of entertainment from this series. It differs from the ordinary western serial in that the story is a logical incident in the life of a “Young Buffalo” who is said to be a successor of Buffalo Bill. Philip Yale Drew in his appearance suggests the old time western hero, with his tense of hair worn with side Twist, new chief at the neck, fancy vest and chaps and broad sombrero. Else La Cour plays the heroine, a charming slip of a girl, perfectly fitted to easily the things required of her. The supporting cast also includes George Cooper, T. Henderson Murray, Walter Healy and Henry Hamilton.

In “Tex of the Timberlands” the spectator is given a series of instructing views of a lumbering in its action. Realism is pictured and the plot serves to bring out some interesting developments of an exciting character. Boy Scouts will be certain to find a bigger public of wonder people will no doubt find it entertaining. The series promises well.

“The Land of the Laos”  
Burton Holmes Picture Shows Need of Siamese Tribe for Modistes and Dentists.  
Reviewed by Sumner Sumner.

THAT Fifth Avenue modistes and dentists are sadly needed in Siam is the theme of the most interesting Paramount-Burton Holmes travel picture released on July 11. “The Land of the Laos” is its title, for it deals with the life of a race living in an interior section of Siam known as the Laos States. These people differ in appearance, costumes and customs from the ruling race of Siam.

The visual expedition begins at Lampang where is seen the fantastic temple of the colossal reclining Buddha, imposing and mysterious in its grandeur. At the palace the high chief of the Laos tribes, ex-King Chou Lang, constitutes a reception committee of one. His way of home life follow. They show papa, mama and the flock; the making of fireproof pots out of teak leaves, the manufacture of wooden animal and the recreation of the dance, which is so unethical that it would send our terpsichorean copyists of barbarism home yawning with envy. Then, the consummation of the whole, which discloses the one outstanding fact that a dentist should never starve in Siam.

The picture is an excellent short subject fully up to the standard of the many interesting Paramount-Burton Holmes travel pictures that have preceded it.

IN THIS ISSUE

The Green Flame (Hodkinson).  
The spirit of Good (Fox).  
Li Ting Lang (Pioneer-Cole).  
Uncharted Channels (Hampton).  
Land of Laos (Burton Holmes).  
Man and His Woman (Pathé).  
One Hour Before Dawn (Pathé).  
The White Moll (Fox).  
Tex of the Timberlands (Pathé).  
Peggy Rebels (American).  
The Prince Chah (Paramount).  
High and Dizzy (Pathé).  
La La Luellist (Universal).  
The Girl of the Sea (Republic).  

Herbert Rawlinson is equal to the demands for some strenuous emotional acting in his scenes of delirium and mental anguish. He is charmingly supported by May McElravy. The scenic beauty and delightful outdoor scenes, those of the river being particularly refreshing and vivid.

“Man and His Woman”  
J. Stuart Blackton Stars Herbert Rawlinson in a Serious Study of a Man’s Love Released Through Pathe.  
Reviewed by Mary Kelly.

A DEQUATE directing and commendable acting elevate “Man and His Woman” to a class somewhat above mediocrity. But the story, which is a well-defined plot. It resembles a hodge-podge of theatrical situations and tragic happenings, all of the scenario-worn variety and without coherence. The handling of the last part which depicts a man’s struggle back to life and sanity more nearly approaches unity and better sustains the suspense than does the rest of it.

The title may prove alluring, but it is irrelevant. As nearly as can be defined, it is a study of the same hue. One finds so much as it is the story of the effect which a disappointment in love has upon a man’s character and life. Indirectly the lives of three others are affected. The subtitle are wordy and suggest an ineffectual attempt at high literary art.

“Peggy Rebels”  
Telegraphic Report from Omaha, Neb., on the Latest Mary Miles Minter Release.  
PEGGY REBELS, American Film Company production, was shown at the Empress in Omaha during a midsummer hot spell. The Mary Miles Minter fans were all present and pronounced it up to standard. The story is a favorite one dealing with sturdy old men, a sweet young girl and her lover. The antics of the Beach dog will interest and delight the kiddies, among whom are some of Mary’s best friends. Being a picture of the usual type, “Peggy Rebels” is especially good as a summer attraction, viewed from the box office angle. It is cool looking, with good comedy situation and a genuinely sentimental love to fit into the midsummer mood. A fair average picture with Mary Miles Minter as the chief feature to attract business, says the exhibitor.

GUY LEAVITT.
THE MOVING PICTURE WORLD

July 24, 1920

505

THE SPIRIT OF Good

Five-Repeat Fox Subject. Features Madame Traverse, E. W. T. Engaging Mystery Yarn.

Reviewed by Robert C. McIlvray.

The five-repeat Fox production, "The Spirit of Good," is very successful in accomplishing the thing it sets out to do. It is a portrayal of the battle between good and evil in a desert town, described as a place forgotten by God. In this soulless locality two persons meet, the hero and heroine. The hero has been defeated temporally by life and has succumbed to bitterness and despair. The girl, now singing as an outcast in a dance hall, enters a gospel meeting with the intention of helping to break up the service. She sings a jazz song and later is asked to sing a gospel hymn. While singing the hymn, this enter, and is converted.

A great deal has been done with this situation, which is set forth in a convincing pathos. The action is melodramatic and emotional in the extreme, but it carries with it an undercurrent of genuine feeling with a positive influence on the popular appeal. Madame Traverse, as the abandoned woman, gives a strong portrayal of the soulless generation comes by sheer accident. Frederick Stanton plays the hero equally well and Charles Smily as the old preacher and Dick La Reno as Chuck Lang are both pleasing.

This subject is one that might well have overshadowed the mark and become ludicrous; but it has been handled by a skilful introduction and skillful unfolding of the plot situations. It is a production that will reach the hearts of the masses.

Nell Gordon.............Madame Traverse
Ea1 Bradford...............Frederick Stanton
Chuck La Reno............Dick La Reno
Rev. Josiah Calvin........Charles Smily
Jerusha Calvins...........Clo King
Story by Henry Reeve Jenkins.
Scenario by Denison Clift.
Directed by Paul Casenave.
Photography by Walter Williams.

THE STORY.

Nell Gordon, in "The Spirit of Good," is a chorus girl who marries a man on short notice. After six months they discover that six months of happiness have destroyed the bond of marriage and the couple determines to break them up. He induces Nell to invade the place, on the pretense of being engaged. Nell does this and when asked to sing, breaks forth in a jazz song. The consequences in consequences are absurd and Nell suggests that the old minister invite her to sing "Where Is My Wandering Boy To-night?" Nell does this and a joke is wrought in which it is claimed that a good-looking country youth marries into whose possession it comes.

To this jazz house one day there comes a good-looking country youth named Frank Markham with recommendations from a certain mysterious person, and the fact seems taken by his looks and after a conference with the manager, Roger Imlay, it is decided to give Frank the employment he requests. Imlay, who believes Frank to be an unsophisticated boy, thinks he will be able to handle the job. But La Reno introduces the youth to a cabaret singer named Lou Tremaine. Frank in the meantime has met and fallen in love with Roger Imlay, at his hotel, who has taken quite a liking to her.

Ruth is trying to get information for a news story concerning the operations of a gang of crooks operating in the city, and she also her devoted admirer, a young detective named Dan Lantry. The latter becomes jealous of Frank and seeks to implicate him in the proposed murder of the manager, but Frank turns the tables neatly in the end and wins the love of Ruth.

Presenting "The Spirit of Good" are Warren Kerrigan in a Cooking Mystery Play, Jewell of the Czar Strangely Affects the Soul. The heroine of the piece is "A Nice Boy, But Something of a Booby," He Was Smart Enough to Entrap the Czar, You Know How It Starts, But You Can't Guess the Ending.

Alexander Anglin: Hang the story on Kerrigan, but offer it to those who do not follow the star as a fine mystery story. Hook up with Jewell, but devise a display of emeralds. Use green lights for the lobby. Yourуми voluntary to you how to dope alcohole produce a good frame. Try it before a portrait of the star.

THE GREEN FLAME

Five-Repeat Brunton Subject, Released by Hodkinson Bros., Engaging Mystery Yarn.

Reviewed by Robert C. McIlvray.

It is always a pleasure to watch the unfolding of a compact, well-built mystery story, and the one presented in "The Green Flame" by Warren Kerrigan in the leading role, is a good one of its kind. The subject is notable for its smooth continuity and takes the mind of the viewer in an ground in a clear, compelling manner. It establishes the mystery skilfully in the opening reels and works it out in a simple way, avoiding the complicated situations as proceeds. The climax is reinforced by two interesting and unexpected twists, giving the yarn a novel finish.

My feeling is that it would act the role of a good-looking country youth who applies for a job in a big jewelry store. He is described...a "nice boy but something of a booby," which is enough to formulate a true designation. Fritz Etting plays the girl reporter attractively and Clarke Du Bré makes the most of her interesting part as the cabaret girl. Edwin Wallock portrays the villain in a different and effective manner.

The action is speeding along in keeping with the story. There is a brief, dramatic prologue, which brings out something of the early history of the valuable emerald, known as The Green Flame. This is the mystery centers. Most of the later action occurs in an American jewelry store, where the owner has his apartment house occupied by a band of crooks. There is no last action in this picture, which carries the interest well from start to finish.

Directed by Ernest C. Warde.
Continuity by Jack Cunningham.

THE STORY.

A valuable emerald known as "The Green Flame," in the picture of that name, is brought to America after tragic occurrences in her native country and is owned by the Czar. The stone is so valuable that extraordinary measures are taken for its protection. Almost all of the jewel into whose possession it comes.

To this jazz house one day there comes a good-looking country youth named Frank Markham with recommendations from a certain mysterious person, and the fact seems taken by his looks and after a conference with the manager, Roger Imlay, it is decided to give Frank the employment he requests. Imlay, who believes Frank to be an unsophisticated boy, thinks he will be able to handle the job. But La Reno introduces the youth to a cabaret singer named Lou Tremaine. Frank in the meantime has met and fallen in love with Roger Imlay, at his hotel, who has taken quite a liking to her.

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LI TING LANG

Robertson-Cole Corporation Presents Susue Hayakawa in a Dramatic Contrasting National Characteristics.

Interested by Louis Reeves Harrison.

INTERESTING through Hayakawa's impressive personality and intelligent grasp of the subject matter, as well as for many other reasons, "Li Ting Lang" acts as a revelation, a point of contrast as compared with our Chinese ancestor worship is intense. It is with pride that the Asiatic character in "Li Ting Lang" is so skilful both in body and soul and is a thousand years ago." The African might claim an Egyptian royal ancestry of five thousand years ago.

There are Americans, as "Li Ting Lang" says, who think that Genesis is the history of the Mayflower. That is because they are interested in the history of the new civilization. The Oriental cannot understand this. It is made plain in the Robertson-Cole production that this regards as the China's monopoly has been seized by open arms socially. The most interesting part of "Li Ting Lang" is the almost unconscious revelation that, while the Asiatic may skilfully and intelligently adopt American customs, may justly feel himself the equal of any man he meets, he fails utterly to understand the American mental attitude.

Mr. Hayakawa is admirably supported, especially by Doris Pawn, and his product is characterized by good taste in all departments. It should make interesting entertainment wherever shown.

Directed by Robert E. Murray.

THE STORY.

"Li Ting Lang" is an Asiatic noble who has concealed his rank until graduating at an American university. He is known to his college chums, Murray and Dalton, as "Ting-A-Ling." He is a favorite with them and in society he is known to be an American by birth, but he is also a beauty. Marion Halstead bring forth tests on all sides. In defiance, Marion announces her love for him. He is graduated. Gradually she becomes socially isolated. When Li Ting Lang is made President of a college, he releases her with gentle dignity and says that he is going to the home of his ancestors. Soon after he is married and his body shown by Prince Nu Chang, but that cunning Asiatic has simply drugged Li in his wake. Li then takes up residence in China and sees the revolution there in the midst of a revolution and becomes a great military leader.

The story is interesting to China on her honeymoon—she has married one of Li's chums. The other chum is present as a naval officer. The hero of the long dead, but Marion has her eyes open and recognizes Li in his garb of a General. She makes inquiries and drives to his house. This act is noticed by conspiring Prince Nu.
"Uncharted Channels"
Lavor and Reds Play Important Part in Province

Reviewed by Mary Kelly.

In throwing light upon the cause and growth of labor uprisings and at the same time making a sharp distinction between the purposes of labor and those of the Reds, the recently imported production, "Uncharted Channels," is a valuable product. In addition to its informative powers it offers decidedly good entertainment. There is much humor, and the dastardly activities of the radicals are good-naturedly burlesqued, rather than moralized upon. Seriousness and fun are admirably blended.

The timelines of the subject matter is a great point in favor. A scene such as occurs when the American hearse invites into her home a lot of home-spun workmen, rascally reds, garlic nuisances and a revolutionary feminist is novel and amusing enough to be universally interesting. The story is somewhat slow and weak in the opening, but it gathers momentum as it goes on, and the climax, which comes when the last of her opponents in a terrific fight on the stairway, is a crashing success.

The personality of H. B. Warner is pleasantly adapted to the stellar role which calls for a superficial nonchalence, occasionally supplanted by a display of courage and energy. Kathryn Adams gives an sincere performance and Evelyn Selbie is most effective in her delineation of an "intellectual." The entire cast is a credit to the production which has received excellent direction.

Cost.
Timothy Webb, Jr. .........H. B. Warner
Sylvia Kingston ..........Kathryn Adams
Nicholas Schonn ..........Nicholas Schonn
Sam de Graaff ..........Elisa Ogle
Charles Entwistle .........Jim Baker
William Elmer ..........Roger Webb
Percy Challenger ..........Peter Hines
Robert A. Pease ..........Thomas Empey
J. F. Lockney

Story by Kenneth B. Clarke and Eugene B. Edmonds

Direction by Henry King.
Length: 2 Reels.

The Story.
Upon the death of his millionaire father, Timothy Webb learns that he has been left the home of his respected uncle. Roger Webb, has received the bulk of the estate, and takes over the big Webb factory. Timothy, however, is away in his youth, and finds a job as plumber in the Webb factory.

Nicholas Schonn—a radical pretending to be in sympathy with the workman, but really looking out for his own interests, mixes with the employees of the factory and sows the seeds of revolution. He is aided in his schemes by a feminine "intellectual," Elisa Ogle, who assists him in getting large sums of money from the wealthy. One of their victims who believes them to be thoroughly honest is Sylvia Kingston, an attractive young heirees, anxious to be of service to the laboring classes. From her they manage to secure $5,000.00.

Timothy with a number of other Webb employees is invited to the house one evening. While there Schonn and Miss Ogle make dramatic speeches which stir the workmen on to demanding exorbitant wages. Timothy sees through Schonn and his schemes and decides to protect Sylvia. He advises her to make a room in his quarters obviously for the purpose of getting close to the common people so as to help them, but really so as to get her out of Schonn's clutches.

After she has taken a room in the same house with Timothy, she insists that he accept a check for $5,000.00 to be used for the "cause." He refuses, but upon her insistence he decides to do for his sister's factory, which is rapidly going to financial ruin in the hands of his incompetent uncle. Meanwhile he traced Sylvia, and Timothy advises her to move again. She is unable to leave for a reason for desiring to get rid of her and resists it. To force her to leave, Timothy causes a leak in the pipe in her room. But to his surprise she returns unexpectedly and begs him to fix it. In so doing he is discovered by some of his enemies. Lee refuses to work without a raise. They decide to "get" him for working despite the strike. They pounce upon him and a desperate fight on the stairs takes place. He is seriously hurt, but is saved from death by the appearance of a few loyal workers whom he had made friends of. He succeeds in exposing the rats, saving his father's business for himself and in winning the girl.

Program and Exposition Catches: Built Upon a Rascally Movement of the "Reds" Amongst Honest-Looking Classes. See How It Worked and How It Was Defeated.

His Father Made a Will But Forgot His Son—Son Went to Work and Won By Fight and Labor What He Failed to Get By Inheritance.

He Was a Plumber, She An Heiress, An Interesting Dope. He Saved Her From Their Devilyr and Then Surprised Her By—But See This For Yourself.

A Rare Medley of Thrills and Laughs.

Exploitation Angles: Get it over that the subject matter is timely. The biggest questions in the news to-day—Labor, Capital and Radicalism are involved. Primarily the picture is a labor and capital, and will get sympathy from the unions. Send personal invitations to the union chiefs. Explain that it is a picture that gives Labor a square deal and you ought to score big. Sell generally on Warner's name.

"The Prince Chap"
Paramount Presents Thomas Meighan in a Beautiful and Affecting Story Produced by William DeMille.

Reviewed by Louis Reeves Harrson.

WHAT happens in the Paramount production of "The Prince Chap" to people in front lies in the perfection of the screen product, though the stage version was an immediate popular hit. Perhaps the charm of the play is the revelation of maternal instinct in highly civilized man when some caprice of circumstance brings the lad into the hands of a little girl orphan to whom he is not related. In such a case, there is added to his native tenderness of heart a delicate sex interest with which his own blood identifies him. The relation of these kindly and thoughtful Prince Chaps and their wards has provided the theme for many a delightful story.

Rarely there has been shown keener appreciation of the importance of flawless types than in "The Prince Chap" by William DeMille. With the story well in mind, its skillful construction assured, he has been enabled to exercise nice tasteful restraint. He has gathered together an "All Star Cast" in the finer sense of that term. He has furthermore endowed the plain little story of one simple life with a significance, pathos and a modern spirit of tenderness.

What is to become of generous and truly hearted Prince Chaps and their single line of action, with no great mystery about it for the sophisticated, but the intense personality of the actors holds interest as tight an as the well-calculated suspense. Thomas Meighan is Prince Chap in perfection, his grave attitude in the struggle for existence endowing the role with a conviction. But the part of Alice Kathryn Williams brings the resources of refined intelligence. The role of Claudia has three interpreters, May Giraci a gem as the child, Lila Lee a fascinating sprit in her exquisite conception of the part. The picture as presented at the Rivoli offers an exceptionally fine entertainment.

Cast.
Wm. Peyton, a sculptor ..........Thomas Meighan
Alice Travers ..........Kathryn Williams
Jack, Earl of Huntington ..........Casson Ferguson
Phillip Barnard ..........H. B. Warner
Claudia, four years old ..........Peaches Jackson
Claudia, eight years old ..........May Giraci
Alice's Aunt ..........Lillian Leighton
Claudia's Mother ..........Florence Hart
Claudia's Father ..........Bertie John

"The Prince Chap" is a title bestowed upon Wm. Peyton by little Claudia, child of a penniless nobleman, after her decision to forget the mother's death. This is when he tells the child a bedtime story of Alice, the girl to whom he has been engaged since childhood. Claudia, four years old, finds no comfort in her uncertain fate, and she is told that Claudia is the natural child of Peyton. When the day Alice sends back his engagement ring.

Out of the sculptor's despair arises a higher hope for creative genius. As the years roll on, and Claudia grows up to be a young lady, Peyton achieves artistic success and wealth. He enrolls his chums in love with Claudia, the sculptor realizes that his affection for the child has changed character. From the manly womanhood. Her demonstrative fondness for "daddy," as she has long called him, re-

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Clever Slattery, a scientific theologian of some repute, was of the party of those who were surprised to see that the clay which Kirke had suppressed and acted upon was the real thing. A practical demonstration of his theories, he had hoped, was all that remained of the old faith, but it was a far cry from the old, and he was left to his own inventions.

The general acting average was unusually good throughout.

Cast.

Rhoda (the White Moll) .... Pearl White

The Pug .... Richard C. Travers

The Danger .... J. Thornton Boston

The Spectre .... Lewis G. Nye

Gypsy Nan .... Eva Gordon

Father Michael .... John Woodford

Rhoda's father .... Detective Henry .... Charles L. Satterly

The Rich Man .... John P. Wade

Length, Six Reels.

Direction by Harry Millarde.

Story by J. Lloyd. Scenario by E. Lloyd Sheldon.

Photography by Eddie Wynard.

The Story.

"The White Moll," with its nickname giving the leading role because she enters the seamy life of the underworld to carry good. A very smart and capable woman who, when men seek the aid of a priest, who commands him to turn his ill-gotten gains to good purposes, makes the matter of one of his victims and the latter's daughter, Rhoda, peer into the church and see him deposit a large sum in currency in the poor box.

Desperate, the father drives his daughter to steal the funds, though the crime is not one of robbery in a church but theft. Rhoda is captured and, in this closing of the story, she undertakes to defeat the Dangler gang.

Rhoda takes many daring chances, from which she extricates herself chiefly through cleverness but, on one occasion, she is caught in a trap and by a mysterious stranger, who proves to be a member of the Dangler gang, which has been directed by the master of the man whose life he has saved. In helping Rhoda he is himself helped to vengeance, and the Dangler is sent to the chair on the confession of his wife, while Rhoda and the Pug pledge their troth.

Program and Advertising Catchlines: Pearl White's First Five-Act Serial. The Darling of the Serial in Her First Big Production. All the Thrill of a Serial and the Smartness of a Feature. A Vivid and Colorful Story of New York's Underworld. She Fought Dangerous Criminals to Ease A Rich Man's Suffering. Exploitation Angles: Just whoop it up for Miss White. She makes good in the shorter form of play personally. She gets over as well as she did in longer form, and does so as strongly. Jack of this you have a capital chance, which would sell without a star because of its melodramatic merit. Use double the usual number of lithographs and in your new opening play up the star in the biggest letters you can get out of the type cases, hammering in the under-world angle.

"The Girl of the Sea"

Republic Picture Directed by J. E. Wil- liamson Rivals 20,000 Leagues Under the Sea.

Reviewed by Herbert Caryl.

REMARKABLE underscoring photography of the thrilling scenes of the West Indies, in which an oc- cupant seeks to devour its unfortunate human prey, makes the Republic release, "The Girl of the Sea," one of their most noteworthy and remarkable and gripping films of the season. Almost all the scenes feature the exciting scenes and daring stunts of the sea. The picture is a gripping story of escape, of life and death, and of the power of love and devotion. The main characters are a couple who are shipwrecked on a small island, and their struggle to survive in the face of the elements and the dangers of the sea. The girl is played by Pearl White, who brings a great deal of sympathy and passion to the role. The photography is exceptional, with beautifully captured shots of the ocean and the island. The acting is well done, with White and her co-star giving strong performances. Overall, "The Girl of the Sea" is a thrilling and gripping film that will leave audiences on the edge of their seats. The story is captivating and the photography is breathtaking, making this a film not to be missed.
Chpidrashed people to the bottom of the sea. Next they reach for a mother, frantically trying to rescue their only child. Then the eight great claws of the devilfish fasten themselves about a young man. In order to save his wife and child, he渊s himself to the octopus, with the octopus in the leading role, are scattered through the picture, furnishing a series of thrills.

Pretty little Betty Hulburn, of sixteen summer roles, in "The Octopus." Miss Hulburn is an accomplished swimmer and diver. She carries a starfish to the hulk of the Caribbe, and saves the life of the octopus, making her escape from the tentacles of the octopus. Again she rescues him from a water grave when he is knocked senseless from the heat of a coasting schooner by the villain in the piece.

Wonderful coral reefs underwater with thousands of varied colored fish swimming about give an authentic touch to the various scenes. Chester Barnett, Kathryn Lean and Alex Shanon assist Miss Hulburn in carrying along the story, which, by the way, is based on the dramatic "Octopus of the Sea," a Republic picture, produced under the personal direction of J. E. Williamson, of the Submarine Film Corporation. In this story Mr. Williamson Submarines Corporation. It rivals Mr. Williamson's previous pictures, "20,000 Leagues Under the Sea" and "The Submarine Eye."

The Story.

Stephen Verrill, naturalist, dies, leaving the deed to a valuable gold mine to his widowed daughter. Mrs. Verrill offers Capt. Warden an offer he can't refuse if he will take her to New York to organize a company. Aboard Caribbe, bound for South America, is the Caribbe, the aid of Matt Allen the trader seattles the ship. As a lifeboat with Mrs. Verrill and her daughter, the Caribbe is wrecked. It is seized and upset by a giant octopus. The mother is swimming to shore with her child when one of the octopus' tentacles reaches an isolated and deserted island safe.

Cuttle is saved, buys the gold mine and becomes wealthy. Tom Ross, son of the captain, who had been shipwrecked, makes a position at Cuttle's mine on the ground his father wrecked the Caribbe. Tom de-

A RIPPING farce-comedy, "La La Lu-
cille," produced for Universal, under direction of Lyons and Moran, from the original Broadway piece by Fred Jack-

TERRIFIC PICTURES WITH HUGO OCTOPUS PATHOMS

Lyons and Moran in a Ripping Broadway Farce.

"Don't Marry the Daughter of a Juggler or They'll Spoil Your Breakfast." Don't Marry the Daughter of a Juggler or You See "La La Lucille" First—Then You Won't. It Was La-La, Not Ta-Ta, Lucille. See Why You Were Wrong About Herself.

Exploitation Angles: Play this up as an

"High and Dizzy" Harold Lloyd Comedy of Spills and Thrills Reviewed by Gene Lanning.

T HE keynot of Harold Lloyd's com-

dies is original work executed in a masterly way. "High and Dizzy" is among the best. The idea is sure to be serer of entertainment value than what appeals to audience love of variety. Either Lloyd or Hal Roach and the four questions: "What shall I do?" "Is it worth doing?" "To whom am I addressing it?" "How shall it be rightly done?" The idea is to follow the idea with agility on the front instead of trying to go straight ahead with the head turned backward. All that Lloyd does is not new, but everything is presented from a new angle.

"High and Dizzy" does not show the hero getting soused in the fashion of antediluvian days. He is led up against a quagmire and considered for divorce to get interest. The display plays with pride his bottled "hootch," but, to the dismay of both, it pops out the corks and he is led to the conclusion that he want to get rid of his wife. The idea is to go straight ahead with agility on the front instead of trying to go straight ahead with the head turned backward. All that Lloyd does is not new, but everything is presented from a new angle.

The moving Picture World
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**FOX FILM CORPORATION**

**SPECIALS**
- The Strongest (Shirley Mason). Vol. 44; P-1234.
- Should a Husband Forgive? (Vol. 42; P-1191).

**WILLIAM PARNUM SERIES**
- Heart Strings (William Parnum-Six Parts). Vol. 44; P-1619.
- The Adventurer (William Parnum-Six Parts). Vol. 44; P-1660; C-R; Vol. 44; P-134.
- The Orphan (William Parnum-Six Reels). Vol. 44; P-1361; C-R; Vol. 44; P-1156.
- The Joyous Troublemakers (William Parnum-Six Reels). Vol. 44; P-251; C-R; P-858.

**TOM MIX SERIES**
- The Feud (Tom Mix). Vol. 44; P-1066; C-R 2002.
- The Daredevil (Tom Mix). Vol. 44; P-2005.
- Desert Love. Vol. 44; P-559.
- The Terror. Vol. 44; P-1256.
- 3 Gold Coins. Vol. 44; P-371.

**FOX ENTERTAINMENTS**
- A Manhattan Knight (George Walsh). Vol. 44; P-2173.
- Molly Ogle (Shirley Mason). Vol. 44; P-125; C-R 655.
- Black Shadows (Peggy Hyland). Vol. 44; P-1256.
- Leave it to Me (William Russell). Vol. 44; P-279.
- The Tattlers (Madame Travers). Vol. 44; P-1686; C-R; Vol. 44; P-1255.
- The Mother of His Children (Gladyk Brockwell). Vol. 44; P-1366; C-R; Vol. 45; P-1403.
- The Dead Line (George Walsh). Vol. 44; P-899; C-R; Vol. 44; P-1156.
- Forbidden Love (Buck Jones). Vol. 44; P-1234.
- The Spirit of Good (Madame Travers). Vol. 44; P-1142.
- Love's Harvest (Shirley Mason). Vol. 44; P-1360; C-R; Vol. 44; P-1409; Ex.; Vol. 44; P-1774.
- The Iron Heart (Madame Travers). Vol. 44; P-1361.
- White Lies (Gladyk Brockwell). Vol. 44; P-1635.
- Twins of Suffering Creek (William Russell). Vol. 44; P-1156; C-R; Vol. 44; P-1346.
- A Word of Glory (Vivian Rich). Vol. 44; P-1790; C-R; Vol. 44; P-1177.
- A Sister to Salome (Gladyk Brockwell). Vol. 44; P-1686; C-R; Vol. 44; P-1255.
- The Square Shooter (Buck Jones). Vol. 44; P-1234.
- The Spirit of the Desert (Gladyk Brockwell). Vol. 44; P-1635.
- The Little Wanderer (Shirley Mason). Vol. 44; P-1224.
- The Rascal (Katherine MacDonald). Vol. 44; P-1686.
- Firebrand Trevison (Buck Jones). Vol. 44; P-1234.

**SUNSHINE COMEDIES**
- Salome (Theda Bara).
- The Honor System (All-Star).
- Les Miserables (William Parnum).

**MUTT AND JEFF**
- The Toy Makers.
- The Tangle Dancers.
- One Round Jeff.
- 3 Raisins Jail and Cake of Yeast.
- Departed Spirits.
- The Breakfast Industry.

**FAMOUS PLAYERS-LASKY**

**April**
- Treasure Island (Super-Special-Tourneur). L-1-337 Ft. Vol. 44; P-580; C-R; P-857; Ex. 1923.

**FIRST NATL EXHIBITORS**

**May 2**—The Young Typoon (Anita Stewart). Vol. 44; P-1190; C-R; Vol. 44; P-1224.

**June 9**—The Gilded Age (Robert Warfield). Vol. 44; P-1501.

**June 15**—The Great Marquis (Lester B. Davis). Vol. 44; P-1619.


**American Film Company**


**June 26**—The Gilded Age (Robert Warfield). Vol. 44; P-1619.

**June 26**—The Young Typoon (Anita Stewart). Vol. 44; P-1190; C-R; Vol. 44; P-1224.

**June 26**—The Gilded Age (Robert Warfield). Vol. 44; P-1501.


Current Film Release Dates

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS’ PICTURES, INC.
The Sagebrusher (Hampton Production). Vol. 43; P-327; C-R; P-1619.

ZANE GRAY PICTURES, INC.
Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-225; C-R; P-1009. Desert Gold (Hampton Production). Vol. 44; P-225; C-R; P-1009.

J. PARKER READ, JR., PRODUCTIONS.
The Lone Wolf’s Daughter. Louise Glaum—Seven Reels). Vol. 42; P-1010. Sex (Louise Glaum—Seven Reels). Vol. 43; P-2017; Ex; 1351.

DIELICH—BECK, INC.
The Bandbox (Six Parts—Doris Kenyon). Vol. 45; P-218; C-R; P-1009. The Harvest Moon (Doris Kenyon—Six Reels). C-R; P-172.

DIAL FILM COMPANY PRODUCTIONS.
King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R; P-723.

ARTCO PRODUCTIONS.

ROBERT BRUNTON PRODUCTIONS.
Live Spares (J. Warren Kerrigan). Vol. 43; P-225; C-R; P-1009. $10,000 (J. Warren Kerrigan). Vol. 43; P-225; C-R; P-1009.

JOSEPH LEVERING PRODUCTIONS.
His Temporary Wife (Ruby de Remer). Vol. 48; P-773; C-R; 1922.

PATH EXCHANGE, INC.

Releases for Week of June 6.

Releases for Week of June 13.
No. 11 of Traveled by Three (The Torture Trap). No. 6 of The Third Eye (Daggers of Death). Start the Show (LaPlant—One Reel). High and Dry (Lloyd—Two Reels). Paths Review No. 55. Topics of the Day No. 59. Paths News Nos. 48 and 49 (Shipped June 16 and 19).

Releases for Week of June 20.
Passage By (Herbert Rawlinson—Six Reels). Vol. 44; P-1725; C-R; Vol. 45; P-1117. No. 12 of Traveled by Three (The Burning Trap). No. 5 of The Third Eye (The Black Hand Ais). All in a Day (Rollin Comedy—One Reel). Paths Review No. 56. Topics of the Day No. 60. Paths News Nos. 50 and 51 (Shipped June 23 and 26).

Robertson-Cole

A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R; P-597.
The Brand of Josephine Hayakawa). Vol. 44; P-320; C-R; P-455.
The Third Woman (Carlyle Blackwell). Vol. 44; P-274; C-R; P-258. Bright Skies (ZaSu Pitts). Vol. 44; P-459; C-R; Vol. 45; P-250. The Devil’s Claim (Sussex Hayakawa). Vol. 44; P-584.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1875; Ex; 1593. The Fortunate Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108.
The Wonder Man (Georges Carpenter—Six Reels). Vol. 44; P-1560; C-R; P-1787. The Jewel of Twenty (Zasu Pitts). Vol. 44; P-1188. The Spy (Bessie Barriscale). Vol. 44; P-1560; C-R; P-1787.

Supreme Comedies.

Martin Johnson.
Lonely South Pacific Missions. Recruiting the Solomons. The City of Broken Old Men. Marooned in the South Seas.

Adventur Scenic.
Sons of Salooskin. Ghosts of Romance.

Metro Pictures Corp.

Naizimova Productions.
January—Stronger Than Death (Seven Reels). Vol. 44; P-521. April—The House of a Child (Seven Reels). Vol. 44; P-459; C-R; P-557. Oct. 11—Billions (Six Reels).

C. E. Shuttles, Inc., Prod.

Taylor Holmes Productions.
March—The Very Idea (Six Reels). Vol. 44; P-1587; C-R; P-1587. April—Nothing But Lies (Six Reels). Vol. 44; P-1233; C-R; P-1587.
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**CURRENT FILM RELEASE DATES**

**UNIVERSAL FILM MFG. CO.**

**Releases for Week of June 7.**

Moonshiners and Jailbirds (Billy Angel and Ester Jackson). Two from Texas (J. Farrell McDonald—Two Reels). New Screen Magazine No. 69.

International News Nos. 33 and 34 (Shipped July 6 and 11).

**Releases for Week of June 14.**
A Tokio Siren (Tsuru Aoki), Vol. 45; P-253. No. 8 of The Moon Riders (At the Hope's End). No. 2 of The Vanishing Daggar (The Night of the Shadow). Three Pairs of Stockings (Harry Keaton—One Reel).


International News Nos. 35 and 36 (Shipped July 13 and 19).

**Releases for Week of June 21.**
Alias Miss Doss (Edith Roberts). Vol. 44; P-1504. No. 9 of The Moon Riders (The Triple Menace). No. 5 of The Vanishing Daggar (In Death's Clutches). The Last Night (Lee Kohlmar—One Reel).


**Releases for Week of June 28.**

Twin Littles (Star Comedy—One Reel). A Villain (Billy Eagle and Celeste Zimlich—Two Reels). A Tongue Tied (Jennie Lynch and Jack Carlyle—Two Reels).

New Screen Magazine No. 72. International News Nos. 39 and 40 (Shipped June 19 and July 2).

**Releases for Week of July 5.**
No. 11 of The Moon Riders (The King's Door). No. 5 of The Vanishing Daggar (The End of the Busters). Pills for Mama (Nell Burns and Josephine Hill—One Reel).

Under Crimson Skies (Elmo Lincoln—Six Reels). Vol. 44; P-1503; C-R, Vol. 45; P-147. Should Mothers Marry? (George O'Key—Two Reels).

The Boss of Copperhead (J. Farrell McDonald—Two Reels). New Screen Magazine No. 73. International News Nos. 41 and 42 (Shipped July 6 and 13).

**Releases for Week of July 12.**

Bear in Mind Beauties (Century Beauty Chorus—Two Reels). The Rutgers Kid (Jack Gibson—Two Reels). New Screen Magazine No. 74. International News Nos. 43 and 44 (Shipped July 13 and 16).

**Releases for Week of July 19.**

No. 7 of The Vanishing Daggar (Plunged To His Doom). His Miss-Steal (Bartine Burkette—One Reel). Off His Trolley (Jesse Fox—Billy Angel—Two Reels). The Red Hot Trail (Leo Maloney—Two Reels). New Screen Magazine No. 76.

International News No. 45 and 46 (Shipped July 20 and 25).

**VITAGRAPH**

**SPECIAL PRODUCTIONS.**
The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 44; P-1506; C-R, P-457; Ex. P-1085.

Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-379.

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-111.

The Courage of Marge O'Dono (James Oliver Curwood—Seven Reels). Vol. 44; P-1229; C-R, P-369.

**STAR PRODUCTIONS.**

The Sea Rider (Harry T. Morey). Vol. 44; P-1502; C-R, P-369.


The Invisible Man (Antonio Moreno—15-Episode Serial). Vol. 44; P-370; C-R, P-379.

**LARRY SEMON COMEDIES.**

**BIG V COMEDIES.**
(Two Reels)

**O. HENRY FEATURES.**
(Two Reels)
The Ransom of Jack (All-Star). Thimble, Thimble (All-Star). Vol. 44; P-1502; C-R, P-379.

**GOLDWYN DISTRIBUTING**

Toby's Bow (Tom Moore). Vol. 42; P-1139.

The Silver Horde (Rex Beach Production). Vol. 43; P-1470; Ex. 949; C-R, P-1369.

The Palliser Case (Pauline Frederick). Vol. 43; P-1135; Ex. 838.

The Blue Angel (Midge Kennedy). Vol. 43; P-1288.

The Loves of Letty (Pauline Frederick). Vol. 43; P-1287. Bear in Mind Beauties (Century Beauty Chorus—Two Reels).

The Rutgers Kid (Jack Gibson—Two Reels). New Screen Magazine No. 74. International News Nos. 43 and 44 (Shipped July 13 and 16).

**PARTNERS OF THE NIGHT.**
Vol. 43; P-1342; C-R, Vol. 43; P-455; Ex. 85.

**DANGEROUS DAYS (Rex Beach Production).**
Vol. 44; P-2175; C-R, Vol. 45; P-117.

**BRAY PRODUCTIONS.**
(One Reel)

**FORD EDUCATIONAL.**
(One Reel)

**HALLMARK PICTURES CORP.**

**SPECIALS.**
When a Woman Strikes. Vol. 44; P-1502; C-R, P-379. Feb.—Winisham's Widow (Dorothy Dalton). Feb.—The Street Called Straight (Basil King)—All Star. Vol. 44; P-1502; C-R, Vol. 44; P-1502; C-R, P-379.

The Woman in Room 13 (Pauline Frederick). Vol. 44; P-1502; C-R, P-379. The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-1470; C-R, P-379.

The Strange Boarder (Will Rogers). Vol. 44; P-1502; C-R, P-379. Out of the Storm (Barbara Castleton). Vol. 44; P-1502; C-R, P-379.

**HALLMARK RECREATED STAR PRODUCTIONS.**

**BURTON KING PRODUCTIONS.**
The Discarded Woman (Grace Darling and Rod La Rocque). Vol. 44; P-1502; C-R, P-379. July—Love or Money (Virginia Lee). July—The Wives of Winship (Grace Darling and Rod La Rocque).

**PLEMONT PICTURES.**
What Children Will Do (Edith Stockton). Should a Wife Work (Edith Stockton).

**COMEDIES.**
Dodge His Doom. Modesty Ambrose. Thirst. The Betrayal of Maggie.
Current Film Release Dates

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L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Exchange Pictures The Man Who Lost Himself (William Faversham). Vol. 44; P-1608; The Fifth Man (Layth). Vol. 44; P-1239; C-R, 1949.

May-17 Whispers (Elaine Hammerstein). Vol. 45; P-253.

MAY 21 Selznick News Reel.

May 24—The Valley of Doubt (Special),

July 16—The Desperate Hero (Owen Moore).


June 21—The Figurehead (Eugene O'Brien).

July 5—The Scarlet Letter (Herbert Kauf- man Masterpiece—Owen Reel).


Aug. 2—Panthea (Norman Talmadge).

Aug. 2—Johny (Herbert Kaufman Master- piece—Owen Reel).

Aug. 3—Darling Miss Blu (Oliver Thomas).

Aug. 3—The Point of View (Elaine Ham- merstein).

Aug. 30—The Poor Young Shop (Owen Moore). SELECT PICTURES.

July 19—The Sowing of Alderson Cree (Ber-nard Durante).

Aug. 16—Just Outside the Door (Edith Hal- ler).

NATIONAL PICTURES.


March—Blind Youth. Vol. 44; P-456.


July 15—Marooned Hearts (Comedy Treacle).

August 25—The Valley of Ten Thousand Smokes. Vol. 44; P-1336.

REPUBLIC PICTURES.

Distributed by Republic Exchanges.

Kinograms Reel.

July 12—Mr. WU (Special Cast).

July 12—Baby (Special Cast).

July 25—Mountain Madness (Special Cast).


The One Way Trail (Edythe Sterling). Vol.

July 12—12,000 (Special Cast). Vol. 44; P-259.

The Great Shadow. Vol. 44; P-1237.

Man's Prison (Montague Love-Grace Davi- son). Vol. 44; P-1792.

REALART PICTURES.

Special Features.

The Deep Purple (R. A. Walsh Production— Six Reels). Vol. 44; P-983; C-R, 1949;.

The Law of the Yukon (Charles Miller Pro-duction—One Reel).

Star Productions.

Judy of Rogue's Harbor (Mary Miles Minter). Vol. 44; P-1178; C-R, 1949.

The Stolen Kiss (Constance Byron). Vol. 44; P-1237.

Sinners (Alice Brady). Vol. 43; P-2175.

Nurse Narcotie (Mary Miles Minter). Vol. 44; P-135; C-R, 725.

Jenny the Joy (Mary Miles Minter). Vol. 44; P-984; C-R, 1949; Ex. 1478.

Miss Hobbs (Wanda Hawley). Vol. 44; P-

1699; Ex. 1599; C-R, Vol. 45; P-117.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

* Women Men Porget (Mollie Pickford—Six Reels). Vol. 43; P-1606; P-1177.

The Inner Voice (E. K. Lincoln). Vol. 43; P-

149.

UNITED ARTISTS.

Jan. 18—Pollyanna (Mary Pickford— Six Reels). Vol. 43; P-636; Ex. 187.

April—Down the Farm (Mark Stennett). Vol. 44; P-862; Ex. 537; P-1084-1085.

GROSSMAN PICTURES INCORPORATED.

$1,000,000.00 (Reel). Vol. 49; P-1522.

FACE TO FACE (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Confession (Henry Walthall). Vol. 43; P-

1842.

STATE RIGHT RELEASES

ARROW PICTURES.

The Chamber Mystery. Vol. 44; P-1632.

Unseen Witness.

The Trail of the Cigarette (Glen White). Vol.

44; P-1562; Ex. 1747.

The Money Case (Glen White). Vol. 44; P-

1562.

Woman's Man (Romaine Fielding). Vol. 44;

P-1562; Ex. 1747.

Hank Mann Comedies (Every Other Week).

Blazed Trail Comedies (Every Other Week).

Lone Star Westerns (Every Other Week).

Lightning Bill Comedies (One Reel).

The Lurking Peril (Serial). Vol. 44; P-1743.

The Fateful Sign (Serial).

Celebrated Players Film Corp.

Andy on a Diet.

Andy's Wedding Day.

Burrud (Sunsset Sunes). Vol. 44; P-1562.

The Mountain That Was God.

The Wind God.

RADIN PICTURES, INC.

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ROMAN PICTURES COMPANY.

Culver City, Cal.

Jan. 15—Shot in the Dark.

Feb. 1—Underground Home.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anna Luther). Vol. 44; P-

601.

MURRAY W. GARSON.

A Dream of Fair Women (Two-Role Pea-

WARNER BROTHERS.

The Lost Child (Juanita Hansen). Vol. 43; P-

778.

BURAL AND MILLIK.

Ashe's of Desire.

HALL ROOM BOYS COMEDIES.

April 6—This Was Aunt.

April 12—The Little K. Four of a Kind.

GREIVER EDUCATIONALS.

The Spirit of the Birch.

JUNE.
Criminally Foolish Law

The sovereign state of Pennsylvania has at least one law which may be fairly dubbed criminally foolish. It is a law which, while serving no good purpose, operates harmfully in several ways. It is a law which may be the subject of regret, as it adds largely to the difficulty of projection and makes for discomfort of the projectionist.

It makes directly for deterioration of the screen result in the matter of picture lighting and definition, and lowers the whole tone of the screen result, thus lessening the enjoyment of all those thousands of people who daily attend the motion picture theatres of Pennsylvania.

Just why the Pennsylvania legislature perpetrated such an utterly useless piece of legislation we do not know. Probably it was because in the old days a few cities adopted it, while the knowledge of the harmful effects entailed, and it was easier to follow precedent than to secure accurate information on the subject.

So far as we know Pennsylvania is now the only state in the union which retains such an utterly silly restriction on its statute books.

The Law.

We quote from a certified copy of the law governing projection room construction in the State of Pennsylvania.

There shall not be more than two windows per machine in the booth—one for the operator and one for the machine. Window for the operator shall not be more than six inches high by twelve inches long, and shall be located and cut out after the machine is set up. Operator's window shall not be more than four inches wide, or more than twelve inches high.

Some law! We'll tell the world. Why bless their dear legislative souls, they did not even know the right name for things. As a lesson in projection room A B Cs for Pennsylvanians, we advise them that the right name for the openings named is not "window," but "port."

It is not "booth," but projection room—a booth is a structure of boughs, a shack. —Webster; also modern practice is to use the term "projector," though of course, "machine" is not incorrect.

Why the Law Is Harmful.

But if it were a mere matter of incorrect names we might pass it by with smiles for its quaintness. We may forgive even an excusable lack of knowledge, provided no harm be done. But in the case of the before quoted part of the Pennsylvania law, very great harm is done, as follows:

The motion picture show is the popular form of amusement for the people of Pennsylvania, as well as those of other states. Motion picture shows of that state are daily patronized by many thousands of its citizens.

Certainly Pennsylvania legislators must admit that anything which operates to the damage of results upon theatre screens with the object of gaining any gain in safety or anything else, is bad.

Come let us reason together. No need to smile because we gravely set forth for the consideration of the Pennsylvania legislators, facts which are now in the kindergarten class of knowledge in the projection field.

Question: Wherein lies the "danger" in a port in a projection room wall?

Answer: If there is a film, or other fire in the projection room, an opening in the wall would allow fire or smoke to escape into the auditorium.

Question: Will limiting the size of openings prevent the escape of fire and smoke?

Answer: No.

Question: Are not all parts covered with a fireproof shutter practically as soon as a fire starts?

Answer: They are.

Question: Is not the projection room itself thoroughly fireproof?

Answer: It is.

Question: Could there be any possible danger to the audience from either the fire or the smoke, as such?

Answer: When a fire occurs under no conceivable circumstances could sufficient of either escape into the auditorium to do any real harm to the audience.

Question: Wherein then lies the danger.

Answer: Because the sight of smoke or fire often starts a panic.

Question: But will not fire and smoke show just as much through a small as through a large port?

Answer: To all intents and purposes, yes. Question: A port shutter would cover a port fourteen inches square in the same or even less time than would be required to cover one four inches wide by twelve inches high, and it would cover one eighteen inches high in about 1-100th of a second longer time than would be required to cover one twelve inches high.

Question: Then wherein lies the additional element of safety in this limiting port size?

Answer: There is absolutely no additional element of safety in thus limiting port size.

Question: Then why do they do it?

Answer: Ask me something easier.

Question: What does an observation port four inches wide by twelve high work to the finished screen result—how does it fit in projection too?

Answer: In the first place, as a matter of plain common sense, the more closely the projectionist watches his screen the more completely he will be able to do his work. That is a matter not subject to argument. It is just plain fact. Make it hard for a man to watch a thing, and it naturally follows that he will not watch it as closely as he would were the thing in plain view all the time.

In an elementary experiment in the optics herein involved, try this. Stand with your eyes two to three feet from the edge of a window and try to closely examine some object which is almost on a line with the edge of the window. Note the natural inclination to move your head to a position where the edge of the window will not interfere with the sight, even though you can plainly see the object in the first position. Note, too, how much more plainly you can see it when the edge of the window is removed a considerable distance from the line of vision.

Now consider that two to three feet distant from the edge of the window and the object is true of the edge of the observation port. The projectionist cannot move his head to get a better view if the port be only four inches wide, because then the other side of the port interferes.

Only Possible Method.

His only possible method of getting a decent view of his screen is, then, to place his eyes right up against the port, in which position he is out of intimate touch with his projector, and inasmuch as the experienced projector develops largely upon the sound of the projector mechanism as his warning when something goes wrong, he is hampered by being right up against the port where the noises of the auditorium interfere with his hearing the projector clearly.

Then, too, should something go wrong which could only be caught by sight, he would be entirely out of touch because he is to all intents and purposes out of sight of the projector—it is entirely outside his range of vision. The narrow port therefore makes for danger to some extent, with serving absolutely no purpose of safety.

And in addition to this there is another, and even more serious objection, viz.: the narrow port makes it difficult to see the picture clearly, as has been shown. The sharpness of definition of the picture is of the utmost importance, since lack of absolute sharpness makes for eye-strain.

If the Keystone State legislators doubt this, let them have their stenographers
make enough carbon copies of a page of typewritten matter so that the last one will be a bit blurred. Try to read that blurred copy and see what happens to their eyes! The more clearly and constantly the projectionist can see his screen the more constantly will there be a sharply focused picture thereon, hence the less strain upon the eyes of the audience of the State of Pennsylvania.

No use to dispute these things, gentleman, any more than there is use in disputing the proposition that one and one make two. They are recognized, established, fundamental facts.

Question: Are there any other objections to the small observation port?
Answer: Yes, Willie, several, but space forbids their setting forth.

Question: What about a six by twelve-inch projection port and having it cut after the projectors are set in place?
Answer: Poor practice from start to finish. We would respectfully refer the Pennsylvania law makers to "Ports" and "Locating Lens and Observation Ports," pages 216 to 277 of the Handbook, together with the cuts contained thereon, for instruction in such matters.

Some may think we have spoken too strongly, but we have not really put the thing as emphatically as the outrage perpetrated would justify. If knowledge were unavailable we would readily find excuse, even for such nonsensical legislation, but knowledge is available, so there is no legitimate excuse for thus hampering the industry by entirely idiotic restrictions.

We might add that we have a letter from the Inspection Department of the Department of Labor and Industry, Harrisburg, Pa., in which it is distinctly set forth that no variations from the above named size and shape are permissible, except in Philadelphia, Pittsburgh and Scranton, which "operate under local ordinance."

Not to Blame.

Of course the Department of Inspection of the Department of Labor and Industry is not to blame. It did not make the law, and it is its duty to enforce it. Might we, however, respectfully suggest that the department of inspection might possibly secure the enactment of sensible legislation, instead of the very much worse than foolish law we have discussed.

The editor of this department freely offers his services to the Department of Labor and Industry of Pennsylvania, without cost, to visit Harrisburg, consult with them and frame a substitute which will serve every purpose of safety, and at the same time not hamper the work of projection. Take it or leave it, gentlemen, the offer is made with every good intent.

Open for Suggestions

M. J. Ellard, Projectionist, Valparaiso, Ind., says:

Please send me one of those lens charts. Everything is coming fine with us here, but would like your view as to certain recommendations I have made to the management; also, any suggestions you might have to make for improvement after looking over our conditions.

We have the Schelling Music Hall, which I will designate as A, and the Memorial Opera House, which will appear as B in giving the line-up. Throw A 98 and B 75 feet.

Series A—Something which looks like a "gold fiber, 15 feet 6 inches wide. B—Mirror, about 15 feet wide.

Projectors: A—Two Simplex with Power magazines and Bell and Howell lamps, motor driven; no speed control. Have recommended installation of third Simplex to give us one idle projector, so that we may always have one in perfect condition. This house runs seven nights and three to four matinees. B—The motor-driven Simplex, almost new.

Current Rectifiers: A—Martin Rotary. Have recommended installing a Rexolux Twin, because the Martin has not sufficient capacity and lacks regulation. B—Wooten Rexolux, dissolving type.

Current strength: A—Are voltage 64 to 70. Have no ammeter. B—Thirty-five to forty amperes.

Carbon: Five-eighths cored upper in both houses. Thinking of using 5-16 silver tips in A.

Condensers: Six and a half and seven and a half plates. Thinking of substituting 1.5 meniscus and .95 bi-convex in A. Would I need a deeper separating collar between these, or would moving lamp house back be sufficient?

Projection Lenses: A—Six-inch, stopped down to 1.8 inch opening, the stop right up against front lens. B—Five and a quarter inch. There is no small cylinder on back end of these projection lenses. Do I need them? To date have failed to get the idea as how to properly stop down projection lenses. Can you give it to me?

Quite an Order.

Quite an order, but we are always willing to help out if we can. In the first place, Brother Ellard, with three projectors you must set one in the center and one on either side, which would give you an ideal position for one projector and a three-feet-off-center for both others. This would develop no serious trouble with a fifteen and a half foot picture at 100 feet, but I could not advise it at seventy-five foot throw.

An extra projector, installed and all ready for business, is an insurance against trouble; also, as you suggest, it enables the projectionist to always have ample opportunity to keep his projectors in perfect alignment. In the long run, where conditions are such that the extra side throw involved will set up no difficulty, the extra projector really costs nothing at all in the way of extra expense, because three projectors will last proportionately longer than two, and the insurance against possible trouble and the better screen results due to projectors always in first-class condition ought to be well worth the interest on the capital invested.

In our opinion, your recommendation, in so far as applies to A, is good, provided the picture will never be materially enlarged over its present size. Increasing picture size would increase the tendency to side keystone and out-of-focus. We could not recommend a three-projector installation on a seventy-five foot throw.

As to Current Rectifiers.

As to the Twin Rexolux, yes, it is always well to have available a surplus of electric power, and the twin is, of course, also an insurance against trouble, since should one of the twins go wrong the other will spin right along, with the load on it back, until repairs are made. We would, however, suggest another way out, viz: In the Moving Picture World you will find advertised the Hertner Transverter, made by the Hertner Electric Company, Cleveland, Ohio. This machine is a corkscrew good one, and by getting a double arc transverter you will have ample capacity, excellent regulation and have the Martin to fall...
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THE MOVING PICTURE WORLD

July 24, 1920

Doing Excellent Work

At the Criterion Theatre, Broadway and 44th street, New York City, Walter G. Editor, Chief Projectionist, D. Donohue, H. Fuller, Joe Essey and Joe Clayton are putting on a good screen result under difficult conditions. The projection room is poorly placed; also it is small. Considering these things, "Humoresque," the very excellent screen production they are rendering, is very well put on indeed. Of course there is the inevitable distortion attendant upon projection pitch, but the illumination is good, the speed well judged in those parts of the play we viewed, the picture rock steady and not a single "hitch" in the performance. Congratulations, gentlemen.

Joe Basson at Capitol

Joe Basson, one of the best of New York's best in projection, has severed his connection with Robertson and Cole and accepted a position in the projection room of the Capitol Theatre. The Capitol Theatre is, we believe, the most magnificent example of photo-theatre in the United States, if not in the world. We congratulate both the Capitol and Joe Basson on his selection for a position in the projection room.

Incidentally the editor visited the Capitol and sat through a performance recently. You may accept it from us as a statement of fact that "perhaps." All ed wonders in improvement. One does not always know just what it is, but the improvement is there. No doubt about that. It is what we term, for want of a more descriptive name, the 'Rothapfel touch.'

It is that little bit something which makes the difference between good and just merely 'good,' but it brings in the dollars, in witness of which on Friday—off day—at the beginning of hot weather, and the opening of amateur parish and summer sports, at 8.30 that vast orchestra floor was pretty solidly filled full, also a very large part of the balcony in the same condition—and it was a rather warm night too.

Left It Out

Recently we published an article from H. T. Dobson, Toronto, Ont., regarding method of fixing and putting up materials to project commercial image. In this article Brother Dobson failed to remark that the image would be in reversed position—upside down and properly framed. The editor was unable to remember whether the lens used for such projection reversed the image, though his recollection was that it did not. We therefore made an experiment to that effect, sending Dobson a carbon copy of the proposed publication. He now says: Yes, I did leave out the very important point that the image would be reversed as a matter of fact, it is upside down and the crayon image points toward the rear of the lamphouse.

Thought so! Well, we'll forgive you this one time, but if you fix that regrettable angle to which we insist that you send your rememberer to the repair shop for a new coat of jazz. We are the more inclined to issue a pardon because you made a stab at it, which is more 'n some fellers we know of did.

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The How and Why of Theatre Uniforms
As Told by Representative Exhibitors

PART III.

Honeyman Prefers Plainness.

"We are sticklers for the plain uniforms," declared P. S. Honeyman, manager of the Gifts Theatre. "While the dressy uniform may be alright in its place, the plain uniform is always neat and is more proper in the smaller theatre, although the effect is just the same as the dressy uniform in the more elaborately furnished house."

Ushers and doormen in the theatre, all of whom are either men or boys, wear dark blue serge uniform trimmed with black braid, in winter, with the same coat and cap to match a light grey uniform in summer. The management purchases and cleans and keeps in trim all uniforms.

Frankel is for Them.

"Wherever the expense of upkeep of uniforms can be afforded by the theatre management, a regulation uniform should be worn by ushers and other employees," said Raymond Frankel, manager of the Colonial, Alhambra and Lobin theatres, each with a seating capacity of from 300 to 350. "While we have no regulation summer dress uniform, our ushers are equipped with a dark blue serge suit trimmed with black braid."

Kansas City Opinions.

That uniforms are absolutely essential to the perfect service and running order of a first class moving picture theatre is the concurrent opinion among exhibitors in the Kansas City territory. The neat appearance and attitude of attention which a uniform gives maintains the proper atmosphere of willingness to serve in the theatre.

The house managers agree that to maintain this attitude of attention and service the uniform should be fashioned on the military order, color and fabric depending upon a general scheme of the house itself.


Frank L. Newman, president of the Newman chain, talked freely on the subject. His four Kansas City houses vary in size, but in quality, they favor. Mr. Newman, has a seating capacity of two thousand and forty and next in size is the New Twelfth Street, which can take care of one thousand. The New Royal now seats nine hundred, and the Regent's capacity is close to eight hundred.

"Uniforms for the ushers and doormen are, in my opinion, practically indispensable to a first class playhouse," said Mr. Newman. "Having ushers who are not in uniform would give the theatre going public the impression that there was a Pierce-Arrow house with wheelbarrow atmosphere and service."

"Uniforms are just as essential to the employees of a moving picture theatre as they are to policemen. If these officials were not in uniform they would not be distinguishable from the mass of people, and it would not seem foolish to stop a man on the street and ask if he were a police officer and be obliged to keep on asking until one was finally located."

"Just so in the theatre. One ought not to have to approach a dozen men to inquire if they were ushers and would please find seats for you about half way down."

House Furnishes Uniform.

"In my theatres, as is the case with most houses, the management furnishes the uniforms for all the employees—managers and assistants, as well as the doormen and ushers. Take for instance the Newman. We have one hundred and five men employed, including the manager and his assistants, electricians, artists, lobby men and others. Those connected with the management and the men in the orchestra wear the conventional tuxedo, but the uniforms for the ushers and doormen are on the military style."

"The color should depend on and be in harmony with the hangings about the theatre. If so desired the color might be changed from time to time so as to give variety both to the house and the public. Just at present our uniforms have been
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THE MOVING PICTURE WORLD

varying on the gray and blue tints and we have found them very attractive as well as serviceable. Serge and batiste are the satisfactory fabrics for winter service and the Palm Beach cloths are really the only thing for the women. Of course, the management furnishes the uniforms the employees are paid a certain amount each week for the upkeep of them and they are expected to keep them in the very pink of perfection.

Palm Beach Cloth for Summer.

This summer, the ushers of the Newman, and the doormen, are wearing uniforms made of palm cloth in a modern style and this color and fabric have been very satisfactory. Palm Beach cloth is considered the coolest summer dress. The model shade does not soil easily. It also has such a cooling effect on the audience as well as the wearer. The ushers have the appearance of ideal bell boys, but their attitude of alertness and service dispels the thought that they might possibly be A. D. T. bell hops. The only bit of trimming on the uniform is, as the usual build boy's, the conventional three rows of brass buttons on the blouse and the one row of black braids on the trousers. Mr. Newman has the uniforms for his employees made to order.

The only method which the managers seem to have of ordering the uniforms so that there will be a minimum of misfits as the old employes go and new ones come is to try and employ people of the same size when the new employes are first considered, and when an old employe goes to find an usher to fit the uniform left.

The idea of employing persons of approximately the same size is an important item to the motion picture manager. Not only will there be less trouble about the uniforms, but also it looks much better to have all the ushers look alike—it certainly would look queer to an outsider to come in the theatre and see the ushers hurrying up and down the aisles at one and the same time, short, tall, young man and at the next a short, heavy set fellow. Consequently, the best method is to employ those of the same size.

What the Usherettes Wear.

Practically the same suggestions will apply to Mr. Newman's theatres employing women ushers. At the Regent and New Twelfth Street theatres are dressed, as ushers, and their uniform in the winter is the conventional black and white of the maid. In the summer time the girls wear all white, and not only for business, or popular. The girls themselves are responsible for the care and appearance of the dresses and uniforms. At the Royal Theatre the white girls are employed as ushers and the experiment has proved fairly satisfactory thus far. Their uniforms are mode colored Palm cloth and strictly military style, and are very neat and attractive.

Harding Believes in Harmony.

Dave Harding, manager of the Liberty Theatre, said: "We like the colored girls for ushers, we also want them to be of medium build, as this keeps in hand the minimum of misfits as the old employes leave and the new ones come. The management furnishes the uniforms for the ushers, keeps up the repairs on them, and looks after their complete care and attention.

"My opinion is that the color of the uniform should be in keeping with the furnishings of the house itself. I think that the only fashion order in the world is the military style because it gives the public the idea that here is a playhouse where attention and alertness are the bywords and strict service is a college.

"The winter uniforms for the ushers of the Liberty Theatre are green serge, cut on a strictly military style, and perfect plain. The uniform for the doormen is made of biege colored serge and plain bands of gold braid and a few buttons are the only touch of color.

Many patrons of the Liberty Theatre have remarked the attractiveness of the uniforms worn by the ushers this summer. The trousers are white duck and the plain blue coats are blue broadcloth or serge—the blue peak caps complete the military naval effect. In fact, it would take close inspection to detect the difference between a doorman at the Liberty Theatre and the C. O. aboard ship.

Ushers in Cream Palm Beach.

The ushers' summer uniform at this same house is cream colored Palm Beach cloth of the same style. This村镇 very neat and attractive. The uniforms of this fabric and color do not soil easily makes them equally desirable in addition to the fact that they are so cool for summer wear. Although Mr. Harding follows the dictates of Mr. Hardings policy to hire girls of the same size as ushers, still in case this is not always possible the uniforms are made so that they can easily be taken in or let out some.

Manager Harding voiced this opinion: "Although the seats in the house are twelve hundred, still I am of the opinion that no matter how small the theatre, uniforms could be used to advantage. The theatre to maintain the real maintenance of the atmosphere of attention and service which is so essential to the first class playhouse. The public likes the idea of coming into the theatre and having some one there to do their bidding—one some who will serve them, some one who is kind and courteous.

As one manager aptly expressed it—the public likes this "glad hand treatment," even though they pretend not to. Often a public may be heard to say that there wasn't a very good picture, but just the same I like to go there; I always feel so at home, the employees are always so willing to see to your comfort."

Roth Favors Uniforms.

Jack Roth, new manager of the Apollo Theatre, one of the foremost suburban theatres, returned a very favorable report in favor of uniforms for employees of a motion picture playhouse. His personal opinion that uniforms are practically as essential to the first class house as is music. Although it is true that a house should have maintaining capacity eight to ten hundred or more to be able to use uniforms to any great advantage. But I firmly believe that the ushers when they realize that more ushers are employed and doormen as well that uniforms should be worn."

In the winter the ushers at the Apollo Theatre wear the clean black and white uniform of the maid, and in the summer an all white costume on the same order. The head usher takes care of the uniforms for the girls and keeps them in repair. And the house furnishes the uniforms and pays for their upkeep. The doormen of the playhouse wear the blue broadcloth military style uniform in the winter time and during the summer months a cool, gray Palm Beach. The Apollo management, like that of the Regent, attempt to keep the uniforms already on hand, and to judge from appearances are succeeding very well. The Isis has a seating capacity of forty thousand and sixty-five and since its opening some two years ago colored girl ushers and white doormen have been employed. McCormick and Denver, has decided that young men ushers will be more satisfactory and so to prepare the public for the transformation next fall, he is breaking this news on the Isis Airtime (seating capacity of twenty-two hundred and fifty). The colored girls who have been employed in this house as ushers is black and white.

(Continued on page 524)
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Why the Old Method Is Ineffective.
The overworked little exhaust fan in ceiling vent affects but a small proportion of the air surrounding vent, leaving balance of atmosphere stagnant.

An Efficient Ventilating System Is a Most Profitable Investment

PROBABLY the most important of the many different phases of theatre equipment discussed by exhibitors, at this time of the year, is ventilation. This is due to the fact that theatre owners everywhere realize the importance of a cool, well ventilated house during the summer months if they are to carry through the season the large attendance that they have been getting during the winter months for the past two or three seasons.

Competition is keener to-day than ever before, and as a result the theatre that is prepared to furnish its patrons with every comfort is the one that is most likely to get the largest amount of business.

In the old days, when the majority of picture houses were small very little thought was given to ventilation. At the same time, there were few laws compelling the theatre owner to supply a certain amount of fresh air per person in the audience. In those days, all the average exhibitor attempted was to set up a small ventilating fan either in the wall or ceiling, and depend upon it to take care of about ten times the work that it was capable of handling.

When They Trusted to Luck.
Even in some of the larger houses of the past, when ventilation was less talked about than today, exhaust fans were installed in the ceiling and the exhibitor trusted to luck in getting people into his theatre during the summer months.

The reader, by referring to the accompanying illustration can see approximately what took place with the old method of ventilation, the foul air being removed only within a short radius of the ventilator.

The air in the balance of the theatre remaining practically stationary to be breathed over and over again by the patrons. The reason for this was that there was no movement to the air and nothing that would force this impure atmosphere up to the exhaust outlet. Today, however, with the more modern appliances, the Typhoon cooling and ventilating system, for example, the method has been practically reversed.

Every Part Cooled and Ventilated.
In the Typhoon system extremely large fans are used. These are installed in the roof of the theatre and blow air from high above the dust and dirt of the street directly into the theatre through openings in the ceiling, in huge quantities and at low velocity, without draught. This air passes over the audience and is forced out through the exit doors or other openings in the furthest end of the theatre. In this way every part of the house is made cool and thoroughly ventilated, a complete change of atmosphere taking place once every minute, or sixty times an hour.

Owing to the fact that nearly every theatre is constructed differently, it is necessary that cooling and ventilating apparatus be designed for each particular theatre, and for this reason the Typhoon Fan Company maintains a large engineering staff whose sole purpose is to figure out the proper size equipment for each job undertaken.

The second cut reproduced herewith gives a fair idea of how the air is forced into a theatre through the ceiling under the Typhoon method, every part of the theatre being thoroughly ventilated.

Ventilation Legislation.
Several states have enacted laws that compel theatre owners to supply from twenty to thirty cubic feet of air per seat per minute, while in other states the supply of air is based on the floor area of the theatre in square feet.

In the construction of the new houses of today one of the first things considered by the architect after the general plans have been laid out is the item of ventilation, and the Typhoon Fan Company has been very successful during several years past in having its equipment specified for some of the largest houses in the country.

The Typhoon system has been on the market for the past ten years and has thoroughly demonstrated that it is capable of cooling and ventilating any theatre, large or small.

When the construction of a theatre does not permit of the installation of the Typhoon apparatus on the roof, it may be installed in the attic space, or, when this is not possible, it has been found practical to install the equipment in a room or other chamber above the stage; the fresh air being taken through windows or specially made openings constructed for the purpose. When it is impossible to install the apparatus on the roof, in the attic or above the stage, there is still another method available, that of making the installation on the outside wall of the building, fresh air in this instance being forced in through windows or other openings.

Typhoon System Reversible.
The Typhoon system is reversible, and during the colder months may be run in the opposite direction for the purpose of ventilation alone.

The Typhoon company states that never before in its history has it secured so much business as during the present season, which indicates that exhibitors are wide awake to the fact that proper ventilation is something that satisfies and picks up their patrons.

If present plans are carried out by the Typhoon company next year will see the establishment of several more Typhoon factories, distributed throughout the South and West. A new factory has just been built and equipped in New York, and al-

YOUR LOBBY
IS YOUR SHOW WINDOW
MAKE THE BEST OF IT
Write Us and We Will Tell You How
Menger, Ring & Weinstein
306 West Forty-Sixth Street, New York City

How the Typhoon System Produces Results.
Fresh air forced from above by large rotary blowers pulls out and replaces the vitiated atmosphere below and creates a complete change.
SITUATIONS WANTED:
CAMERAMAN: At Liberty, with French Palco outfit; all attachments, desires position, go anywhere. Cinematographer, Box 61, Grantwood, N. J.

BUSINESS OPPORTUNITIES:
FOR SALE: Business block, centrally located, prosperous modern town and community, comprising completely equipped and only Opera House seating 466, picture show and vaudeville now running; living apartments above, variety store, barber shop and garage and filling station in connection; nets about $100 per week; a bargain and big money maker for showman; terms easy; no agents. Address H. C. R. Owner, Box 100, Plain City, Ohio.

HELP WANTED:
THEATRE MANAGER WANTED to operate first run house for one of country's largest exhibiting corporations. Give references, full details of experience, and salary desired. Box 121, care of M. P. World, N. Y. City.

STOCK SALES MANAGER WANTED to work on straight commission basis. Original picture producing proposition attractive to all picture people as well as outsiders. Address Paul Gilmore, Oriental & Film City, Inc., Anna Maria Key, Florida.

EQUIPMENT WANTED:
WANTED: One used Underwriters Rewinding Cabinet; state condition and price. Jim's Theatre, Poland, N. Y.

OPERA CHAIRS WANTED. Theatre equipment of all kinds purchased for cash. General specialty Co., 400 Morgan St., St. Louis, Mo.

EQUIPMENT FOR SALE.
OPERA CHAIRS from war camps, booths, machine and entire equipment furnished at half original cost. Write your requirements. J. P. Red- tón, Scranton, Pa.

ROAD SHOW OUTFITS in excellent condition. Each outfit consists of complete projection equipment, carpeted booth, screen cases, etc., with necessary trucks and cases for carrying same. LYMAN H. HOWE ATTACHMENTS, Wilkes-Barre, Pa.


FOR SALE: Five Cooper Hewitt floor stand lights, printer, drying drum, developing tanks, two Pan- chrome lights, Inquire W. E. Roll, 1008 Second National Bank Building, Toledo, Ohio.

CAMERAS, ETC., FOR SALE.
NOW READY—The New Minor Ultrastigmat F:1.9 lens for motion picture cameras; price in barrel, $30. Quotations for mounting on any camera on request. Send your orders in now. BASS CAM- SATA COMPANY, Charles Bass, Pres., 360 North Dearborn St., Chicago, Ill.


FOR SALE: 200 foot Universal motion picture camera, regular and trick crank, forward and reverse movement, complete with detachable dissolve, also 2 magazines, $250.00. DAVID STERN COMPANY, "Value-Service Satisfaction Since 1885," Chicago, Ill.

NEW 200 FOOT CAMERA, weighs 10 pounds, P. 5.0 lens, worth $190, only $90, tripod, panorama and tilt $40, house projector $60. Ray, 326 Fifth Ave., N. Y. City.

SPECIAL PRICE for Debric outfitts till end August. Eight magazines, five lenses, tripod, carrying cases, accessories at factory cost. Will not consider any offer less than six complete outfits. You pay Debric Paris directly. Box 128, care M. P. World, N. Y. City.

FILMS, ETC., FOR SALE.
FOR SALE: Brand new print of D. W. Griffith's "Battle of Secor." 6 reels, with about 500 sheets of advertising in 1a, 3a, 6s, slides, cuts; also, Ger- rym McCoy in "On the Stroke of Twelve," 2 reels; Mary Fuller in "Cheaters," 3 reels. First $300. Cash takes all. Wm. Leucht, 2405 S. 6th St., St. Joseph, Mo.

FOR SALE: "Million Dollar Mystery," 46 reels; "The Scarlet Trail," 6 reels; "Redemption," 6 reels; 47 single reel Pickford specials; also, miscellaneous features, comedies, serials, all in fine condition, with paper. Guarany Pictures Co., 120 West 46th St., 11th floor, N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.
$3,500 WURLITZER U ORGAN with all orchestra attachments, for sale. Original cost $5,000. The instrument is in perfect condition, and will take place of any medium sized orchestra. Must sell before July 20th. Will accept $1,500 for immediate sale. Write or wire Modern Theatre, 142 Washington St., Buffalo, N. Y.

THEATRE TONIC
That Will Cure Your Theatre Of All Summer Ills

Undercrowding
is easy to remedy with this book full of crowd-pulling advertising ideas, all tested, all practical.

Picture Theatre Advertising
500 pages $2.00 Postpaid

Projection Worries
can't live in the same booth with an operator who owns this book full of sound advice and practical information on every projection point.

Motion Picture Handbook
700 pages $4.00 Postpaid

Current Troubles
disappear with the help of the practical advice that fills this book every phase of electrical theatre equipment and maintenance.

Motion Picture Electricity
280 pages $2.50 Postpaid

Growing Pains
cease to bother you when you plan to remodel or build and spread your business if this book guides you and your architect.

Modern Theatre Construction
266 pages $3.00 Postpaid

Order from your nearest Supply House, or from

CHALMERS PUBLISHING COMPANY
WRIGHT-CALLENDER BLDG.
516 FIFTH AVENUE, NEW YORK

LOS ANGELES, CAL.

64 W. RANDOLPH ST.
CHICAGO, ILL.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD
ready the demand for Typboons has been so great that the capacity of this plant has been taxed to the utmost and it probably will be necessary to enlarge or provide additional factory space in New York for next year.

Far Eastern Distributors
Make a Big Power Spash

T HE Nicholas Power Company has shown us a half page advertisement from a Bombay, India, newspaper in which K. D. & Brothers, agents for Power in India, Burma and Ceylon, inform the eastern world that they think Power's is just about right—using bold display and equally bold language to do so. No doubt is left in anyone's mind that something worth while has happened, for right across the page we read "A Big Consignment Just Arrived of Nicholas Power's Camera- graphs," and goes on to give "List of Leading Showmen Using Power's in India." This is the list:


There is a very definite reminder of the India Kipling has made known to us in this advertisement of K. D. & Brothers, and we were charmed by the distinctly eastern touch in the paragraph reading "The patented intermittent intermittent and exclusive on Power's product is a mechanical marvel and the wonder of scientists in its substantial and easy action of film while providing greatest definition." We who know P. A. McGuire, advertising manager of the Nicholas Power Company and realize the facility in which the public can understand how much he envies the opportunity given the writer of that advertisement to break forth in such songs of praise.

New York's Criterion Will Be Ventilated by Monsoons

The Criterion Theatre, Forty-fourth street and Broadway, New York, is another of the Motion of Monsoon cooling system owners, and the installation is progressing at a rapid pace. The system designed for the Criterion consists of four big Monsoon blowers—two located on each side of the stage in the upper tier boxes. The tremendous volumes of air forced in by the blowers will maintain perfect ventilation throughout the year and will be particularly beneficial during the hot months.

The Monsoons selected for the Criterion by Russell B. Smith, Inc., consulting engineers, only after a careful study of the problem and a thorough investigation of the improved Monsoon apparatus.
ATTENTION
STATE RIGHT BUYERS:
“THE RODEO”

A five-reel Photo Production of the world’s greatest assembly
of Champion Cow Boys and Cow Girls in daring feats and thrills.
This picture was just recently produced in continuity and with
the same care and detail as the biggest feature productions, and
is entertaining from beginning to end.

For State rights, communicate direct with owners.

P. D. HALL, SEC’Y
Booth 9, 623 Ohio Ave., Wichita Falls, Texas

UNIVERSALS
BASS SERVICE

Latest and Best Universal Internal Dissolve Model Cameras. Equal to any made.

Newest enclosed top Universal Pan and Tilt Tripod. A marvel of excellence.
List, $125. Net price, $83.


The famous Minor Ultra Stigmat F:1.9 lens in Bbl. $75. Mounts from $15 up.

Let Bass supply your motion picture equipment.

BASS CAMERA COMPANY
CHARLES BASS, President
109 N. Dearborn Street
Chicago, Ill.

NOW READY
BOUND VOLUMES
OF
THE
MOVING PICTURE
WORLD

JANUARY-MARCH, 1920

$2.25

YOU NEED THIS COMPLETE AND
ACCURATE RECORD OF FILM EVENTS

Chalmers Publishing Company
516 Fifth Avenue, New York

In answering advertisements, please mention The Moving Picture World

THE FOUNDATION OF PRESENT-DAY
PICTURES

STANDARDIZED
CAMERAS
PERFORATOR
PRINTERS
SPLICER
ACCESSORIES

PRECISION
MACHINERY
EQUIPMENT
SUPPLIES

For Motion Picture Laboratories, Studios, Theatres

F PIONEER DESIGNERS AND MANUFACTURERS STANDARD CINEMACHINERY
NEW YORK BELL & HOWELL CO. LOS ANGELES
1801-11 Larchmont Ave., CHICAGO

STOP LEAKS
AND LOSSES

The Automatic Ticket System Stops
Box Office Leaks & Losses
Ask Us About It

Automatic Ticket Selling & Cash Register Co.
1760 BROADWAY
NEW YORK

B. F. PUTS MORE LIGHT ON BROADWAY

B. F. PORTER installs LARGE SIMPLEX PROJECTORS, Special Spot Light, Robin’s Cinema Time
and Speed Indicators, International Special Screen and Special Booth at CRITERION THEATRE,
44th ST. and BROADWAY, The MARVELOUS PROJECTION of “WHY CHANGE YOUR WIFE” is
PERFECT from all VISUAL ANGLES.

B. F. PORTER, EXCLUSIVE EQUIPMENT, 729-7th AVENUE, at 49th STREET, NEW YORK

TYPHOONS COOL & VENTILATE

TYPHOOON FAN COMPANY
345 WEST 39th ST. NEW YORK CITY
1044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13th ST., PHILADELPHIA, PA. 64 W. RANDOLPH ST., CHICAGO, ILL.
PRINTING

Stationery
Labels (all kinds)
Inspection Cards
Invoices
Booking Sheets
Contracts
Ledger Sheets
Cash Records
Report Sheets
Heralds
Circulars
Binders
Disbursement Records
Weekly Reports
Monthly Reports
Salesman's Daily Reports
Salesman's Expense Books
Inventory Sheets

Specialists—
In drafting individual forms or systems to meet any requirements.

At your service—an expert film accountant.

SHIPMENTS MADE PROMPTLY TO YOUR OFFICES—ANYWHERE

Ross & Company, Printers
RODERICK ROSS
Printers to the M. P. Trade for 20 Years
448-450 N. Wells St., Chicago, Ill.

AMERICA'S FINEST LABORATORY
NOW DOING THE PRINTING AND DEVELOPING FOR AMERICA'S FOREMOST PRODUCERS
NEGATIVE DEVELOPING
AND SAMPLE PRINTS A SPECIALTY
H. J. STREYCKMANS, Managing Director
PALISADE FILM LABORATORIES
PALISADE, N. J.
OPPOSITE 129TH STREET Telephone: Moremere 421-422

WRITE FOR OUR UP-TO-DATE PRICE LIST
Standard Theatre Equipment Company
"HOUSE OF QUALITY"
504 NO. FIRST STREET
MARTINS FERRY, OHIO

DEALERS IN MOTIOGRAPH MOVING PICTURE MACHINES, SPEER CARBONS, MIRROROID SCREENS, and EVERYTHING FOR THE MOVING PICTURE THEATRE.
WE SELL ON INSTALLMENT PLAN

BRASS FRAMES AND RAILINGS
OF UNUSUAL QUALITY
SEND FOR OUR COMPLETE CATALOG

THE NEWMAN MFG. CO.
ESTABLISHED 1882
721 SYCAMORE STREET, CINCINNATI, O.
65 W. WASHINGTON STREET, CHICAGO, ILL.

Canadian Distributors—Pepins Electric Co., Toronto, Montreal and Winnipeg
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Come and visit our Slide Library at
BESLER LANTERN SLIDE CO., Inc.
131 East 23rd Street
New York, N. Y.
Manufacturers and renters of Slides on every conceivable subject.
PROFESSIONAL PEOPLE!
Have your photo put on a slide.

MONSOON COOLING SYSTEM
INC.
Makes your theatre PAY
all summer
Send for Booklet 6
Philadelphia Office:
703 Finance Building
70 West 45 st.
NEW YORK.
THE MEN WHO DESIGNED THE SIMPLEX

intended that it should be regarded as the finest projector that skill and knowledge could create.

That their ideals are realized is proven by the fact that ~

OUT OF THE TREMENDOUS SIMPLEX PRODUCTION, FULLY 75% IS USED TO REPLACE MACHINES OF OTHER MAKES

Quality Counts

THE PRECISION MACHINE CO., INC.
317-29 East 34th St. New York
POWER'S PROJECTORS

The letters we have received from leaders in the film industry, Producers and Exhibitors, have attracted widespread and highly favorable attention. We shall continue to publish such letters, not in a spirit in boastfulness but as incontrovertible evidence of the claims we make for Power's Projectors.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.
Jesse L. Lasky presents
WILLIAM DeMILLE'S
PRODUCTION OF
"The Prince Chap"

With THOMAS MEIGHAN

FROM THE PLAY BY EDWARD PEPELE
SCENARIO BY OLGA PRINTZELAU.

A Paramount Artcraft Picture

Here's what they say in Chicago:

"I consider this the greatest picture since "The Miracle Man"

J. J. Gillespie,
Mgr. Orchestra Hall

You'll say so too!

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Copyright, 1920, by the Chalmers Publishing Company.
THE ETERNAL TRIANGLE

Usually has to do with one unhappy couple and a lover. In the motion picture industry exists a similar condition—the triangle formed by the exhibitor—the distributor—and the RITCHEY LITHO. CORP. Each one has the same end in view—profits!

The exhibitor attains this through ticket sales. The RITCHEY LITHO. CORP. get theirs through the sale of posters definitely made to sell the maximum number of tickets. In that matter the interests of the exhibitor and the RITCHEY LITHO. CORP. are identical.

The distributor is in a somewhat different category. By getting cheap posters he effects an immediate saving at the ultimate expense of the exhibitor, and in this regard his immediate interests and those of the exhibitor are not identical.

In producing great ticket selling posters the RITCHEY LITHO. CORP. works directly for the exhibitor's profit. With that end in view we have built up and developed the greatest poster advertising organization in the whole world. Its efforts are directed solely and entirely toward the production of posters that sell tickets. Its one and only aim is to be the ticket sales agent for the exhibitor!

Every distributor can afford to use RITCHEY posters—but no exhibitor can afford to do without them!

RITCHEY LITHO. CORP.
406 WEST 31st STREET, NEW YORK
PHONE, CHELSEA 8388
IT'S COMING!

A Drive for Better Motion Pictures

SEPTMBER 1920

THIRD ANNUAL Paramount WEEK

And Everybody's Going!
joins in the third annual drive for better
motion pictures

WE prophesy that 1926 would be the
feast year in the history of the screen.
It will be all pictures in the annals of the
world.
Never before were there such pictures as
those in the “Third Annual Paramount Week”.

Come in and see them at your nearest
Paramount Theatre.

Everybody's going!
Advising for your theatre
goes in this space
WHEN you start your new season by tying up with Paramount Week you are being pushed to success by a gigantic avalanche—

An avalanche that not only will send people to your theatre that week but will keep them coming all season long.

The whole country over—in cities and towns and villages—a concentration of advertising will be made that will unite the public in one impulse—

To attend "Paramount Week" theatres!

And when they see the best pictures in your theatre that week they'll know where to go the rest of the year! That's why Paramount Week can be the biggest money week in your history. And you'll be collecting on it all year.

If you jumped in last year and the year before you know that already.

If you didn't—don't waste another year!

On the opposite page is a reproduction of the newspaper advertising appearing in 868 newspapers in 434 towns.
ADVERTISING

Full page, five-column and four-column ads tied directly up with your theatre in every town in the United States over 10,000 population. Full page in Saturday Evening Post announcing Paramount Week. The newspaper advertising means big ads in 868 newspapers in 434 towns.

LITHOGRAPHS

Two styles of one-sheets—free. One style showing calendar dates; the other a handsome block one-sheet. For your lobby, billboards and for sniping on your 24-sheets. Use plenty of them, everywhere.

BANNERS

See top of this page. Nine feet long and three feet high. Handsomely colored and free to every exhibitor who will use them. They can be used any week you are showing Paramount Pictures.

HERALDS

Cuts supplied free for either one or two-colored heralds carrying the message of Paramount Week with big space for the list of your attractions and program for the week.

SLIDES AND CUTS

A free slide that is a corker. Use it at least two weeks in advance. Calendar trademark cuts for the week are free. Supplied in half-column, one-column and two-column sizes.

"MONEY SHEET"

An eight-page paper in two colors listing all pictures available, all free accessories and showing how to clean up. Be sure you get a Paramount Week Money Sheet.

FAMOUS PLAYERS—LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Dir. Pres. CECEL B. DE MILLE Dir. Gen. NEW YORK
Ready Made Audiences

Thousands and thousands of men and women in this country today have established the habit of going regularly to one particular theater week in and week out to see moving pictures.

In 99 34/100 per cent of the cases, the theater they have picked out as their theater is the one that shows Paramount Pictures.

It used to be "Let's go to the movies." Folks then weren't so particular about the name of the photoplay or the name of the star, when they put their money down on the box office till.

All that has changed.

Now it's "Let's go to THE RIALTO," or THE BIJOU, or THE GEM, or THE IDEAL. Or whatever the name of the particular theater is—

If it's the theater that shows Paramount Pictures.

National advertising of Paramount Pictures has accomplished that change in the public mind.

National advertising—backed by the consistent, week-in-and-week-out, never-failing quality of the goods advertised, Paramount Pictures.

And that's why the theaters that are associated in the public mind with Paramount Pictures are the theaters that have the consistent, week-in-and-week-out, never-failing line of ticket purchasers leading to the box office.

So with the new season—the greatest motion picture season in the history of the screen—

The theaters that are going to chalk up the biggest cold cash, weekly profits during the year and the theaters that are going to build and build their clientele, their prestige, and their sure future success are the theaters that show Paramount Pictures—

and Say So—in newspapers, on the screen, on billboards and in the lobby.
Is your name written there?
Elmer J. McGovern offers to the State Right Market The Maddening DORALDINA in "The Woman Untamed" The Photo Play Magnificent

produced by PYRAMID PHOTO PLAYS Inc.
directed by JACK PRATT
edited by ELMER J. McGOVERN

Elmer J. McGovern
130 West 46th St., N.Y. Telephone Bryant 5600
Another Flea on the Dog

The several booking offices or booking combinations that are being discussed or formed are not beneficial and are definitely costly and injurious to you, the Exhibitors of the motion picture industry.

The booking office organizer or manager who tells you that he can obtain for you through his booking office any picture made or distributed by Associated Producers, Inc., cannot make good on his promises.

For itself, regardless of what any other distributing organization or organizations may do, Associated Producers, Inc., will not sell any group of exhibitors through a booking office or agency.

We are not going to recognize the entry of any new middle-man or profit-taker into this business to come between ourselves and our customers.

There are too many parasites in the picture business as it is, and as it has been.

Any man owning a chain of theatres, or a single theatre, can buy our pictures, but no man can buy from us our pictures for theatres that he does not own.

No men are organizing a booking company for any other reason than the intention of making a booking office profit for themselves. You, the Exhibitor, will pay that additional profit unless some distributors have the "guts" to protect you against a new form of parasite.

MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER
MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY.
They all say it's his greatest—

Scenario by Tom Geraghty
Story by Harold MacGrath

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
The height of screen artistry -

MARY PICKFORD
in
"SUDS"
from the Charles Frohman Production
"Op O' Me Thumb"
By Frederick Fenn and Richard Pryce
Screen Adaptation by Valdemar Young
Directed by Jack Dillon
Photographed by Charles Rosher

UNITED ARTISTS CORPORATION
MARY PICKFORD, CHARLIE CHARLIE
DOUGLAS FAIRBANKS, DW GRAFTH
HIRAM ADAMS, PRESIDENT
COMING-TO
The Exhibitors of the Prestige

STATE RIGHTS NOW SELLING

The most astounding
"THE INVIS

Starring RUTH CLIFFORD

PREPARE for the biggest, most genuine Box Office Serial ever released. The serial with the two big popular stars, beautiful Ruth Clifford and handsome, athletic Jack Sherrill. The serial with the mightiest punches, the biggest imaginable thrills—the serial packed with new ideas, new action, new situations. The serial with a REAL plot and a REAL love story. The serial with bigger crowd-pulling power than you have ever seen before. Accomishments and sensations in bewildering succession for 15 Giant Episodes.
ELECTRIFY World with Popularity and Profits

serial ever made

and JACK SHERRILL

"THE INVISIBLE RAY" has a brand new theme behind it, mystifying, fascinating, unique. It has the magnetic power to pull crowds and hold them for 15 successive episodes. It has tremendous advertising and exploitation possibilities and ready prepared is a smashing big Advertising campaign book, packed with stunts, ideas, newspaper advertising, publicity, marvelous posters prepared by experts who know how to put serials across to the public. STATE RIGHTS NOW SELLING. Wire us for terms, territory, prices, etc., immediately.

JOAN FILM SALES CO., Inc., 33 W. 42nd St., New York
ROBERT! ROBERT! MY OWN ROBERT! ---

Joan Film Sales Co. (Inc.)

presents The Brilliant International Star

FANNIE WARD

in

"SHE PLAYED AND PAID"

Adapted from Henri Bernstein's Celebrated Stage Success "La Rafale"

It's the Biggest STATE RIGHT Winner of the Year

DO\N'T buy any State Rights Feature until you first see FANNIE WARD in "SHE PLAYED AND PAID." Here's a money-getter you can't duplicate. A tremendous Box Office Star in a great drama of the doings of high Parisian Society. A play that critics have pronounced the most sensational emotional acting of Fannie Ward's entire career. And get this!

WE don't sell you the bare picture. Ready prepared is a wonderful campaign book that will draw bookings with amazing rapidity. Marvelous posters, genuine showmen's heralds, lobby photos, ready prepared newspaper ads, complete publicity stunts and exploitation, ALL READY FOR YOU. Here is a winner if there ever was one. WIRE TODAY for territory and prices. Don't delay it.

JOAN FILM SALES CO., 33 West 42nd Street, New York
The most mysterious, the most dreaded of secret societies—the Chinese tong—cast its baleful shadow over the group of white men and women who have incurred its displeasure, an offense which never goes unpunished. Strange adventures and intrigues, the glamor of ancient China debased, leaving only cruelty and amazing craft, weave through the fascinating tale. The death symbol of the tong glows for each, and the tong sinks fangs into its victims despite every precaution. But one sturdy figure keeps out of its clutches, and causes its unmasking in an amazingly dramatic climax.
You must have both Quality and Quantity in Short Subjects—We supply both

We started on April 1st with but one weekly release

NOW WE OFFER:

Comedyart - - - 2 reels once a week
Clayplay - - - 1 reel once a week
Sunset-Burrud - - 1 reel once a week
Premier - - - 1 reel once a week
Premier - - - 2 reels once a week
Gale Henry Specialties 2 reels once a week

Six weekly releases

This phenomenal growth of Special Pictures Corporation is positive evidence of one thing—that we have proved ourselves the one reliable source for short subjects.

Two additional releases will be announced before September 1st. Our releases are handpicked from a thousand offerings for their entertainment value and box office power.

There’s a BIG one coming in October

SPECIAL PICTURES CORPORATION
H. W. Hellman Building

LOS ANGELES
GOLDWYN THIRD YEAR RELEASES
Here is a complete list of Third Year Pictures, made up of subjects that have already proven their unusual box-office worth to the exhibitor.

REX BEACH
The Girl From Outside
The Silver Horde

GERALDINE FARRAR
World and Its Woman
Flame of the Desert
Woman and the Puppet

PAULINE FREDERICK
Bonds of Love
Loves of Letty
Paliser Case
Woman in Room 13

TOM MOORE
Lord and Lady Algy
The Gay Lord Quex
Toby's Bow
Duds
The Great Accident
Stop Thief

JACK PICKFORD
The Little Shepherd of Kingdom Come
Double Dyed Deceiver

MABEL NORMAND
Jinx
Pinto
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"Blackbirds" is a brilliant example of the great genius of that promising young playwright, Harry James Smith, whose tragic death by an accident, not long ago, made thousands mourn. It was produced by Henry Miller at the New York Lyceum Theatre and enjoyed a long run with Laura Hope Crews in the leading
female part. The screen adaptation was made by Clara Beranger who wrote scenarios for "Judy of Rogues' Harbor," "The Fear Market" and many other notable successes.

The vital task of directing the production has been entrusted to Jack Dillon — and here again Realart and motion picture fans are to be congratulated. Mr. Dillon's stage training has covered every step from usher and property boy to leading man with foremost actors. As a screen director, he has taken rank as one of the very best. Mary Pickford's current success, "Suds," was made under his direction. He it was who directed "The Right of Way," starring Bert Lytell; "Out of the Frying Pan" with Jack Pickford; "An Heiress for a Day;" "Wanted — A Husband;" "The Silk Lined Burglar," and many others. Mr. Dillon's sense of dramatic values is really uncanny and all his productions have the stamp of thoroughness and logical continuity.
EXHIBITORS will have, in JUSTINE JOHNSTONE the much-desired "new face" they have been demanding. And they will have her in a story that will set their patrons buzzing with delighted comment. The exhibitor's problem in the past has been to secure new faces, but too often they came in plays that were obviously light and pointless—in the producer's effort to make them, as nearly as possible, fool-proof for the star. An easy-as-pie story and a good assistant director was the old formula for Miss New-Star's-First-Release. Miss Jonhstone's formula is "Blackbirds"—with every available ounce of Realart production cooperation back of it. Director, scenario, cast, settings—all will be in harmony with Realart standards and each factor will be strongly in evidence in your box-office receipts. There's a branch office in your territory. Sign the Realart Star Franchise to-day.

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By May Markson.

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Breath-taking in interest from beginning to end, throbbing with the primal and everlasting emotions, redolent of the essence of romance, heart-string tugging, haunting—superlatives that merely approximate the wallop of "Riders of the Dawn," a Benjamin B. Hampton production from a novel by Zane Grey, showing this week at Tally's Broadway.

This great out-of-door story of the wheatfields, of life frequently in the raw, kindles the imagination to a pitch as delightful as amazing. Strong in "story" quality first and last—as was expected of Zane Grey—the acting itself displays rare ability. In it Roy Stewart is quite in the best of form, while the film undoubtedly heralds great things for Claire Adams. And then there are other stars, Robert McKim, Joseph J. Dowling, Marc Robbins, Violet Schram. "Riders of the Dawn" is big, spectacular, thrilling.

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By Pearl Roll.

"Spectacular scenes taken advantage to an extent that makes the picture one of the best entertainments of the year."

A. Benj. B. Hampton Production

Riders of the Dawn

by ZANE GREY

"Riders of the Dawn" rode the heat wave in Atlanta with capacity business at the Tudor Theatre. It has played to big business at the Strand, New York, the Strand, Washington, and the Strand in San Francisco. The Clemlmer, Seattle, played "Riders of the Dawn" and the Liberty at Portland, at Fresno, at San Jose. Barbee's Loop Theatre at Chicago played it, and Fox's Washington at Detroit, the Royal at Des Moines. "Riders of the Dawn" was a clean up at the Capitol in Springfield, Mass. It is a great picture to exploit, a triumph for the producer and a clean up for the exhibitor.
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“All reporters should make a point of going to see it. It is good entertainment and excellent melodrama. It has plenty of thrills and the story has ingenuity and originality.” —New York Morning Telegraph.

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Frederick James Smith, Managing Editor of Shadowland, Motion Picture Classic and Motion Picture Magazine, writes:

“I had the good fortune to see an advance showing of King Vidor’s newest production, ‘The Jack Knife Man’, and I want to congratulate First National and Mr. Vidor upon its excellence. I look upon ‘The Jack Knife Man’ as one of the best photoplays of the year. Here is a screen story done with fine originality, freshness and humanness. Let me repeat my congratulations.”
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"After carefully investigating your sub-franchise proposition, I mailed you a check covering same. If the franchise is awarded to me, I will consider it the greatest single asset I could possibly obtain to insure a profitable business for the future. If you care to have anyone write me, I will gladly reply."

No matter how small or large your town may be the day will come when the First National Franchise allocated to it will be worth more money than any theatre in it.

There'll be a Franchise everywhere
Two Striking Statements

Two statements of deep concern to the industry at large are printed on the pages immediately following. They are of concern not only to exhibitors but to producers and distributors. For, after all, the controversy that has so fiercely surged among the men who show pictures has affected just as closely the men who make and distribute them. In other words, if there be truth in the contention of exhibitors that there is an attempt to sew up the industry on the part of one organization the success of the plan means the diminution in business size or the extinction of many producers and distributors.

The telegram of Mr. Quinn of the El Paso Rialto will strike many readers who have looked upon the controversy from the outside as one of the most illuminating contributions to the literature of the contest so far submitted. What he says about the ability of Mr. Lynch and his associates is exactly in line with what one hears among the exhibitors of the South. During the five days the writer of these lines recently spent in Atlanta he heard the same thing, not once but many times. Individually the Lynch executives are praised, collectively they are feared.

Mr. Quinn puts in the same category as the "octopus" those exhibitors who he charges by their unfair treatment of the producer are responsible for the present acute situation. Lest there be, however, doubt in the mind of any one as to where he stands he calls and calls loudly for assistance on the part of every independent organization. As to Mr. Quinn's fears regarding the competency of the officers personnel of the exhibitor organization to handle the problems facing them we believe he is in error and that time will so prove.

The statement of Mr. Zukor bears evidence of being the most important announcement on the exhibitor controversy he has issued. He declares that not only does he want to retain the good-will of exhibitors but that he intends to show exhibitors he is ready to rectify any cause for complaint. He insists that had there come to him knowledge of abuses on the part of employees of his company he would have demanded an immediate accounting.

The president of the Famous Players says he has taken personal charge of the matters connected with the exhibitor controversy and that he will investigate all complaints and see absolute justice done. He further promises upon the completion of an investigation under way within his company to present to the exhibitors of the country such facts as may be uncovered and bearing upon the matters brought out at the Cleveland meeting of the Motion Picture Theatre Owners of America.

It is possible there may be in sight the end of the contention that has shaken the motion picture industry during the past few months. If this prove to be true it will be matter for hearty congratulation on the part of every person interested in the welfare of the men who make and distribute and the men who exhibit motion pictures.

Georgia Battling Censorship

The last of the season's legislative fights over censorship promises to be one of the year's bitterest. The hearing on July 20 before a joint committee of the upper and lower houses of Georgia was marked by unusual acrimony on the part of the proponents of censorship. One example of the lengths to which the censorship advocates were prepared to go in pushing through the measure was the assault by a minister on the Jews. Another was the charge by the wife of the chairman of the temperance committee that the larger part of present degeneracy is due to motion pictures.

The motion picture industry of Georgia is united in the fight. Under the leadership of Arthur Lucas the exhibitors and the exchange-men attended the hearing. The National Association of the Motion Picture Industry was represented by Jack Connolly, in charge of its Washington office, and by Albert Foster, who made the principal argument against the measure. The leading newspapers of the state are on the side of the industry.

Mr. Lucas is more than a representative exhibitor and exchangeman. He is one of the leading citizens of the state and incidentally perhaps its most prominent Democrat. Also he is a newspaper owner. When a man possessing these qualifications throws into a fight every ounce of weight he can command it is certain the advocates of censorship before they get through will know they have been to a race.
Quinn of El Paso’s Rialto Slashes “Octopus” While Admiring Its Head and Denounces Parasitic Exhibitors

By James C. Quinn
Rialto Theatre, El Paso, Texas

The following telegram has been received by the Moving Picture World from a prominent Texas exhibitor. It is printed verbatim. Mr. Quinn swings a sword that has two keen edges. It slashes the “octopus” at the same time the wielder takes off his hat to the head of the organization as a man of achievement who has risen from humble beginnings. He makes also cuts deeply into what Mr. Quinn describes as the parasitic exhibitor who by a policy of unfair treatment of the producer places an unequal burden upon the square exhibitor. At the same time, to prove Mr. Quinn holds no brief for Mr. Lynch, he urges quick action on the part of independent exhibitors, producers and distributors unless they are prepared to wind up the clock and put out the cat so far as the Texas market is concerned.

The outstanding feature of the recent exhibitors’ convention at Dallas was, to my mind, the oratorical attacks on the Lynch interests, the so called “octopus,” rather than real constructive work for the benefit and protection of the exhibitors. I think that if less time had been devoted to telling of the choking of the “octopus” and more figuring just how it was going to be done more good would have been accomplished.

There is not an exhibitor in this territory who will suffer more than I if the present Lynch plans mature. I will immediately lose the backbone of the program upon which I built this theatre, and there is not at the present time an available supply of high-class stuff open to me to take its place. I have just about completed one long strenuous year putting the Rialto into its present enviable position, and it isn’t likely I am going to let Lynch or anyone else come in and wreck the position without a battle.

Expresses Admiration for Lynch.

But I say this: “If I should get there eventually, I don’t know of any one that I would rather lose to than a fellow like Lynch, who by his very force of character has come up from the oblivion of a fishcart to his present dominating position.”

Without ever having met the man I have a great admiration for any one who can accomplish as much in the way of organization as he has while the rest of the crowd who had the same opportunities were asleep at the switch. And strangely enough I have yet to learn of one case where he has used unfair methods.

In spite of his great strength in this territory Lynch has repeatedly bought where he could have squeezed. I have run down numerous rumors of black-jack methods and have invariably found them to be unfounded. My position in

Texas Exhibitors Raise $12,000 and Elect E. T. Peter President

TEXAS exhibitors convened on Tuesday, July 13, in Dallas. There were 100 present on the first morning of the session. E. T. Peter was chairman of the convention.

A resolution was unanimously adopted approving and indorsing the Motion Picture Theatre Owners of America and formally joining the Texas Exhibitors’ Association with the Motion Picture Theatre Owners of America. Committees were appointed and the convention adjourned to meet again that afternoon at 2 o’clock, at which time there were present from 135 to 150 exhibitors. The various committees made their reports and they were adopted by the convention.

Fred J. Herrington, national organizer, representing the Motion Picture Theatre Owners of America, addressed the convention, telling the exhibitors of the activities of the national organization since the Cleveland convention.

A vote of thanks was given to Mr. Herrington and the Texas Exhibitors’ Association for their co-operation with the Texas Exhibitors’ Association, and in twenty minutes $12,000 in cash was contributed by the exhibitors present, thus assuring the quota of the state toward the national organization fund. A separate fund of $800 was contributed to defray the expenses of a local organization.

The election of officers was the next order of business, and E. T. Peter, treasurer of the Motion Picture Theatre Owners of America, was elected president of the Texas Exhibitors’ Association.
DURING the last few weeks hundreds of my friends among the exhibitors of the country have telegraphed and written to me personally expressing confidence in the Famous Players-Lasky Corporation, and giving concrete evidence of their confidence by renting Paramount Pictures for their theatres.

These exhibitors have been frank enough to tell me that the consistent merit of Paramount Pictures has been the cause in large measure of the prosperity their theatres are now enjoying.

These voluntary messages from exhibitors are a source of infinite pride and gratification to me, for since I have been in the motion picture industry it has been my aim, as it has been the ambition of my associates, to produce the best pictures that brains and money can make.

Will Take Up Complaints.

However, not only do I want to retain the good will of those exhibitors who are doing business with me now and have done business with me in the past. I also want to show exhibitors who may consider they have a grievance that I am more than ready to rectify what cause for complaint they may have.

It has been said that employees of Famous Players-Lasky Corporation have threatened exhibitors that if they did not book Paramount Pictures or pay the prices they wanted this company would buy them out or build theatres to compete with theirs.

These complaints have never been made to me directly. Had I been informed of these alleged abuses I should have demanded an immediate accounting. And if I found that any employe of this corporation was guilty of making such threats that employe would have been discharged instantly. I have never authorized such practices; nor have any officials or agents of Famous Players-Lasky Corporation authorized such practices.

Promises Absolute Justice.

I want exhibitors to know that the success of the industry as a whole is the closest thing to my heart. I also want them to know that fair business dealing on the part of every representative of this company is the only method I will countenance.

I have taken personal charge of this end of our business and I will consider it a personal favor if any exhibitor having a grievance against us shall make his complaint to me personally, or by wire or letter. I promise that I shall myself investigate all such complaints, and I guarantee that I shall see that absolute justice is done. I cannot say this too strongly, for the good will of the people we serve is the keystone of our business structure. I value the respect of every exhibitor far above the business he may give me above.

Now Collecting Data on Controversy.

I am now collecting from all the exchange zones of the country data bearing on the controversy that developed at the convention of the Motion Picture Theatre Owners of America at Cleveland.

At the earliest possible moment with this data on hand, I will present the facts so that the exhibitors of the country can clearly understand the position of myself and my associates, and so that they will be fully apprised of the fact that our institution desires to maintain friendly and amicable business relations with the exhibitors of the United States.

It will be in the future as it has been in the past my policy to cater to the good will of the exhibitor first, last and all the time.

Let me reiterate: Our position has always been open and aboveboard. That's our position now. I am in my office every day. The door is always open. I am in charge, and any exhibitor having a complaint to make, has my promise that I, personally, will investigate his grievance and see that any cause for complaint which may exist is corrected immediately.

Atlanta Reformers Draw First Blood in Bittery Waged Censorship Fight

Atlanta, Ga., July 21

THE reformers drew first blood in the censorship fight which came up here yesterday in the state legislature when the committees of both houses gave the bill a favorable report. Arthur Lucas, leader of the opposition, declares that the fight is far from being finished and predicts that it will be close and intense. He regrets exceedingly that there should have been any injection of racial and religious prejudice, but says that he has enough faith in the personnel of both houses to believe that the measure will ultimately fail passage.

The address of Colonel Albert Foster, representing the National Association of the Motion Picture Industry, was one of the strongest and most powerful ever delivered in the legislative hall, but at the same time the attacks made upon motion pictures by the reformers were undoubtedly the most vicious and scathing ever heard.

The wife of the chairman of the temperance committee of the House made an address in which she practically charged that the majority of degeneracy at present comes from motion pictures. The Rev. Mr. Williams, one of the advocates of the bill, made a motion to amend the bill, but adopting an amendment totally unsatisfactory to the film men, the committee voted for a favorable report.

Editors Score Censorship

One of the most energetic opponents of the censorship bill is Arthur Lucas. He has printed in pamphlet form a letter sent by David Wark Griffith, in which the producer expresses his regret at being unable to appear before the legislative committee and plead against censorship.

Lucas had his hands on twenty-nine of Georgia's leading newspapers, enclosing Mr. Griffith's letter and pointing out that during the present year censorship bills were defeated in Virginia, Mississippi, Oregon and South Carolina legislatures and asking the editors to telegraph their views on censorship.

Among the editors replying, who opposed censorship, were the following: W. S. Kirkpatrick, Times Recorder, Americus; W. H. Tucker, Columbus; Atlanta Constitution; J. D. McCartney, Tribune, Rome; editor News, Macon; Grady Adams, Observer, Moultrie; editor Free Press, Quitman; M. E. Brewer, The Times Free Press, Chattanooga; J. S. Cohen, Atlanta Journal; Bowdrie Phineas, Augusta Herald; Thomas J. Hamilton, Augusta Chronicle.

The News of Macon wired direct to the legislature that it approved of the bill.
Alternating Currents
Sifted Through a News Transverter

Sedate Coney Island Would Be Amazed

We are asked to believe that a bevy of girls stepped out of the Broadway Theatre one afternoon recently and blocked traffic. The girls were members of a "bathing group" who were then backing up a feature film by making stage appearances in one-piece surf tormentors. Be it said for Chicago—particularly North-siders—that such an event would not have "made" a single line of type.

As part of an elaborate system of civic improvements a fine bathing beach has been opened near Chicago avenue—within five minutes of "The Loop" and at the Lake Michigan edge of a fine rooming house and residential neighborhood. Prospective bathers or beach combers stream toward the lake by the hundreds from daylight until dark. The girls don their "one-pieces" at home, slip on the old man's overcoat, brother's winceintos or their own bath robe and stroll unabashed toward the beach.

If Mack Sennett thinks he can "start something" by turning his bathing girls loose in Chicago he will find himself mistaken. Chicagoans wait not upon screen disrobers to provide them with an "eye-full."

Recording a Record Run for Film

Being a dentist is one thing and a motion picture inventor is another—but, sometimes, one thing leads strangely to another. For instance, Dr. L. A. Wilson, dentist, conceived the idea that he could work much faster and with better results if a victim's mouth might be so arranged that it would stay wide open for any desired length of time. This led him, by some strange process of reasoning, to the conviction that a film run perpetually would be a splendid idea for store window advertising. Hence the "Illustrograph."

Recently the machine has been operating in a window on Broadway, just south of Columbus Circle. Crowds were watching as continuously as the "movie show" repeated itself, time after time and hour by hour. The policeman finally decided that he could walk his best more contentedly if he was not tempted to gaze at the free movies. The "Illustrograph" was told to "move on."

But every afternoon, for two weeks and two days, 250 feet of film was wound, rewound and disclosed to the gaze of the curious and interested "fan"—for a total grind of 72 hours, the longest run of the shortest film ever shown on Broadway.

On Authority of George Kleine

The first "news reel" pictured incidents connected with the assassination and funeral of President McKinley. Edison cameramen were in Buffalo on the day the martyred McKinley was to make an address in the Temple of Music. The camera caught the surging crowds. Pictures of the funeral ceremonies in Washington and Canton developed finally, a total of less than 100 feet.

The second "topical" pictured incidents attendant upon the San Francisco earthquaque and fire—pictures taken as soon as Edison, Vitagraph and Selig could get cameramen into the devastated city.

In 1903 Mr. Kleine sold, in western territory alone, more than 20 prints of "The Great Train Robbery"—740 feet over all. One year earlier the first narrative film was disclosed by Edison in "The Life of the American Fireman"—425 feet.

Mr. Kleine could immensely interest the "younger generation" in this still "infant industry" if he could be induced to set down for publication his wealth of information on the early days of filmmod. Moving Picture World hereby bids for the right to publish.

Disclosing Julius Singer, Pioneer

Now that the drouth has been accomplished and "wet" money is pouring into the film game, there can be no harm in pointing to Julius Singer as the man who, ten years ago, scented the oncoming change in conditions and began hooking up grind mills with the screen. Julius was in Chicago then, renting films and selling machines.

At every election Illinois voters sent various towns and districts into the dry column. Singer kept close tab on the political situation. He knew when Pecatonica was going dry and how long Pocahontas would stay wet.

On the morning after election, when the verdict was "dry," Singer would visit every saloon and put on a sales talk for the movies. Booze merchants who saw their finish were shown the silver (screen) lining to the cloud.

"Rent some chairs from the undertaker, strip a sheet off the bed and open your store as a movie," was the burden of Singer's conversation. "This prohibition ripple is going to become a tidal wave. Better get out while the Klein is still in the market and the bung-starter and the bar-rag."

The sale of a machine, a contract for film rentals, and Julius, was off to carry "salvation" into another town where John Barleycorn had hit the dust. Many a man who "fell" for Singer's dulcet song has since become a first-run showman in a picture palace where once stood a booze emporium.

They Gave Dewey a House and Lot

Over night a fine real estate deal was turned on mockery by the sickness of the great American public. Not so with great men in newspaperdom. Ben Day founded the New York Sun in 1833. Now he has type borders and backings named in his honor.

What's going to be done about a bouquet for George Eastman, who has sold so much film for the use of producers, for the reflection of great players and the bank-roll benefit of so many showmen? Not that Mr. Eastman needs anything—he knows all about where he's going to sleep and what he'll have to eat.

Mary Pickford's Understudy to Be Starred in Pictures

A NEW producing company has been incorporated under the laws of Delaware to produce feature pictures starring Louise Du Pre, recently understudy to Mary Pickford during the production of "Pollyanna." Arrangements have been made to visualize a number of well known stories suited to Miss Du Pre's type and talents and production activities will be started about the middle of August.

While the company is not yet ready to announce the titles of these stories, it is stated that they are of the simple, philosophical, human interest strain for which Miss Pickford has shown a decided and consistent preference, and it is the intention of the new company to stick to that style of picture in all of its operations.

"The Luckiest Girl."

Between stage engagements Miss Du Pre has appeared in a number of pictures. She has been in Vitagraph, Pathé, Famous Players and several independent productions. Miss Du Pre states that her engagement with Miss Pickford has rounded out her natural ability to play wistful child parts and her belief is backed up by the new producing company that will offer her as the star of a new series of feature pictures under the slogan, "The Luckiest Girl in the World."

The new company is composed of well known men in the Broadway world and the business and production affairs of the company will be under the supervision of its vice-president and general manager, Chas. J. Giegerich.

Rita Weiman Returns East

Rita Weiman, author of "The Acquittal," one of last year's stage successes on Broadway, has just returned from the West Coast where she wrote an original scenario for motion picture production by William DeMille, a director of Paramount features. It is called "Footlights" and will be produced as soon as Mr. DeMille has completed the picture on which he is now working.

Louise Du Pre.
New star of the Pan Film Corporation, New York.
Sydney Cohen Gives His Version of Talk with Abrams; Prints Tom Boland Letter

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An open letter to Hiram Abrams, pres-
ident of the Motion Picture Owners, was
read out at the owners meeting last night
by Sydney Cohen, president of the Motion
Picture Owners of America, at which
meetings are held. Mr. Cohen, in his let-
ter to Abrams, states that the recent one
in which the producers and exhibitors of
the United Artists were presented to the
owners was a failure. Mr. Cohen says that
the production of films by the United
Artists is a long way from being success-
ful and that the company is in no position
to carry on. He adds that the United Art-
ists are not in a position to afford the
company any help in any way.

The correspondence follows:

Dear Mr. Hiram Abrams,

528 7th Avenue, New York.

Dear Sir:

I note in the trade papers generally your comments following the conversation I had with you in regard to the offer of the Hotel Astor on the even-
ing of July 6, which was arranged through the correspondence exchanged between us relative to the national con-
vention at Cleveland of the Motion Picture Owners of America, relative to the methods of your organization exacting the entire amount of the rental price in advance on the signing of the contracts by the exhib-
itors and the time of the signing of the rentals contracts by exhibitors, at times months in advance of play dates. I assume that you have been quoted correctly.

Asked Contract Be Modified.

This is not written with a view to pro-
tracting any discussion that I might have had with you, for neither my time nor my taste will permit it. So let me review for your guidance the following:

I asked you to modify the provisions of the contract issued by the United Art-
ists corporation for the playing of their productions in the Astor. You exacted the entire amount of the rental price in advance on the signing of the contracts by the exhib-
itors, and the time of the signing of the rentals contracts by exhibitors, at times months in advance of play dates. I assume that you have been quoted correctly.

Determinated to Right Conditions.

The Motion Picture Owners of America, regardless of any other contes-
tors they may have with other producing concerns, will always have time to meet problems as you present, and as their leader I assure you that no slur will ever in the slightest degree turn me from this firm purpose.

And any means give up the hope that you will see the injury which are caus-
ing the company in whose employ you are.

Very truly yours,

MOTION PICTURE THEATRE OWNERS OF AMERICA.

Sydney Cohen, President.

July 21, 1920.

P. S.

In view of your statement in reply to my letter to Mr. Boland and the pres-
tence between your organization and Tom Boland, of Oklahoma City, speaks for itself and the statement that your hands are clean and that the management of the United Artists is not the company's fault. I am hereby enclosing copy of letter sent by Mr. Boland to Richard Farnum, president, if the committee of the Motion Picture Theatre Owners of America, and I want you to know I resent the intimation on your part rela-
tive to Mr. Boland.

Oklahoma City, Okla, July 3, 1920.

Mr. Ralph Talbot,

President Oklahoma Theatre Owners and Managers Association, Tulsa, O. la.

Dear Mr. Talbot: As a member of the executive board I wish to call your attention to a recent act of the United Artists in this territory. I, as you know, have always used their service, and price has never been entered into, as they have always been fair to me, and it was just a question of dates.

Four weeks ago, while in Dallas, their manager, Mr. Luckett, called me to his office and stated that United Artists had refused to allow me to screen "Suds," giving me dates and forwarding me.

He then promised me that he would forward me contracts at a later date, which he has done on other occasions. As you know, I was called East, and when I returned, three days before showtime of picture, I learned that contracts had not arrived, but that all paper had been put out and advertising man had billed it heavily. I called up the Dallas office and they informed me that the contracts on New York that were signed by another man who was building in Oklahoma City.

Now, Ralph, my only hope in the fact of losing a picture is a second consideration, as the party they sold it to cannot get open this year, but I felt that someone should have got the picture. It was not going to get the picture, and not allow me to go on and advertise it and never say a word. The fact is, if we hadn't called up and got the story straightened, and allowed me to have a dark house on July 4.

I am asking that you call a meeting as soon as possible that we may take some action, as I expect to see this through again. I have some legislative matters to take up with the board.

Very truly yours,

TOM H. BOLAND.

New York F. I. L. M. Club Has Its Annual Outing and Games

T

HE New York City F. I. L. M. Club had its annual outing and games, on the-Sound on Saturday, July 17. About 300 exhibitors, exhibitors and friends motored to the Karatsonis Inn which they have adopted as headquarters. Mr. Harry Buxbaum, captain of sports, an-

ounced the program.

First came the game of baseball between exchanged teams of exhibitors, captained and managed by William Brandt, Brooklyn's prominent exhibi-
tor and president of the Film Board of Trade. The official scorekeeper, Murray Beier, announced the exchange as vic-
tors and President I. S. Chadwick of the club presented the winners with a hand-
some silver cup donated by himself.

Then came a series of athletic contests with the following results: Winners of girls' race, under 12 years, E. D. Blueb's daughters, first and second; (the judges were unable to disting-

ish between them); Dorothy and Dorothy and the placing is referred to their events); 100 yard dash, Jack Goldstein; women's baseball throwing, first, Anna Ziering; sec-
ned, A. Abele; second, Philip Meyer; three-

legged race, first, Mr. and Mrs. Proos; second, J. A. Lee and Marjorie Hoy.

Hop over, first, Harry Brandt; second, George Schaefer; pie race, first, Al Mack-

ler; second, George Offner; pig-a-back, first, Harry Buxbaum and Dorothy Doll; second, L. T. Kutinsky and H. Samwick; women's relay race, married versus single, first, Miss M. Godwin; second, Mrs. Kauf-

man; tug of war, won by the exchange, Mr. and Mrs. White; gym wheel race, first, Ken A. Lichten, Frank Chamberlain, Thomas McGowan, Harry Buxbaum, all of Famous Players-Lasky; L. Chadwick, Merit Film Company; Ray Boland, Footlights; Hel-

ty Siegel, Select Pictures; Bill Raynor, Pathe; "Izzy" Simmons, Independent Mas-
ed, Red, Yellow, White). A. Abel; second, Tom Boland, of New York; third, John Simmons; 

J. F. Orr Metro; Joe Partridge, Vitagraph. Jans Pictures don-

ated the programs and Siebel Prints and 

pany gave all the printing, while Peter Siebel was master of ceremonies.
Promising $500,000 Product Soon
Victor Kremer Asks Independents to Give Him Their United Support

DECLARING that in the future he will concentrate all his efforts as producer and distributor, Victor Kremer, president of Victor Kremer, Inc., has issued an important statement, reviewing past accomplishments and indicating the company’s policy as it now makes its debut with brand new product. The statement is in part as follows:

"The independent exhibitor has to remain his own master. He must have more product, better product, best product. The summer season gives us all a breathing spell. Those now big among independent product will grow big; those smaller will become big. As far as I am personally concerned I have set a mark for my high calling in this industry and I am striving all efforts to reach it. I have no fear but that I shall accomplish all that I have set out to do.

"I have directed my publicity department to always emphasize that the term "publicity advertising" is our motto, slogan and code. I fully bear in mind that no matter how good advertising may be, it can only be as good as is the quality of the product. As I hope to only succeed with the right product, it is of paramount importance that, entering into the era of independence, the sacredness of the slogan, which in Advertising he always bore in mind.

"Have Closed Large Deals.

"I have succeeded beyond expectations in my efforts to present independent product of the highest order. I have concluded several large deals, including one with those pending, product worth more than $500,000 will be offered in time for the season now opening, and before January 1, 1921, I should have a dozen or so new so far as the present season is concerned. The quality of these westerns, which will not be surpassed by any on the market, and this star will make them not only successful, but also, for exhibitors, is now obliged to contract with producer-exhibitors and for myself.

"Of course, this is my debut with brand new product, and there is no way to tell how this new product, which still open for Victor Kremer, Inc., output. I say now that, considering the position I have taken, it is up to the independents to repay my efforts, and to help me to their utmost. Promises are plenty, talk is cheap, action is the only thing that counts. I have promised, I have talked, I have a deal.

Will Open Branches Only If Compelled

"Victor Kremer, Inc., will have its product shown in every town and hamlet in the country. It is not the company’s desire to open a chain of exchanges, I wish to make it very clear. I am obliged to shall I open exchanges. The few exchanges under my control I had to open for self-preservation, and I hope it will not be necessary for me to break into other territories.

"I bespeak for H. H. Yudkin, our repre-

sentation, who has started on a country-round re-releases, the courtesy of the trade. He carries with him ‘Voices,’ as well as other subjects, not forgetting ‘Screen Smiles,’ the snappy half-sheet carrying the brightest bits of newspaper wits of the day."

Indian Beauties in Rolin Comedy

Supporting “Snub” Pollard, the "pint sized" comedian, in his latest Rolin Comedy, titled "The Clock and the Cot," is a beauty chorus of Indian belles. Since the recent successes of many fair redskins on the musical comedy and dramatic stage, Pollard’s effort to determine to make an innovation in pictures and secure the real thing in Wild West pulpitude for the latest comedy. Assisting Pollard in his comedy efforts are Marie Mosquim, Eddie Boland and "Sunshine Sambo."

How Hodkinson Regards Deposit System; Exhibitors Resent Only Abuse of Money

ANSWERING a request from John S. Renner, executive secretary of the Motion Picture Theatre Owners of America, that he define his stand on the deposit system, W. H. Hodkinson, president of the corporation which bears his name, has outlined his ideas clearly and fully.

"At present," said Mr. Hodkinson, "I cannot consent to an arrangement by which would place me at a disadvantage by giving other companies the preference over my own. In other words, while the deposit system is general, I do not think that I ought to be asked to discriminate against my own competitors."

Mr. Hodkinson’s letter to Mr. Evans opens with a history of how deposits came into being. The introduction of a bond or deposit, he said, was due to an honest and necessary effort to raise the prestige of the motion picture, to widen its field of operation, to increase its prosperity and to lay solid and permanent foundations for the future. Under those conditions a cash deposit was first required, and Mr. Hodkinson believes today as he did then that the deposit is the order of the day.

"From the very start," he said, "I felt that whenever cash deposits were offered in lieu of bonds they ought to be considered in the same light as the bond system. All money on deposit with me to secure the fulfillment of contracts was kept separate and distinct from all other assets of the company. I have stood for this principle at all times. Everything was done to facilitate the bonding of exhibitors, but as a rule they preferred to put up their cash. In conclusion, let me say that in my judgment the protest of the exhibitor against deposits is not and never has been due to any unwillingness on his part to fulfill the terms of the contract, but for the execution of fair and legitimate contracts. His resentment, I take it, is directed against the abuse of his deposits."

Beatrice Burnham to Lead

After a studio-wide search for a suitable leading woman to play opposite Douglas MacLean in his latest Thomas H. Ince comedy, tentatively titled "When Johnny Came Marching Home," Freddie Fralick, Ince casting director, announces the ac-

quisition of Beatrice Burnham, winsome and talented young feminine lead.

Educational Places Big Order for More Prints of Comedies

EDUCATIONAL FILM CORPORATION last week placed with its laboratories what it says is the largest order for comedy prints ever given, resulting from the unusual-demand for prints that have come from the exchanges in the principal distributing centers of the United States.

One of the policies adopted when Educational decided to enter the field and to provide its own distribution system was that the exhibitor should be given every opportunity to view the pictures before booking them. It has required the greatest diplomacy to retain these prints in the exchanges for this purpose, so insistant has been the demand for their public exhibition. The big order just placed is to afford the various exchanges additional prints of the comedies, the Bruce Scenics, Chester Outings and other series.

Additional demand on the prints already in the exchanges is reported through exhibitors desiring to extend the runs on these comedies and to repeat them at a later date. Reports have been received at the home office only on "A Fresh Start," the first of the Mermaid Comedies, and "Four Times Foiled," the initial Chester Comedy, both of which have already had several runs of two weeks at prominent theatres.

Exchanges are now in operation in all of the territories except Dallas, New Orleans, Denver and Salt Lake City, and these will be opened soon. Arrangements for the exchanges in Canada will be announced within a few days. Prints of the Mermaid and Torchy series, on which Educational controls the foreign rights, are being prepared for shipment abroad.

— I —

am the Latin-American Newsboy.

MY BEST SELLER IS THE MAGAZINE YOU NEED.

READ MY STORY ON PAGE 602
THERE have been students who have become actors, and actors who have become students. Bert Lytell belongs to the latter class. And for a very good reason—he didn't have any choice in the matter. Fate decreed that he should jump in and play a leading juvenile part at short notice and at an age when he might reasonably have pleaded the excuse that he had promised to play first base with the boys over in Hogan's lot and the gang wouldn't let him off.

But he knew that he couldn't get by with such an excuse. Having a father who owns a stock company has its advantages when one is fired with an ambition to become a second Jack Barrymore or Willie Collier, chief of which is the certainty that nearly always he will be given the coveted chance to act which is the burning desire of all stage-struck youths. Bert Lytell became an actor in a matter of course and knowledge of prompt books, make-up boxes, fly galleries and bill trunks before he was out of knee breeches.

He probably didn't realize that most of the acting he saw was rough hewn work but he did know that it was true to form. If he had thought about the matter at all he would have comprehended that the members of the company were too limited as to time to round off and polish their characters after the method of the actor who plays one part for three years, but he knew they never failed to make an audience understand instantly the thing they were expected to convey; and so he followed their way of doing things in his first attempts at acting as unquestionably as he had accepted instructions in table manners at the family board.

"My work was crude enough to correspond with my experience, of course," explained Mr. Lytell as we sat in the Metro publicity office and the actor who has played the most diversified part of parts of any of the company's stars spoke of his early training and made it clear that his ability to change from "Lombardi, Ltd." to "The Right of Way" did not belong to the chapter of accidents.

"What is the most valuable thing you learned during your stock company training?" I asked.

"To appreciate the importance of being able to delineate character," was the reply. "Like all minor members of a stock company I was obliged to attempt all sorts of parts and to present types of human beings that were entirely different from my own personality."

"This, I take it, cannot be done successfully without close study of the characters given you."

"I never knew a character part that did not repay the application of every ounce of gray matter that was expended upon it," said Mr. Lytell. "Personality is a very necessary quality in an actor, of course, but on the stage and also on the screen the actor who cannot sink his own personality and present a character that is distinct, in keeping with its author's intent and not a strong reminder of himself, is badly handicapped."

"Isn't this doubly true of the screen?"

"Yes, indeed! On the stage a star may keep on playing the same part for two or three seasons. During that time a screen actor will have made from eight to a dozen pictures. The ability to vary his impersonations is absolutely necessary, unless he does not mind becoming an exponent of the tailor's dummy school of actors, and the company for which he works does not object to seeing its star's popularity grow beautifully less."

"When did you discover that an actor must always remain a student of acting?"

"When I appeared in a production for the first time and found out that the longer I played my part the more I saw in it and was able to convey to the audience," said Mr. Lytell.

"And the audience itself—is it not this personal contact with the men and women the actor wishes to reach that gives the stage actor the advantage over the actor with limited screen experience?"

"Yes. Like every other art, acting has a long list of don's and they must be learned as well as the sure fire tricks of the trade. If you are arguing with a man and find that your convictions and your manner of putting them do not convince him you go at it all the harder and keep hammering away until you see that you have accomplished your object. A play is an argument, and when you are acting one of the parts you are not trying to convince the persons on the stage with you but the audience, that is both judge and jury. You know instantly when you have failed to do this at any point in your performance, and the next night you try to do something different in the way of a look or an innocation or a piece of business, and you keep on trying until you feel the response come over the footlights that tells you you have succeeded."

"I understand that you play a strong dramatic role in your next release, The Price of Redemption."

"The story has been taken from I. A. R. Wylie's novel, 'The Temple of the Dawn,' and my character is that of a young English officer, who is accused of murdering his wife's father. A misunderstanding with his wife and a chance to escape arrest send him back to India, where he is known as a brave soldier. Here he becomes a slave to drink and to the drug habit, his rise from degradation following."

"The character is quite as dramatic as the one you acted in 'The Right of Way,' I should say."

Mr. Lytell agreed that such was the case.

The Come-Back.

Bert Lytell rides over the down and out shoals in his newest Metro Screen Classic, 'The Price of Redemption.'
Snappy News Secured from Sundry Sources

Cohen Notifies Candidates Screen Will Stay Neutral

CLEARLY defining the desire of the exhibitor to keep his screen neutral on political questions, Sydney S. Cohen, director of the Motion Picture Theatre Owners of America, has written the following letter to the Republican and Democratic candidates for president and vice-president and the chairmen of both national committees:

"At this time of the year, when parties and candidates go before the people soliciting their suffrages, many unauthorized individuals go up and down the political world offering the screens of the country for the parties and causes or certain candidates.

"We would like to have you know that the motion picture screens of the country belong to the motion picture theatre owners, and that no manufacturer has any right whatever to pledge our screens.

"Our screens have always been at the disposal of the public, and the use for which they are used has always been for the benefit of the public, which is why the public is free to go there and enjoy themselves."

Cleveland Operators New Wage Scale Based on Admission Fee

On July 19, a new wage scale for operators was submitted to all the motion picture and vaudeville theatres in Cleveland, by the Cleveland local.

The increases in the scale were the largest ever presented. The present agreement calls for 80 cents an hour in all theatres. The new scale is a sliding one, the amounts ranging up to $1.55 cents an hour. The basis of the scale is the admission price at the theatre, the more money an hour it pays the operators. Double time is asked for on Sundays and holidays.

The cost of screening is increased from 35 cents a reel to 50 cents.

The exhibitors' association plans to take the matter up at its first meeting, which will be about July 25. The increase asked for was a big surprise.

Quebec Board of Censors Will Vote Entire Time to Films

The Board of Moving Picture Censors for the Province of Quebec has been reorganized, according to an official announcement by the Provincial Government. Sheriff Lemieux of Montreal, original chairman of the board, has stepped down, and the man who recommended his successor as his successor has been appointed chairman.

The board, which includes seven members, has had its headquarters in the offices of the French News, a native Frenchman who has resided in Montreal for the past thirty years. It does not have time to take the censorship of pictures for Quebec.

Announcement has also been made that M. J. Walsh, also an original member of the Quebec Board, has been resigned as well, while the third member, Maxwell Sinn, has intimated that he will resign in the near future. It is the intention of the authorities to appoint men to succeed them who will devote their whole attention to moving picture matters.

Fresno Kinema Theatre Burns After Small Audience Exits

T HE most disastrous theatre fire in California in years occurred at Fresno on July 1, when the Kinema Theatre was destroyed with a loss of about $100,000. The blaze started in the operating room in some manner that has not been explained in our city. One of the circumstances of the situation was apparent: Manager John Purkett walked to the front of the house and announced that owing to trouble with the projection machines the show could not proceed.

Only about 350 persons were in the theatre, it being the noon hour, and all filed out without realizing their danger. The building was quickly enveloped in flames, and despite the efforts of the firemen was soon gutted. Six firemen were injured during the fire. The theatre was operated by the Keehrlein interests, who also have a house at Oakland.

Help Clubwomen Promote Good, Clean Pictures, Urges Thomas

VOTES for women will soon be a fact already. In many places it is a fact already. Offer to cooperate with the Wom-en's Club year ago in their effort to promote clean pictures. Do it before state censorship comes and it is too late," is the warning uttered by H. M. Thomas, recently manager of the Rialto Theatre, Oakland, Neb., and now director manager for forty Paramount-Arcaf-co houses in the leading cities of Canada.

What brings about Mr. Thomas' warning is word he has received saying that Mrs. Guy Blanchard, chairman of the motion picture section under the civic department of the General Federation of Woman's Clubs, the leading women's organization of America, is radical on the subject. Advising Thomas, Mr. Richard "believes that nothing is worth working for but state censorship." Mr. Thomas has for years co-operated with the motion picture committee of the Women's Club in Omaha. Mrs. W. M. Knight, chairman of that section of the Omaha Club, declares he has helped her wonderfully in keeping Omaha pictures clean.

It was Mrs. McNight who wrote to Mr. Thomas upon her return from the recent General Conference of the General Federation of Woman's Clubs held at Des Moines, Iowa, warning him of the danger of state censorship which is threatened through the motion picture chairman of the General Conference...

Canadians Send Cameraman Abroad

W. H. Bird, cameraman of the Pathéscope Company of New York, who has been on the five months' tour of the Orient during which he will visit Japan, China, Korea and the Island of Formosa. This is the time that Mr. Bird's trip in foreign lands has been arranged by a Canadian moving picture company and the pictures that Mr. Bird will take are intended primarily for projection purposes.

One of the important events that Bird will cover will be the great Sunday School convention in Tokio next October which will be attended by many of the missionaries in the Far East.

California Association Expels Sixteen Members

CHARGED with having violated a resolution passed to discontinue all business relations with United Artists "until our request has been granted," a resolution adopted at a meeting of the sixteen California exhibitors have been expelled from membership in the Theatre Owners' Association according to a letter received from the association's headquarters in Los Angeles.

The exhibitors dropped from the rolls are O. H. Anderson, Savoy Theatre, C. E. Hull, Central; R. M. Jensen, Theatatorium; R. W. McKinley, Play- house; E. A. Thompson, Olympus; J. McPherson, P. W. Walsh, Columbus; E. L. Werthein, Royal; T. L. Tully, Elite; J. P. Swickard, University; C. W. Young, Globe; all of Los Angeles; A. M. McIlvain, Riverside Theatre, Riverside; R. S. Jensen, Palace Grand, Glendale; Lewis & Byrne, Neptune, Venice; J. V. Spaugh, Enid, Ontario, and H. L. Willard, Rialto, Fullerton.
Visual Instruction Advocates Score Heavily at Educational Convention

By MARGARET I. MACDONALD

The first convention of the National Academy of Visual Instruction, which took place in Madison, Wis., July 14, 15 and 16, was a distinct success as far as those present were concerned. And, indeed, it was a success from more than the standpoint of enjoyment of Madison's hospitality—the hospitality, rather, of the great university of which Madison has the honor and the good fortune to have in her midst—it was a success on the ground of interchange of thought on the most vital question in educational circles today—that of visual instruction.

The Academy of Visual Instruction, which came into being in Ann Arbor, Mich., several months ago, after the birth of the germinal idea at the N. E. A. meet in Cleveland last February, attracted to its first "get-together" men from some of the leading colleges, universities and educational institutions of the country, who enjoyed to the fullest the chats and rambles over the campus of their neighbor university when the busy sessions of addresses and discussions gave breathing space.

President Acted as Host.

William H. Dudley, president of the organization, and chief of the Bureau of Visual Instruction of the University of Wisconsin, was the acting host of the occasion and saw to it that his guests were made acquainted, not only with the beauties of the city of Madison, but with the splendidly systematized machinery of the visual instruction department of the University of Wisconsin.

From the viewing of its vault for films, located in one of the oldest buildings on the university grounds, and directly over an old well which was used as an observatory before the installation of more modern facilities for the study of astronomy, to the nicely equipped laboratory for the developing and printing of moving picture films and its well-governed executive department, from which visual aids of all kinds are distributed throughout the state, there was not a moment when the admiration and interest of the guests was not evident.

Exhibits Attracts Attention.

Educational exhibits placed in the University Extension Building attracted a great deal of attention, as did also the commercial exhibits consisting of projection machines and films. Acme, De Vry, Fitzpatrick-McElroy, all of Chicago, exhibited projectors.

The Ray Smith Company, of Milwaukee, demonstrated the virtues of the Power machine, and the Exhibitors Supply Company, also of Milwaukee, looked to the interests of Simplex.

Producers of educational films, eager to add their mite both to the enjoyment and enlightenment of the members of the Academy, loaned a number of picked subjects for the purpose.

Text and Film Together.

"The Development of a Glacier," which belongs to the geography course now in preparation by the Society for Visual Education, afforded a new idea in the making of visual instruction films, combining the qualities of text and film in one, as it were, by alternating scenes of actual glacier formation as snapped by the camera with others in which an instructor indicated by means of clever chalk drawings the growth and development of the glacier, illustrating cause and effect.

Visualizing Astronomical Facts.

"The Mystery of Space," from the Scientific Education Corporation of Brooklyn, New York City, received an enthusiastic welcome for its effective visualizing of astronomical facts. The Prisma color portrayal of the terrors of "Kilauea," was a startling revelation to those who had not before had an opportunity of viewing this remarkable camera study of Hawaii's volcanic phenomenon.

"The Mysterious Snow," "Hello Mars" and "Signaling to Mars," from the Bray studios, were hailed as rare additions to the scientific film library. "The Human Blood," a film made by Charles Hern, of the Museum of Natural History, New York City, and an X-Ray film from the General Electric Company, were notable subjects of the program.

Slow Motion Study.

There was also a slow motion study from the Bray studios called "Checking Up the Umpire," and "Rebecca of Sunnybrook Farm" was shown as illustrative of the best class of feature film. A film called "Milk, Nature's Perfect Food," was presented by a motion picture study of the inventor of the Babcock test, which, by the way, is one of the many subjects which are now being made and preserved by the visual instruction departments of the University Extension for the enlightenment of future generations.

The convention was called not alone as a means of stabilizing the purpose of the National Academy of Visual Instruction and strengthening its membership, but as a means of providing an opportunity for an interchange of ideas on the part of those experienced in the use of visual aids in teaching, for a centralizing of effort in stimulating the production of the right kind of films, slides and other visual aids for use in the schools, with the hope of placing in more concrete form the needs of visual education.

Vital Questions Discussed.

During the three days of the convention many interesting papers were read and questions of vital interest were discussed. It was to be expected that much would be read and spoken that was not new, and only a few high spots were touched.

To the outsider, however, there was a great deal of interest to be found in the illumination of methods of visual instruction which are used in connection with the
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University Extension Service in the public schools, in community centers, in industrial plants, and in the homes.

It was indeed gratifying to the Academy that the men from every branch of the work gathered in a large and comfortable room at the University of Wisconsin, eager to tell their experiences in the field and to make suggestions with a view to the more widespread use of visual aids, and the hurrying of that day when the many tangles in the way of a wider and more fe
delicious production and distribution of all kinds of visual instruction will have been removed.

One of the points which was made distinctly clear by J. H. Wilson, of the Depart
ture of the situation is that the Public Schools, was that the Academy should not be a producing institution, but a clearing house of fundamental ideas.

Propounds Three Big Questions.

W. St. Stephen, of the University of Texas, spoke of the pictures which were to the consideration of his hearers. What is the function of pictures? Is there a danger in using education? What is the function of imagery in mental activity? He also told of an interesting test which had been made in teaching film as against the tuition of the teacher.

J. E. Peaslee, of the Milwaukee Public Museum, spoke on the value of actual specimens for use in visual instruction, and also on gifts and loans made by museums.

Dr. Peaslee spoke of making museums alive through showing the animals in their natural haunts, and of teaching children to read animals, and of teaching them how to see.

Work of Federal Government.

Of infinite value was the information given by F. W. Perkins, of the moving pic
ture services of the State Education. "The federal government," said he, "has camera eyes everywhere. The camera follows the flag. Motion pictures are the medium of the Reclamation Service, which includes, mines, parks, engineering, agricultural, medical, etc., in project, and of many of these are handled through the Bureau of Education, which has in its possession 8,000,000 feet of films. The Rev. B. A. Halway, of the visual instruction department of the University of South Caro

is of the opinion that the teacher has been inclined, rather than lead the movies, so that the teachers have been accepted what offered itself without making any demands. The most important fact stated by E. W. Grant, producer, was that he, as a producer, sees that we have a steady grip on our subject, that we will sense the market that will be created. At present the teachers are separated from them and the educator—the consumer and the producer. The producer should be free to open competition, and as soon as the next steps are clear, the organization entirely apart should be formed to act as a clearing house." His slogan seemed to be, "Let us get busy—we have waited too long!"

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He believes that twenty-five per cent. of the time spent in class, and this can be saved by the use of visual aids; that the noon hour should be used for relaxation and never for visual instruction; and last, but not least, he has a smashing idea. "Good Research." The Instruction should have a clearing house committee and that producers are ready and willing to produce what is needed if required; that the clearing house is necessary.

C. E. Batohol, of the General Electric Company of Schenectady, N. Y., stated that his company had 1,000,000 feet of film in distribution, and advocated a clearing house under the jurisdiction of the Academy.

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Cromelin Finds Surplus of Pictures for Number of Theatres in France

Completing a successful nine-months' trip through the film regions of Continental Europe, during which time he was in a position to observe conditions abroad, Paul H. Cromelin, president and general manager of the Inter-Ocean Film Corporation, arrived in New York on July 17.

"Conditions in the various countries are so different at the present time that it is difficult to generalize," said Mr. Cromelin, when asked for an expression of opinion regarding conditions abroad. "In England the recovery is markedly rapid, and things are assuming the normal much more quickly than in most of the continental countries. The adverse exchange conditions naturally makes it more difficult for the British buyer to invest in American films, but this does not stand in the way of business if the films are good and are the kind that are wanted.

Room for Many More Theatres.

"The principal problem confronting the film business in England is the length of time between the first trade showing of a new production and its release date in the theatres. It is not at all uncommon for bookings to be made from sixteen to eighteen months ahead, and this, as can readily be understood, is not a healthful condition.

"The theatres are well patronized and the prices average higher than prevails in the United States. The shows, generally speaking, are not up to American standards.

"There is room for several thousand additional motion picture houses in the United Kingdom, but on account of the lack of building materials, shortage and high price of labor, and the necessity for providing homes first, the authorities are withholding permits and the construction of new motion picture theatres is not looked upon with favor for the time being.

"In France there is a general complaint because of the low prices which are being paid for the use of the films, and the present condition of business in France is not at all healthful.

May Limit Importation.

"There are entirely too many pictures available for the number of theatres to be served, and remedial legislation has been under consideration with a view to reducing the number of productions brought into the French market, limiting the quantity of raw stock for which permission to import may be obtained.

"This tends to encourage the manufacture of French raw stock and the printing of positive films from foreign negatives in France, and discouraging if not entirely debarring the shipment of positive prints in quantities into that market.

German Market Closed.

"Belgium gives an air of great hustle and prosperity. Brussels in particular has an air of liveliness which is lacking in most of the continental cities today, The Belgians are buckling down to their problems and are meeting the most of the aid and assistance which has been gladly extended from all sides.

"On account of the complete embargo against the importation of motion pictures into Germany, that market for the time being is not of immediate interest to the American manufacturer. It is a highly organized market, however, and the German people, by reason of the manufacture within their country of a high-grade raw stock and the kind of pictures which they believe should be exhibited at the present requires, is in a large measure independent of the rest of the world, and will doubtless eventually become one of the most important exporting countries with whom we may have to compete.

"Most of the pictures made there until now are utterly unsuited for American audiences, but the German people are so clever at adapting themselves to the needs of the markets which they are seeking to enter, I have no doubt that later on, with the aid of American directors, they will be turning out pictures in Germany which will have to be reckoned with seriously by the American manufacturer in competing for world markets.

Austria Will Be Big Market.

"There is a very lively interest in motion pictures in the countries which I visited, notably the Austria-Hungarian monarchy, and there will be a big market there eventually for American productions. In all probability the American picture will displace in a large measure the German and Italian productions which now dominate that market.

"There is altogether a feeling of unsettlement and uncertainty on the continent. The idea seems prevalent that the peace which has been made is not a permanent peace and that the conditions which have been recorded by the press on the vanquished will never be fulfilled.

"The changing exchange situation and uncertainty as to the future makes it impossible for traders to look ahead long enough to warrant their entering into long-time commitment contracts, which may prove disastrous through no fault of their own, but only due to changing or to varying conditions.

"This problem is the greatest bar today to an immediate re-establishment of trade conditions in many of the countries.

"Unless some solution of the exchange problem is found, the outlook for healthy, continuous long distance commitments in the development of our film trade with the European countries is not encouraging. If some method can be found by which the exchange can be stabilized, then a betterment can be looked for, and every one hopes that out of the meetings which will follow the Spa Conference, some solution may be found for an international adjustment of this problem.

"Referring to the pictures which are being generally shown in Germany and Austria today, and which are not suited for our people, I feel pretty well convinced that if the German public has the opportunity of seeing an outstanding American picture it will not be very long before the fine work which is being done in the American studios will be demanded by the Germans.

"Week-End" Selling Fast

All over the country, but with heaviest first run bookings in the Middle West, the American adaptation of Cosimo Hamilton's story, "The Week-End," is making a fast sales record, reports American.

The Isis at Kansas City and the Playhouse in Chicago, where this seasonable attraction will be run for seven days, led the way in a large number of advance bookings. The Strand at Long Beach, Egypt of Fort Worth, Palace of New Orleans, Alamo of Atlanta and Japanese Garden in New York City have followed suit.

"The Woman He Chose"

The Mickey Film Corporation has sold the rights of "The Woman He Chose" for eastern Missouri and southern Illinois to the Independent Film Exchange of St. Louis.

Exhibitors Will Soon Start Leading Their Audiences in Three "Rays" for "The Invisible Ray."

Scenes from "The Invisible Ray" serial, starring Jack Sherrill and Ruth Clifford, which will be distributed by Joan Film Sales Company.
METRO'S Latest Special Production
"The Misfit Wife"
Featuring ALICE LAKE and a Notable Cast
is destined to equal the popularity of "Shore Acres," Miss Lake's recent Metro release.
Policy Changes in Theatres Everywhere Are Shown in New First National Survey

MANY important changes in booking policies, frequency with which programs will be varied, methods of management, exploitation tactics and general plans of house operation for the coming fall season are announced in a survey just completed by Associated First National Pictures among its franchise owners and other independent exhibitors in every territory, and of which the first installment is made public this week.

Confidence that the coming season will be as successful as the one just past, with the public willing and anxious to pay justifiable prices for the best pictures available, is permeating the whole exhibitor field and almost without exception theatres all over the country are planning a continuation of expensive programs with the opening of the fall season, according to the survey. Some exhibitors have expressed a hope that various expenses will be decreased during the coming year, but they state that patronage has not suffered because of the necessary advance in admission prices since last year.

Many New Policies Successful.

Various theatres which conducted experiments in policy during the abnormal times of the past few months will revert to their previous policies, but a great many others found the new policies successful and will continue them.

Among the most interesting of the latter is the program change days which have just come into vogue with the Jensen & Von Herberg chain of theatres in Oregon. Changes of program in all the theatres take place on Saturday night, and in the smaller ones which do not hold pictures for a full week the mid-week changes take place on Wednesday. The Portland houses of this company, which will continue this policy during the coming year, are the Columbia, booking first runs for one or two weeks; the Majestic and Liberty, first runs for a week each; and the Peoples' and Star, with changes of programs on Saturdays and Wednesdays. The managers of the individual theatres agree that this policy is preferable to a Sunday and Thursday change because of the greater word of mouth advertising possible from a Saturday and Sunday attendance on the same

feature to carry it over the first of the week.

Lower Rentals in Everett.

At Everett, Wash., the fall season will see the disappearance of an exhibitor's combination for the lowering of rentals. The five theatres there entered into one company in 1919 with the idea of eliminating senseless competition and a general plan of lengthening runs. All of the theatres have been making tri-weekly changes, but beginning in the fall the Apollo will hold features for seven-day runs, while the Orpheum and New Everett will change twice a week, and the Star and Broadway continue the old policy. A change has been forced in Yakima, Washington, through the completion of the New Liberty, a Jensen & Von Herberg house, with a tri-weekly change of pictures. Frederick Mercy has rearranged the bookings of his three theatres so that in the future the Mercy will be exclusively a picture house.

William Jacobs, manager of Loew's Garden Theatre, Kansas City, says that while there will be no change in length of runs, light comedy dramas will be given the preference over heavier stuff. Dave Harding, manager of the Liberty in the same city, announces that special attention will be given to prologues and special stage settings during the coming season and that pictures giving such opportunities will have a preference.

Novel Exploitation Scheme.

John B. Pratt, manager of the Gem and Pratt theatres, the only houses in Fulton, Mo., announces an interesting experiment in his intention to use big features in both houses on the same nights to permit wider exploitation than the capacity of either theatre would warrant.

Jonesboro, Ark., will see no change in policy except the probability of extending feature runs from two to three days at both the Liberty and Strand. The Empire, which books road shows, announces that it will run picture features more often than in the past.

Joplin, Mo., may be shy a vaudeville house when the fall season opens. Manager Ben Levy, of the Hippodrome, has kept the vaudeville house open all summer with a tri-weekly change of pictures, and a decision as to whether or not to resume the vaudeville policy is dependent upon the acquisition of a First National sub-franchise for the house. The Ideal Theatre is planning the continuation of a tri-weekly change of a combination picture and vaudeville program.

Grand Island, Neb., will have the same variety as last year, with the Lyda Theatre featuring adventure and outdoor stuff, with four changes a week; the Majestic with melodramatic productions changing twice a week, and the Empress offering big features for as long as they continue to draw.

Two Days the Limit in Lawton.

Managers of the Murray, Orpheum, Temple, Net and Dome theatres, catering to Lawton, Okla., are unanimous in the opinion that two days is the limit a picture can be made to pay in Lawton, and that western pictures have lost the drawing power they had with Lawtonians, who now demand juvenile principals and comedies.

The "season" opens in Denver in the spring, owing to the large number of tourists who visit the city during the summer. Five of the seven first-run houses—the Princess, Rialto, America, Rivoli and Tower—are doing business on week runs, while the other two, the Isis and the Fox Strand, are changing twice a week. Three representative downtown houses—the Iris, Colonial and Fox Plaza—change daily, with four of the principal second run houses out of the business district—the Webber, Ogden, Thompson and Queen—are also making daily changes. Some of the first run houses announce that special features will be held over for a second week, but otherwise there will be no change from the present policies.

Tucson, Ariz., has so willingly paid a scale of prices running from 50 cents to $1.25 at the Opera House that the manager is arranging for a larger orchestra, more pretentious presentations and a higher scale of prices for the coming season. The same booking policy will continue, with changes on Sunday, Monday, Wednesday and Friday. The Pima will continue first runs for daily changes, and the Lyric will continue a policy of a daily change of the

Left to Right: Parlor, Bed—Out in the Garden and Out on the Front Porch. And the Silk Stocking Is the Cause for Unrest.


"See that man?" says the "pointing" lady at the right. "Well, he ran into the parlor just near where the bedroom meets the bath! It's my husband, too."
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best second runs that a low scale of admission prices makes feasible.

Laredo, Texas, had taken so kindly to the policy of a new picture every day that the three houses there, the El Rio, the Lincoln, and Rialto—will continue to make seven changes a week during the coming year.

**Frequent Changes Liked Here.**

Wichita Falls, Texas, also likes frequent changes, and the Olympia, Majestic and Gem will continue their four features a week. The Park Airplane and the Plaza will give bi-weekly changes of pictures and vaudeville, and the Wichita, which gives a tri-weekly program, has announced that feature pictures will be frequently offered throughout the season.

Experiments in feature changes have proved so successful at the Trenton and Academy of Music in Lynchburg, Va., that the vaudeville policy which has been in vogue in both theatres during the season may have to be abandoned and feature pictures continued with bi-weekly or tri-weekly changes. The Isis, Belvidere and Gayety will continue the usual policies.

**Battle Royal in Olean.**

Olean, N. Y., will be the scene of a battle royal for patronage when the season opens with a new theatre and a church showing regularly for the week and some weeks as competitors. The new theatre will be given over to feature pictures of a romantic sort. The Haven will continue its vaudeville program and the Palace will use features in addition to a vaudeville program, and the Gem will continue serving the melodramatic feature and sing.

The Lyric Theatre at Plainfield, N. J., will make a special feature of longer runs on work-week productions during the coming year. Last year daily changes of program was the rule, but during the coming year the picture will be booked for two, three and in some cases seven days. The Plainfield Theatre will continue to make changes twice a week, featuring high-class productions.

**Double Features Stay in Lynn.**

The effort to break the policy of including four or six features in a week in all programs in Lynn, Mass., has failed, due to the refusal of one exhibitor to shorten his program, and during the coming year this policy will be pursued by the Capitol, Theatre Comique and the Strand, with three changes of program a week and 17 features. The usual matinee price. The Lynn Olympic and the Waldorf, both of which are vaudeville houses, have announced that more attention will be given to feature pictures of the best quality and that a feature will be a part of every week's program.

The Lash and Star theatres at North Tonawanda, N. Y., announce that the policy of the best pictures with a usual change of program twice a week, but with some longer runs, will be continued, as have also the Carrol and Family theatres at Rome, N. Y.

**No Changes in Buffalo.**

The Morgan and Universal are the only theatres in Auburn, N. Y., that have announced that they will continue bi-weekly changes of bills. There is a rumor that the Curtis-Grand, now a picture house, will book vaudeville and feature pictures of the best quality; the Jefferson, now showing vaudeville, or the Auditorium, now booking road attractions, will become exclusively a picture house.

Buffalo, N. Y., theatres generally will make no change in policy. Rumors that the Great Northern would abandon bi-weekly changes for week runs have been officially denied. The Elmwood will vary its policy of four changes a week to an occasional tri-weekly change, and the Central Park and Premier theatres both will keep pictures in longer than the usual two day booking.

As before, there are two feature programs that have been the policy for both first and second run houses, the experiment of a one feature program at the Merrimack, and the week program at the Manhattan and the two feature policy will be resumed in the fall and continued as long as the Coronet and the two run houses, continue this style of program.

The Columbia and Majestic theatres in Athens, Ohio, will book lower priced pictures than in the past and continue changing during changes. Neither of the exhibitors have been successful with the higher priced features for longer periods.

**Other Experiments.**

Five of the theatres—the Jefferson, Palace, Grand, Jewel and Strand—in Hamilton, Ohio, will continue changing programs every two days, while the Nagle will try two features and a daily change for two days and a daily change on the other days.

The doubling of the capacity of the Majestic Theatre at Keneddy, Wis., will result in a more frequent change of program, although special features will be kept for two or three days. The other theatres in the city, including the Princess and the Bijou, have continued the same management as the Majestic, will have four changes of program a week.

The Liberty, the largest theatre in Canton, Ohio, will experiment during the coming season with seven day bookings. The usual policy will be two changes a week; the management will develop its week's patronage on the strongest picture offered. The Dome and Strand will continue their usual policies.

**Ohio Towns Settle Policy.**

The Majestic, Fairbanks and Alhambra theatres are typical of the show houses in Springfield, Ohio, and it is evident that the numerous changes in policy by all the theatres during the last year resulted in the most suitable arrangements for the public and no further changes are contemplated.

The Paris Theatre Company, owning the Majestic and Shoal's Opera House, the only two picture theatres in Paris, Ill., announces after experiments with longer runs on feature productions that both houses will make daily changes and that only "star" pictures will be booked. The same decision has been reached by the managers of the Princess and Strand theatres in Kendallville, Ind.

Fond du Lac, Wis., has taken kindly to longer runs of pictures, and the Orpheum, Idea, Henry, Boyle and Bijou are all planning to book longer runs on big features during the coming season.

**New Goshen Theatre Opens.**

The new Lincoln Theatre, Goshen, Ind., has been completed and opened with a program featured by an address by Circuit Judge James S. Brake, organ numbers by Miss L. J. Mowery, a popular local musician; vocal selections by Helen Charlton Bough and Mark Shrock and the showing of "The River's End." Marshall Neill's initial engagement will be produced by Associated First National Pictures, Inc.

The new playhouse was built at a cost of $50,000 by Samuel F. Spohn, ex-mayor of Goshen, Wis. Newton Calbeck is the lessee and manager.

**Down the Aisle of the Moving Picture World**

Church Bells in quaint, old Cotuit on Cape Cod, Massachusetts, are toiling the evening hour of nine. Spectators in the darkened auditorium of Cotuit's moving picture theatre are watching breathlessly a thrilling scene on the silver screen. In the booth at the rear of the theatre the young operator glances at his watch. Suddenly he stops unwinding the reel. All electric lights in the booth are extinguished.

Down the center aisle marches the postman. On his back he carries a mail pouch, just brought over by sliver from the railroad station, fifteen miles away. At the foot of the stage the postman slings the sack from his shoulder to the floor and, being empty, it. From it he takes letters and packages.

As the postman reads the name on a letter the person to whom it is addressed or a representative of the family comes forward and receives it. Mail divisor sits at which postman nods to a friend here and there, picks up the pouch and walks to the theatre exit. The postman's departure is the signal for "lights off." The moving picture machine operator begins again his unwound reel, picking up the scene where it was left off by the sudden and informal intermission.

This procedure takes place every Wednesday and Saturday evening and for picture shows are bi-weekly affairs in Cotuit. The break in the show saves fully twelve hours in mail delivery. The mail comes in on the evening train from Boston and by the time the show is over the post-office is closed for the night. Attendance at Cotuit's theatre on Wednesday and Saturday evenings has become a regular thing; so it rarely happens that a letter has to be taken back to the post-office by the postman.

**Deliveries at General Store in Old Days.**

In days gone by, when the men folks gathered at the general store, sitting atop the counter and talking, polite or rowdy, as the mood struck them, or after the evening was over, with the coming of the movies the scene is shifted to the theatre. It's a big boon to the women folks, too, for in the old days it was the men that got all the mail.

Gentlemen at the theatre welcomed the plan. He says often folk wouldn't come over to the show but for the mail. Letters and packages are an "added attraction" for the shows in old Cotuit.

There are generally about fifty letters for distribution. Usually the recipient of a letter is expected to drop a bag of hand and change for the unbroken. Occasionally there are letters with familiar handwriting or unknown postmarks that arouse the curiosity. Then there is a scurry as the lights go off and the postman has to hunt. Sometimes an unusual and sensational thing occurs in the mail: a letter goes from chair to chair. It's positively the "latest thing" in moving pictures, is this mail delivery intermission, and it is making a hit in quaint old Cotuit on Cape Cod.
No Blanket Contracts with Booking Combine Is Word of Exchange Heads

The organization of exhibitors recently effected by Jensen & Von Herberg, of Seattle, is a booking arrangement by which the corporation, J. Von Herberg will do all the booking for the 118 theatres belonging to the circuit. The name "circuit" has been avoided, however, in giving the organization a common name. It is called the Independent Booking Corporation. The new company acquired most of the old membership and the controlling stock in the defunct Northwest Exhibitors' Circuit, which was headed by James Q. Clemmer. Mr. Clemmer has not joined the new company.

It appears also from the answers given by J. Von Herberg to the film managers of Seattle at a meeting of the Northwest Film Board of Trade that the new organization does not intend to attempt to carry out the collective bargaining idea as it is usually practiced. Each contract, he told the film men, will be made out in the name of the individual theatre, but will be signed by the corporation, so that the final exchange will have the added guarantee of the responsibility of the circuit.

To Charge Ten Per Cent. Booking Fee.

The arrangements between the corporation and the exhibitors is that the latter shall pay a graduated scale of entrance fees, ranging from about $1,500 down, and shall also pay the corporation 10 per cent. booking fee on each picture. The exhibitors agree that all of their booking shall be done through the corporation. They may ask that any special picture be reviewed, but the corporation does not agree to secure all pictures requested.

The general attitude of the exchange managers is that the Northwest is one of "Wait and see what they're going to do."

Kenneth Hodkinson, general sales manager of United Artists, who is in Seattle for a few days, told the Northwest Film Board of Trade correspondent that his company would sell to the corporation on the basis of a separate contract for each exhibitor, with Jensen & Von Herberg acting simply as his booking agent, but that no blanket contracts would be signed, and no special prices would be given.

Will Not Try to Reduce Prices.

Herman Webber, West Coast manager for Famous Players, is coming to Seattle the latter part of the week, and it is expected he will announce his policy of his company while here.

Harry Lustig, Western division manager for Metro, who is spending several days at the Seattle office, said that he had not come on account of the new organization, but simply on his regular trip of inspection. He added, however, that his company would do business with the circuit on an individual basis contract.

Most of the Seattle managers made practically the same statement, that their companies would sell the new corporation plans so long as they could be sold to each exhibitor separately and at the regular price. In a statement issued to the trade press, Mr. Von Herberg declared that the Independent Booking Corporation had no intention of trying to bring down prices, but that the purpose of the organization was to establish for each member a wider scope in buying power.

DeMille Engages Theodore Kosloff

Theodore Kosloff, Russian artist and premier male interpretative dancer, has been selected to play an important role in the cast of Cecil B. DeMille's next Paramount special. He will have the role of a Continental servant of unusual talent, whose ingenuity forms an important cog of the story.

The principals for the production are Ann Forrest and Forrest Stanley. Others chosen for the cast to date are Kathryn Williams, Theodore Roberts, Shannon Day and Bertram Johns.

Strike of New York Studio Employees Begins to Assume Serious Proportions

The strike of the employees of the mechanical branches of the motion picture industry in New York and vicinity had assumed a threatening attitude for the producers up to Thursday morning, July 22. Some idea can be formed of the situation from the report herewith, giving the extent to which the companies have been affected.

Pathé laboratories are running with a 100 per cent. working force: Erbsograph, 50 per cent., working force; Evans laboratories, 70 per cent.; Vitagraph, more reported for work than first day of strike; Universal, meeting demands; Nick Kessel laboratories, Fort Lee, resumed work with a 30 per cent. force; Fox, shut down until Monday, July 26, to overhaul the laboratories; Republic laboratories, running 100 per cent.; Dobbs, 25 per cent. of regular staff; Filmart, almost at a standstill; Kinetoscope laboratories, practically shut down; Film developing laboratories, West Hoboken, only 15 per cent. at work.

Republic and Pathé Have Full Force.

The Laboratories Workers' Union and the International Association of Motion Picture Craftsmen, with a membership of 2,500 laboratory workers, are making a demand of 25 per cent. increase in wages, a forty-four hour week and recognition of the union. Some of the laboratory managers have conceded to the first two demands, but hesitate on the third, fearing it will place them at the dictation of the union in matters of prices of handling films, etc.

Rumor was current Tuesday night that unless these demands were met 2,000 motion picture operators would walk out in a sympathetic strike. This question was being discussed but no action has been taken. It is said that one of the union's demands is that the laboratory owners put the union stamp, or trademarke, on all films.

Both Side Show Optimism.

Up to this writing the producers and laboratory owners are confident that they will win out and the union is just as confident it will win, and that's the way the matter stands. The National Association of the Motion Picture Industry is expected to call a meeting of the laboratory owners and the members of the association to discuss the question and confer with the representatives of the union and try to come to some amicable adjustment.

Chicago's New Film Building

Harry M. Berman, general manager of exchanges for Universal, spent the week of Monday, July 12, in Chicago. He came on specially to arrange for the lease of a plot on Wabash avenue, between Eighth and Ninth streets, for the erection of a new exchange building for the Chicago office.

The building will be four stories in height, with a basement. Universal will occupy the lower floor and the basement and First National and Metro will occupy the remaining floors.

“Here's Where the Hero Is Dropped—from the Thirteenth Story.”

Robert Ross, director, explains to President Robert C. Broadwell and Tom Carrijan, star, the intricacies of "The $10,000 Kinks," first of the Broadwell productions.
KEEPI NG IN PERSONAL TOUCH

By SAM SPEDON

IRVING C. SCHWAB, for the past few years identified with some of the leading motion picture producers and more recently with Fox Film Corporation as a member of the publicity forces of the Fox Film Corporation.

Frank Wood, manager of the Princess Theatre, Sioux City, for A. H. Blank, was in New York last week on route for a vacation in London. He sailed July 19.

C. C. Pettijohn's youngest sister, Gertrude, was married to L. F. Huelsman, on Saturday, the overseas aviation corps, at the home of Mr. and Mrs. Pettijohn, of 780 Riverside Drive, New York, on Tuesday, July 26. Mr. Steary will have charge of the Wilcox oil interests in Texas and the young couple will make their home in Galveston.

Guy R. Hammond, export manager of the Arrow Film Corporation, has just returned from Montreal, where he visited the Horsfall Productions of that city and spent a few days with friends.

O. A. Doob, exploitation manager of the Famous Players-Lasky Chicago office, drove the district manager's car up from Cincinnati. On reaching Chicago he asked a newsboy the way to Twelfth Street. The boy answered him by asking, "Tribune or Examiner?" Mr. Doob repeated his question several times, each time louder than before, to receive the same reply. Out of the three millions of people in Chicago Doob had asked a deaf boy to help him find his way to Twelfth street.

C. R. MacCaneghan, sub-rented one of Fort Lee, N. J., studios from Selznick and is expected to produce a picture in the East this summer.

Giles Warren, scenarist and director, has just returned to New York, from Chicago, where he produced an industrial picture for a big Western corporation. Mr. Warren has declined an offer from California.

Charles Duprez, who made for Selznick the photos that have been attracting considerable attention in the magazines, is taking a month's vacation.

The Film Board of Trade of New York will hold its first annual outing and games at Bear Mountain, New York, on August 12, when there will be played the return game of baseball between the exchange and the exhibitors' outing at Glenwood, L. I., July 17.

"Doc" Shallenberger, president of the Arrow Film Corporation, and the new general manager of Federated, is now in route 492, Candler Building, in conjunction with Federated Exchange headquarters.

John L. Russell, producer of a series of Northwest features, was in New York from Canada. George Stockton, of Cleveland, independent exchange, was here at the same time, week of July 12.

Lon Young, Philadelphia exploitation representative for Selznick, has been transferred to the New York office. "Andy" Sharrick, the Buffalo representative, has been made special exploitation agent in the field.

Roy Dickson, of Independent Film Company of St. Louis, was in New York the week end of July 12. He purchased the serial, "The Blazed Trail," for his territory, from the Arrow Film Corporation.

H. H. Van Loan left for his home on the coast, after three months' sojourn in the East at the Hotel Astor, New York, on July 17, by way of Montreal and northern Canada. Mr. Van Loan chose this route be-

cause he is writing a Northwestern police story and will stop on his way to imbibe local atmosphere and coloring for his picture.

Jack Evans, who has resigned from the Vitagraph as assistant director, goes with Gene Munn, in the same capacity, to London on August 5, to assist in the Bryant Washburn productions to be made there.

The Nebraska exhibitors are preparing to organize under the constitution and by-laws of the Theatre Owners of America and line up with that association.

Hamilton Thompson, scenario editor for Fox, has been spending a vacation at his home in Connecticut. He returns six pounds improved and browned with tan.

Travers Vale and Assistants Haddock and Kirby were taking pictures on the Hotel Astor roof, New York, July 16, for W. A. Brady's spectacular production, "Life." The actors were so numerous, the tables so full and the food so plentiful it looked like big business. The waiters, who took part, were the regular employees of the roof, and they said, "All but the tips were indicative of a large night."

Irv Wernick, formerly with Greater New York and General is back in the "game," selling in Brooklyn for Sam Zierler.

A. Hayes, representing Levets & Company, of London, exporters and importers, after a two-months' stay in Canada, is in New York to remain until August 1, before returning to England.

Edmund Lawrence, formerly with Kalem and more recently with Fox Film Corporation as feature director, is now handling a special line of productions in the independent field, with a home office in Brooklyn.

Josephine Earle, known in days gone by as the "Vitagraph Vamp," was married two years ago in London to Captain James Glen. 1717 on her way to London to play in musical comedy. Not being an English subject, her entrance to England was questioned and she settled it by marrying a British subject. The secret has only recently been made public.

Field Carmichael, Pathé's branch manager at Los Angeles, was in New York the week of July 19 in conference with the home office. Mr. Carmichael announces that the motion picture houses in Los Angeles are not feeling any depression on account of the hot weather and there are waiting lines on the outside at almost every performance.

M. Lowell Cash, publicity director for the Arrow Films, is preparing a thirty-two page Arrow Bulletin, replete with illustrations of the officers and new quarters of the Arrow company. The bulletin will announce the Arrow offerings for August, September and October. It will be ready about August 1.

Phil Lonergan is back from the first vacati-

on he has had in two years, after completing a scenario for Madge Kennedy. Mr. Lonergan spent his two weeks at Wilkesbarre, Pa., among the mountainous scenery of that picturesque locality.

William G. Smith, of the Fidelity Pictures, will have ready for release by August 1, "The Mystery of Washington Square," featuring Dorothy Chapelle and G. W. Fessier. Fidelity will be ready to outline the rest of its fall attractions for the state rights market about August 15.

Michael J. Duffy, of Proctors' Twenty-third Street house, New York, is one of the highest managers in Greater New York. He says: "I have broken the record for one of the hottest weeks we have ever experienced, the week of July 12, when we ran the "Wonder Man" to crowded houses."

Selznick has submitted the first Prisma script to be considered for the first produc-

tion in colors, to be made by the Selznick Enterprises. It will probably be produced in California.

"Well, Sir, When I Passed the Nineteenth Hole I Lost My Balloon Jib."

Two good sports, Sir Thomas Lipton and Commodore J. Stuart Blackton, swap yachting stories aboard Sir Thomas. "Victoria" during the races.
Interior Arrangement and Decoration Becomes Severe Test of Exhibitor's Skill

By SAMUEL L. ROTHAPFEL
Director of Production, Capitol Theatre

It is in the auditorium of the theatre that the moving picture showman will make or mar the severe tests of his skill; and since there is no standard laid down, owing to the fact that there are various kinds of auditoriums, of different sizes and proportions, the best advice I can give is to use simple common sense.

Cleanliness, simplicity, dignity and above all good taste are necessary. A great mistake is made in the decoration of most auditoriums, in my opinion, in that they are heavy and ornate. The lighting fixtures, a good deal of the floor coverings and wall coverings, the arrangement of the seats, and the aisles can be, with a few exceptions, greatly improved.

I think that the fault lies mostly with the architect and with the builder himself because he does not realize that a theatre empty is the same as a house empty.

After all is said and done, the audience really decorates the theatre; and what may appear to be a simple, plain effect will often do nothing but improve the whole effect when a theatre is filled. This may not be so bad in the winter or certain other seasons of the year, but in summer it has a tendency to be overcrowded.

Summer Garb and Lighting.

One has to be careful and treat one's house accordingly. I am a great believer in summer garb for a theatre and always arrange to have slip covers made for all the furniture; the winter draperies should be taken down and summer stuff substituted. This may be expensive, but will pay big returns in the summer, and will make your patrons, of course, the nicer the atmosphere; and cultured patrons are only obtained by the right kind of performance and the method of your presentation.

The ideal way to light an auditorium, in my opinion, is by the indirect system, with as few fixtures as it is possible to place thereon. I think it is a great mistake to have wall lamps that are absolutely transparent, as they are certain colors such as red, green, and blue. This is all wrong.

Under no circumstances should anything but a very soft amber or frosted white light be used. The same thing should be said for the windows.

The Color Scheme.

I am very much opposed to an overy predominance of gold fixtures. But be all that as it may, it is pure gold leaf, which will eventually tarnish and turn black. The auditorium should be so arranged that it blends in with the nature—a heavy dark color at the bottom grading up to the lighter shades at the top. I am a great believer in red—not too much, of course, but a red carpet or a dark red mixture.

Grays, old rose, ceilings of cream, very light blues and plain white should be used. The reason for this is that where much color is used in the auditorium, especially on the walls, it will detract severely from the picture. Much light projected on the screen, is simply nothing more or less than shadows mostly of black and white. Glaring colors surrounding the picture will not permit it to look bright, clean and brilliant, and will make it assume a dirty aspect, irrespective of the brilliance with which your picture is projected.

Luxuries for Patrons.

If you have more than one floor, the balcony should always be treated a little lighter than the lower floor. If you have loges or a front balcony you might splay a little and get a very beautiful effect that will be noticed in your entire theatre. You should have easily accessible retiring rooms for both ladies and gentlemen, and these should be kept absolutely clean and sanitary and the service there should be excellent.

Supply, if you have room and plenty of space, especially for the ladies, a little reception room with the little things that make a lady feel comfortable. See that a fine disinfector is used and it is advisable to use a little perfume of a very good quality.

I think that the idea that the whole while is that you arrange to be supplied by your druggist with a certain kind of perfume; name it after your theatre and use it in a little box in the ladies' retiring room; that it will become known and will be a subtle effect in keeping your theatre in the minds of your patrons, for whenever they get a whiff of this perfume they will think of your house, and it is obvious from this that the perfume will easily find a place in your patrons' heads.

The office of the manager should be accessible where patrons can go and discuss with him the merits or demerits of his advisers and his business arrangements.

Floor and Wall Coverings.

The covering for the auditorium floor must be left to the taste of the respective theatre owners. While compound material flooring is more sanitary and easy to keep clean, most managers agree it makes a theatre more quiet and dignified. Especially where music is a vital part of your performance will carpeting be found advisable and greatly to be preferred over the other, which at its best is noisy.

Avoid a lot of cheap frames on the side walls of your auditorium or in fact any pictures which may detract from the performance and picture on your screen. Have plenty of illumination, especially in the rear aisles and the dressing-rooms and landings. Have little writing desks and souvenirs such as postcards and booklets of your institution where people can take them away with them.

Of course this all applies to the better theatre. The little fellow may perhaps say: "I cannot do all this. I haven't the means to do all this." The only advice I can give him is this: go into your auditorium and use common sense. Go to the best room in your city, ask the man in charge of the decoration, the head carpenter, to come down and inspect your theatre. He will give you valuable hints and ask him to come in and give you a few suggestions. It will pay you big returns. Get the women folk interested and ask them for suggestions. Somehow or other a woman can always add the little touches that is so valuable and means so much.

If you have an orchestra, place them in front of your audience so they will be heard distinctly and not lost to the audience. Have them slightly terraced up so that if you have a large group, there will be plenty left to look and be carefully placed the illumination, so that they will be visible in a sort of general way; and when they are playing their little notes not be detracted, the light will be illuminated from the top and sides so as to make a distinguished feature of this part of your performance.

For the little fellow, if he has only a pianist or organist, I would suggest, if his musician is a man, that he wear evening clothes so that he will dress in white. Stick a few lamps around the bottom and top so that the light will reflect on them through the palms, create a weird effect, will be able to be diffused through a light blue gelatine, or if you haven't got a gelatine, dip your lamps in light blue and then take a baby blue gelatine and wrap it around the one side so that it will strike the piano or organ. If you have two or three the effect will be Rembrandt and you will be that much more pretty, restful and dignified it will look.

It is a mistake to have things cluttered up in the interior of the theatre. If the music is kept in cabinets and not on top of the piano or organ.

Sit Down and Study It.

I will have a lot to say about the music in another article, as this is a subject that is very close to my heart and one to which I attribute most of the success that has come to me in the past.

Summing the whole thing up, just go into your auditorium, sit down and study it and see if you cannot improve it.

Doesn't take money so much as it does time and patience. You have got to be a genius or a very artistic sort of fellow to be able to improve it. Go again into your auditorium when it is filled, and you will see that the man who can really decorate your theatre.

I am absolutely opposed to a dark auditorium and only when a dramatic effect is to be desired or some point brought out to your audience should the house be dark. Otherwise use a soft light so that people can see each other's faces and so that the program can be easily read.

Vetoes Flash Lamps.

Choose the uniforms of your attendants so that they will not clash with the general scheme of your decorations and have all your ticket takers and ushers dressed alike. See that the linen your ushers and doormen wear is clean and not soiled. See that their shoes, caps, gloves, and kept polished. Just as an illustration, take two ushers and have one of them with his shoes not shined and wearing soiled linen and the other with his linen shined, his shoes shined and clean linen and you will see the difference immediately. The difference will surprise you.

Do not ever let your ushers use flash lamps to guide patrons to their seats. Have you ever been in a theatre and been interfered with in the action on the screen, when suddenly your attention is distracted by the flashes to the point where you would like to get up and hit somebody? Try to do without flashers—they are nuisances.
How do they get that way?

Written by the much surprised State Right Man

With apologies to K. C. B.

SOME STATE RIGHT buyers imagine
THAT A STATE RIGHT picture can't
POSSIBLY BE a winner unless it is
PACKED WITH SMUT, suggestiveness,
OR SEX LURE. Some of 'em imagine
THAT A STATE RIGHT picture must
BE SENSATIONAL to a degree of
LURIDNESS, of the type they hand
A RED TICKET to in many towns,
HOW DO THEY GET THAT WAY?
"KEEP TO THE RIGHT" is what film
MEN CALL a sensational picture, yet
AS CLEAN as a whistle. Not a scene,
NOR A LINE in it that would offend
THE MOST REFINED TASTE. It's the
KIND OF A PRODUCTION that sends
PEOPLE AWAY from the theatre boosting
LIKE A FLOCK of twenty-four sheets.
IT'S EXACTLY the high-class type of
PICTURE YOU would want your mother
AND FATHER and sister and brother
AND CHILDREN to see, yet it grips,
HOLDS, FASCINATES and entertains to
A HUNDRED PER CENT. degree—to such
DEGREE AS to enable it to stand up
FOR A RUN. And behind it, to back it up
IN SENSATIONAL style, is wonderful
ADVERTISING, PUBLICITY, posters, lobby
PHOTOS, HERALS and stunts the equal of
WHICH YOU'VE rarely ever seen for any
STATE RIGHT PICTURE, irrespective of
WHO PRODUCED IT. It is played

BY A BRILLIANT cast that you don't
OFTEN SEE in state right pictures,
HEADED BY bewitching, dainty
EDITH TALIAFERRO, whose winning
PERSONALITY means box office success.
IF YOU WANT a genuine
STATE RIGHT WINNER, you can hunt the
INDEPENDENT MARKET dry and you won't
FIND ANYTHING to beat "Keep to the Right."
NOT ONE picture in a hundred
PACKS THE WALLOP, and carries the appeal
LIKE "Keep to the Right." It's the
KIND OF A PICTURE that millions are
CLAMORING TO SEE, and that means
RECORD BOX OFFICE receipts, especially
WHEN EXPLOITED along the lines
ALL PREPARED in advance for you.
EVERYTHING IS READY—picture, posters,
ADVERTISING AND publicity, plus a world
OF BUSINESS PULLING stunts and helps.
YOU CAN'T AFFORD to pass this picture,
UNLESS YOU'RE in business for your
GOOD HEALTH. If you want money and
PROFITS, write, wire or long distance
PHONE US for prices, territory and terms.
AND DON'T lose any time.
I THANK YOU

J. B. H.

Wire for Territory and Prices to
EQUITY PICTURES, Inc.
AEOLIAN HALL, NEW YORK
Lasky Engages Big British Authors to Write for Paramount Pictures

W HAT is considered one of the most important developments in the history of motion picture productions was announced by Jesse Lasky, first vice-president of the Famous Players-Lasky Corporation, following his return on July 7 after a six weeks' stay in London and Paris.

This development is the engagement of a large number of the leading British novelists and writers for screen through Paramount Pictures. Several of these authors will come to America this fall to study the technique of the motion picture in the Famous Players-Lasky Corporation's studios in New York and Hollywood.

Sir James M. Barrie, author of "Peter Pan," "The Little Minister" and a number of other of the leading plays in modern English literature, will come to New York in the fall. Mr. Lasky said, to assist in the production of "Peter Pan" as a Paramount picture in the new Famous Players-Lasky studio in Long Island, the author of "Peter Pan" the author will work in close cooperation with the director and the actors.

Wrote Story for Paramount.

Besides announcing his intention of coming to New York to help stage "Peter Pan," Sir James Barrie has written a play especially for Paramount pictures. This scenario, which was finished while Mr. Lasky was in London, Mr. Lasky brought back with him. It is said to be the best in the world. It is the first thing that Barrie ever wrote directly for motion pictures. Mr. Lasky declined to divulge the title of the play.

Amongst other leading British authors who will write directly for Paramount pictures is Arnold Bennett, who is now writing an original play for Paramount. Mr. Bennett will come to the United States, probably in the fall, to study the technique of the motion picture in the Famous Players-Lasky studio.

Edward Knobloch, who also has begun on a play especially for Paramount, is likewise coming to America next season to supervise the filming of the production and to study screen technique. Compton MacKenzie is another British author who will come to this country soon to learn more about how motion pictures are made.

Wells to Adapt Own Works.

H. G. Wells, Mr. Lasky stated, has agreed to adapt a number of his own works for Paramount, rewriting the stories, as necessary, so that they will be more suitable for the special requirements of the screen. Henry Arthur Jones, the well-known British playwright, most of whose plays have been seen all over this country is finishing a play especially for Paramount, which he will bring to New York in a few weeks for production in the Famous Players-Lasky studio.

Other British authors who have agreed to write scenarios for Paramount pictures include E. Phillips Oppenheim, who is now engaged in writing a series of stories for Paramount; Robert Hichens, author of "The Garden of Allah" and other books and plays; E. Temple Thurston, Max Pemberton and E. Carton.

Many of these pictures, Mr. Lasky said, will be produced in the Famous Players-Lasky studio in London, which was recently opened.

The first picture, "The Great Day," from the Drury Lane melodrama of the same name—already is being made in the London studio, under the direction of Hugh Ford, with an all-English cast.

"I look for great things from our new London studio," said Mr. Lasky. "For instance, in the filming of 'The Great Day,' it was necessary to get some typical British countryside settings. Hugh Ford took the company on a two-day trip into Devonshire, one of the prettiest parts of England, and got just the settings he wanted. Were the picture being made in this country it would be impossible to get the atmosphere, the charm of these surroundings, no matter how cleverly the settings might be made in the studio. Shortly afterward the scenario called for a scene in the Alps. Mr. Ford took his company to the Alps—the real Alps, not Alps painted on a backdrop. And so it goes—the pictures being made in our London studio have old world settings which it is impossible to get except on the spot."

"All of England is keenly alive to motion pictures, and we in America must be on our toes if we are to maintain our supremacy in the production of pictures. British writers, British directors and British financiers are all looking to the motion picture, and we in America cannot afford to take our position for granted at all."

MacMeekin, Realart's Kansas City Head, Promoted; Callahan of Dallas His Successor

JOHN MACMEEKIN, Realart's Kansas City manager, has been promoted to the post of special representative for the company, and will come East to assume his new duties as soon as his successor has been installed, perhaps early in August.

Diaz Callahan, manager of Realart's Dallas office, has been named to succeed Mr. MacMeekin in Kansas City, and is now on the ground.

The announcement of the promotion of Mr. MacMeekin was made by J. S. Woody, general manager of Realart. Mr. MacMeekin has proved himself one of the most able and efficient branch managers in the business, Mr. Woody declares and will undoubtedly enjoy unusual success in his larger field of work.

Mr. MacMeekin first became associated with the motion picture business in 1917 when he handled the sales of several state rights features in Kansas. Later he joined Universal as a salesman, where he remained for a year and a half, traveling out of Salt Lake City, Denver and Pacific Coast exchanges.

He left Universal to join Select as sales representative of D. L. G., remaining in this position until he was made Kansas City manager for Realart shortly after the company was organized.

Diaz Callahan, who succeeds Mr. MacMeekin in Kansas City, established an exceptional record in the Realart's interests in Texas territory and, according to Mr. Woody, has been promoted to this important post of special representative served by Kansas City because of the energy and ability he has displayed.

Theatre Deal Involves $100,000

One of the biggest Cleveland deals in months in the theatre game occurred July 15, when the Southern and Amphion theatres, owned by T. Sharp and Mrs. Sharp, who own these theatres, located on the west side, sold them to M. B. Horwitz, who is financially interested in the chain, and Harry Wright theatres on the east side. Both properties are located in thickly settled districts. It is understood the consideration was $100,000.

California Earthquakes

Do No Material Damage

But People Are Panicky

(By Wire to Moving Picture World.)

Los Angeles, July 21.

W EST Coast Filmland has been disturbed by a series of earthquakes, which began on Friday, July 16, and continued intermittently until the morning of Tuesday, July 20. Five severe shocks were felt on Friday, the first day of the disturbances, between 10 a. m. and 6 p. m. The other shocks were less severe.

A survey of the studios shows that no material damage was done, outside of a few minor hurts caused by people falling down stairs in their haste to get out of buildings. Nobody was hurt by the quakes. Business was disturbed and people thrown into a panic in downtown, tall buildings district.

Many people slept in the parks on the first night of the disturbance. Many tourists have been here. As there have been no disturbances since Tuesday morning, people are hopeful that the worst is over, but considerable apprehension is felt because of the fact that the big shake at San Francisco was preceded by a number of smaller shocks such as have just occurred here. GIEBLER.
Gaumont, Returning to France, Says He Will Organize American Company in Fall

LEON GAUMONT, after a successful visit to the United States, sailed for home on Wednesday, July 21. The great Frenchman came to this country with a plan primarily to present to Americans his trichrome color sceneries, which were shown at the Astor June 18 and a marbleopener printed flan to the belief of the inhabitation in colors, but in one or two quarters there were intimations the process was incompleate by reason of the absence of a photo-plot with "closeups." To remove any doubt on this score Mr. Gaumont immediately telegraphed his Paris offices to make a photograph.

The orders were executed in three days, June 25-27, in Alsace. The first positive was sent to the Havre on July 1 for ship-ment. The film will be the Custom House in New York on the 15th and presented in this city the following day.

Close Up In Color.

"Heart Memories," which was the subject chosen by Director Poulier for the photograph of the pictures. While it is true the action in the production is not rapid, nevertheless the photography is remarkably clear and free from flicker. The colors are brilliant and sharp.

Mr. Gaumont announced his intention to return to the United States in October, at which time there is every probability he will organize an American company for the production of pictures in color and the capitalization of which will be $5,000,000.

Broadwell Productions Films

Famous Nick Carter Stories

Of interest to almost the entire world is the announcement that the works of Nick Carter are being adapted and produced for the screen. Broadwell Productions, Inc., producer of these famous detective stories, has taken over an entire settlement on the outskirts of Boston in one of the most picturesque sections of New England. Here in Timland City, as it is called, the works of Nick Carter will be filmed in a series of two-reel detective dramas.

Untold numbers of people, young and old, have followed the exploits of the detective hero in fiction for more than a decade. The works of Dickens and Shakespeare have their appeal in fiction and on the stage and screen, but the Nick Carter stories have reached the masses.

When the works of the series found a shortage of original stories, they sought the screen rights to successful stage plays. They found these plays available but were startled by their cost. Because most of these costly plays make money for film producers by reason of their stage reputations, Broadwell Productions believes that the Nick Carter stories, immensely better known and more generally popular, will allow more expensive production and be immensely profitable both for their producers and the exhibitors who show them.

Canadians Send Observer to Study Hollywood Film Folks

OOTER ELLIOTT, director of the Ontario Moving Picture Bureau, left Toronto July 17, for Hollywood, Cal., to make personal observations of various moving picture production activities. Before reaching Hollywood, he will attend the annual convention of the Canadian Theatre Inspectors' Association which was scheduled to be held soon at Vancouver, B. C.

Mr. Elliott is vice-president of this association and he was invited to read a paper on the subject of film production. The main object of the association is to standardize all laws in Canada which affect the amusement business.

An effort is being made by Ontario to have all other Provinces of Canada establish a uniform code of regulations for motion pictures. The Ontario authorities have submitted the Ontario regulations as a model upon which to work. Mr. Elliott's address at the Vancouver convention was intended as a feature of this agitation.

Government Will Develop.

The Ontario Government has arranged to develop its moving picture production department and this is one of the reasons why Mr. Elliott will visit Hollywood. Several hundred one and two-reel educational, scenic and industrial pictures have been made in the province during the past three years. Mr. Elliott has charge of the inspection and regulation of theatres in Ontario, the censoring of advertising material and other details.

Short Reels from Educational

The program at the Rialto Theatre this week includes "Kiss Me Caroline," first of the New Christie Comedies. Two reels are distributed through Educational Exchanges and "The Castaway," a Bruce Scenic Beauty.

"Kiss Me Caroline" features Bobby Vernon, the cast including Teddy Sampson, Vera Steadman, Charlotte Merriam and Neal Burns. It is practically straight farce centering around a bet that takes place when Bobby poses as the wife of his chum.

In "The Castaway" Robert C. Bruce has followed the policy he originated in writing the scenarios for his pictures before producing them. It tells the story of a sailor shipwrecked on a desert island and who finds the beauties of nature there so appealing that he refuses to return to civilization. It was made in Jamaica.

Print of Anita Stewart's Next on Way

A finished print of "Harriet and the Piper," Anita Stewart's next Mayer-made First National release, is expected in New York within the next few days. The negative of the picture is already in the hands of Rothacker in Chicago, where preparations are being rushed for quantity printing.

Bertram Bracken directed the production. On the supporting cast are Charles Richman, Ward Crane, Irving Cummings, Byron Haskin, and Margaret Landis, Barbara LaMarr Deely and Loyola O'Connor.

Selznick Net Earnings

Selznick Pictures Corporation and Selznick Pictures Corporation, owned and controlled by Mr. Selznick, report combined net earnings of $474,912.12 for the four months' period, January 3, 1920, to May 1, 1920, as shown by the following tabulation: Messrs. Barrow, Wade, Guthrie & Company, New York. These certified auditors have been engaged in the accounting operations. The consolidation of Mr. Selznick's various enterprises into a holding company.
RUBBERNECKING IN FILMLAND

FILMLAND is all gummed up with a gas shortage. Long lines of cars stand at every filling station where the No Gas sign is not displayed, waiting their turn for a few pints of the precious fluid, and at many places all those who cannot show cards that the doctors', nurses' and undertakers' union are turned down.

Buster Keaton got stuck down on Broadway and had to hire a team of husky horses to haul him home to Hollywood.

Various plans to relieve the ghastly condition are being doped out. The most important of these include Wallace MacDonald's scheme prohibiting the wearing of white pants, thus releasing the gasoline used by the dry cleaners to renovate these garments; but the days are a suggestion to seize all home brew for use in cars; the plan of Alfred W. Alley, technical director for Erich von Stroheim, who says a mixture of beer and gasoline reduces the kick than gasoline; walking; riding on the trolley cars; cussing John D. Rockefeller; restricting Jap immigration.

Long-Speaks for the Worms.
The last of the large number of worms, known locally as "movies," that imitated the worms of the fable by turning over on their backs and saying, "Don't anybody do anything," was always swallowed by the Dove of Peace.

The militant attitude on the part of the worms was called to the attention of the public by Walter Long, manager of the speaking stage performance of "Arizona," given for the benefit of the Hollywood chapter of the American Legion a few weeks ago, when he refused to allow a speaker from the Chamber of Commerce to address the "Arizona" audience in behalf of the school bond election.

Mr. Long justified his attitude with the statement that the picture people were tired of being discriminated against—tired of being written up by the local merchants, and fed up on being refused house and apartment room because of their calling, and, further—and in anything but a worm-like voice—that in the future the "movies" attitude in dealing with the business people of our Fair City would be patterned after his working slogan: "I won't do nothin' for nobody that don't do nothin' for me."

Palaver and Peace.
A meeting of studio representatives and business people was held at the Chamber of Commerce to a few hours after the strike. The situation was discussed, statements, accusations, denials, promises, palaver, sandwicbes and coffee were indulged in.

The Dove of Peace gobbled up a number of the "worms" on this occasion, and at the second meeting held this week, the last of the larvae found their way to the tummy of the bird of peace. All is now happy, and a spirit of brotherly love broods over the once turbulent scene.

An evening paper, remarking editorially on the subject, says that our Fair City "is proud and affectionate of the film colony. Of course! Why shouldn't it be? If we were a Fair City I'd be prouder and affectionate of an industry that brought as much money and as many tourists into my midst as the movies bring in these days." I'd also be very grateful for an industry that came along and put me on the map and helped to raise me from a little town to the biggest city west of the Mississippi River, and enabled me to crow over my deadly and hated rival—San Francisco.

And I'd be so "proud and affectionate of" the picture people that I'd go to the narrow-minded people of Hollywood who stick signs on their front lawns and put ads in the papers that they have rooms and apartments to rent to all but dogs and "movies" and ask them if they realized that the picture people have helped make it possible for them to get big prices and big rents for their properties. I'd ask them if they realized that the picture people had reclaimed Hollywood from a shabby village and turned it into our most beautiful and prosperous suburb by erecting costly studios and homes on land hereafter occupied by gophers and grasshoppers.

Censor Once-Overing Studios.
Maud Murray Miller, head moving picture censor of the state of Ohio, is here visiting the studios. We hope that Maud gets a good opinion of us.

Samuel Goldwyn has given back East. Otis Skinner is in town to make "Kismet" into a movie.

The gas shortage has put considerable of a crimp into production so far as location work is concerned. Companies that leave town and get out of gas have no means of getting back, for the outside territory is as dry, if not dryer, than the inside.

I went out to that "delectable duchy," Universal City, this week; a busy place, but there is no use in using up a lot of space telling about how monstrously big it is—everybody knows all about it. There are about eighteen directors and three thousand people working out there now, not counting the large number of producers out there in the big lot.

Eddie and Lee at Work.
I saw Eddie Lyons and Lee Moran at work on their special five-reel comedy, "Once a Plumber," with George Williams as the heavy and a quartet of leading ladies, composed of Lilian Hackett, Edna Mae Wilson, Ethel Ritchie and Jane Elliot. Eddie and Lee are a great pair. They direct themselves. When Eddie is in the scene and Lee off Lee is the director and tells Eddie where to get off and on, and when Lee is in the action alone Eddie gets back at him. "Once a Plumber" is a dandy comedy, taken from an Argosy magazine story, relating the adventures of two plumbers who broke into society and then into jail.

I saw Ted Browning directing a scene for Priscilla Dean's new feature, "Outside the Law," with a wonderfully realistic scene—the interior of an apartment house on Knob Hill in San Francisco. I could look out of the window of that apartment house and get a bird's-eye view of Frisco, see Chinatown, the bay—one whole side of the city spread out before me. The effect was secured by a background made from a panoramic photograph enlarged by the Shipman process.

Miss Dean as a Crook.
Miss Dean was playing the part of Silky Townsend, and although she is a small woman, there was a sort of backbone in the character that made her one of the most interesting of the cast.

Ruth Roland's "Ruth of the Rockies" Serial Company Has Its Picture Took.
Left to right: Thomas Lingham, Ruth Roland, Madeline Patenault, Stanley Bingham, Norma Nichols, Herbert Heyes. Standing in back: Connie De Rue, Mike Lynch. Seated in front is George Marshall, director of this Pathe serial.
chap’s mother, was on the side lines watching, and every time Daddy said “Cut” the cameraman the youthful actor would renew his petitions to slosh around with the other kids.

"Out of the Sky" is a circus story, written by J. U. Giesey and made into a scenario by Philip Hurn. Jack Perrin is directing, and David Dyas, Dan Carmony and his wife have important parts. I stood around and watched the stage stuff for a while, and just as I was going to "Call," I heard, "Please, Mama, can’t I wade a little?" and then, "Oh, look, Mama! Daddy is wading. Why can’t I wade if Daddy can?"

But Papa Did.

"Mr. Eason had tried to walk a plank that led from the shore of the lake to a boat and the darn thing turned with him. His foot slipped or something. At any rate the kid was right—Daddy was wading, and they let the boy shake his shoes after that.

Of course, I didn’t see anything like that was going on at U. City. It would take longer than a short afternoon, even with a long neck, to see the vacant place and do anything like a job of it.

Some day I’m going to pack up a lunch and go out there early, stay all day and stretch the old neck all over the place, from stem to stern, take in everything from the menagerie to the scenario shop. I may even invade the publicity department and mention the names of Charley Hertz, and Ted Taylor, the head publicist dopest, and spill whatever dark secrets I can dig up about them.

Anthony P. Kelly Writes First Vehicle for Lillian Gish as New Frohman Star

A NOUNCEMENT is made by William L. Sherrill, president of the Frohman Amusement Corporation, that the first production in which Lillian Gish will be starred by the company will be a story written by Anthony Paul Kelly, whose work as a dramatist and screen author is too well known to need mention.

For the past six weeks readers have been digesting every available stage play and popular novel in order to secure the first vehicle for Miss Gish. One novel finally was chosen, but because of the possibility of censorship it was finally voted down.

Mr. Kelly was appealed to and submitted a story that was immediately accepted. This story, says Mr. Kelly, has been revolving in his mind for more than five years, but he has withheld offering it to any particular producing company because he did not believe there was a screen actress of sufficient dramatic ability and the right type to properly portray the main character. Hearing that Miss Gish was to be starred by the Frohman Amusement Corporation, the thought occurred that she was the only motion picture star who could properly fill the bill.

Mr. Kelly had intended to dramatize the production before offering it to be produced for Miss Gish. Sherrill and his deep regard for Miss Gish’s ability caused him to abandon that idea. Mr. Kelly was commissioned by Sam Harris to write a dramatic legitimate production for rehearsal in the early fall, and Mr. Harris has given his consent to the postponement of this in order to allow Mr. Kelly to devote his time to the scenario and rehearsal of the Lillian Gish production. An unusual circumstance is that this story is the first original screen story Mr. Sherrill and his production by Cohan and Harris of his stage success, "Three Faces East." Its latest scenario was "The White Mail," in which Miss Gish is also starred and which is a D. W. Griffith production.

Neither the Frohman Amusement Corporation nor Mr. Kelly would reveal the title of the production, which will go into rehearsal immediately.

Fox to Hold Trade Showings of All Specials in New York

HE decision of William Fox to give a trade showing at the Palace Theatre of each big special production that Fox Film Corporation will release during the coming season is an expression of confidence by Fox officials in the excellence of the program.

Through the courtesy of E. F. Albee, the Palace Theatre has been put at the disposal of Mr. Fox on Tuesday mornings for these trade showings. The first, two weeks ago, was "If I Were King," with Farnum. Last week's was Pearl White for "The White Mail." "The White Mail" for "New York Sleeps" it is planned to show on the 27th.

This step is a reversal of the old speaking stage custom of trying out plays first, and then the C.F. brought to Broadway. The Fox company has undertaken to submit its special productions first to a peculiarly critical Broadway audience.

The Fox departure is due to the essential difference between the stage play and the motion picture. A play is produced in the hope of a long Broadway run. The rest of the country must wait, and in the meantime will judge it by what it has done on Broadway. A motion picture, on the other hand, is produced in the hope of pleasing the whole country. It is released everywhere at once.

To put on a play in a small town is the only means a stage producer has of judging what effect it will have on Broadway. But this will not do for motion pictures. What goes in a small town may not go in a large city. There is only one test, and that is Broadway itself—where can be gathered together a most critical audience, composed of men and women who know motion pictures and who are therefore competent to judge them. The rest of the country will know from this what it is about to see.

"Can't Hide Beauty Like That!"

Kelsey Walker, et cetera, like Wanda Hawley as they take "time out" on their next Reelart.
"The Prey," with Alice Joyce, Offers Good Opportunities for Exploitation

By EPES W. SARGENT

COMBINING an ample plot with a clearness of telling which permits the story to be followed without effort "The Prey," the latest Alice Joyce special, should receive special advertising effort. It should return a profit on the direct investment and at the same time leave a surplus which will work to the benefit of later regular releases.

Go at it from this angle. Spend a little extra money for advertising, and you will gain a double return in immediate results and better future business.

"The Prey" is a political story in which it is almost inevitable that the political boss and the young and upright District Attorney should be antagonists, but this is an exceedingly well written story and the continuity has been developed with a skill which unfolds the story clearly, tension and without cease for the suspense. It is a better story than the average of its class. It will please a far greater number.

Play to Her Admirers.

It follows that you have two things to sell: Miss Joyce and the production. Probably you will find that your advertisement will follow the star with no more than the usual advertising. The others you can bring in through additional advertising effort.

To those who make a point of seeing the star in all her productions, you have only to advertise so that all will know of her coming and be prepared that she is to be seen in a better-than-usual production.

To this end work all of your usual stunts, the screen, with slides, the program, "Coming" portrait lithos, newspaper underlines and later the posters.

Have Cutouts.

In this connection do not overlook the value of 24-sheets, both for posted paper and for cutouts. The reproduction on this page is from a sketch and does not show the drawing to the best advantage. It is a striking piece of pictorial display on the boards. It will work even better as cutouts.

If you use the cutouts work them in windows. Use potted plants, palms and branches to give the finishing effect. Break the display with plants so that the figures will show through a vista of foliage and either bring the lettering down to the glass or make a separate frame of foliage for this.

Try This Effect.

If you have the time mount the figures of the man and girl on white paper or cloth. On the back place a cutout (which need not be from the poster) of the lion shape. Set the mount so that you form a shadow box with foliage or drapery and arrange a number of lights at the back with a flasher, so that the lion shadow alternately appears and disappears. Do this so that the entire male figure is in shadow when the back lights go on, as though a springing beat had replaced the man.

This sounds like a lot of trouble; much more trouble than you will find it. If you can get an advantageous location for this display you will find it worth many times its trouble cost.

Make a Trademark.

This poster so accurately reflects not only the title but the theme of the play that it will pay to make it a trade mark, using the same cutouts in or above your lobby and wherever you can plant them. If you can get the loan of some good yard near the main street which has trees or a mass of firs, put the cutout right among the trees and run a wire for night illumination.

Such spots may be difficult to locate, but if you can find one it will probably be a real novelty and as such will be a moderate cost. If you can't find a yard and can possibly persuade the authorities to let you use a park the effect will be even better.

Often a donation to some civic charity will get you the loan of the park shrubbery and you can get enough newspaper mention out of the use of the park to repay you.

Sell to the Public.

But do not make all your effort hang on your appeal to the followers of the star. You have a play which will appeal to those who do not follow the star. You can make some Alice Joyce fans out of those who have not followed her work. You can make many house fans; which is better yet.

Don't merely advertise Miss Joyce in "The Prey," Try to sell the story to the people who don't care whether it was Alice Joyce or Jennie Smith.

Sell the Story.

Tell that you have a story; a strong, gripping story, filled with suspense which lasts well to the end of the final reel. Don't hammer it on so strong that you lead people to expect more than the screen can give, but make your brag on the story. The script is skillfully laid and well directed. It cannot but please the man who is tired of the same old bash of closeups and fake shots used to mask the want of an idea.

Do this in your newspaper work or by means of throwaways if you do not use the paper.

Try This Copy.

Work something like this:

DO THE PICTURES LACK STORY?

A lot of people say that they don't care for motion pictures because there is so seldom a good story. Sometimes they are right.

If you want to see a real good picture story make a point of seeing "The Prey." It's probably what you have been waiting for. It's a page from life, told like life, simply and with strong dramatic effect. It's a fine picture, with some wonderful interior settings; bits of a home of wealth that look what they are. As a picture it is all a picture should be.

But it is more than that. It is a gripping story of rotten politics and a clean woman who was made a victim of a political scheme; of a woman strong enough to be willing to face disgrace that the man she loved might keep his record clear.

It is a simple story so simply told that it is more like the recital of a life than the artificial efforts of a story teller.

If you like stories come and see Alice Joyce in "The Prey." You'll like it.

Try All Type.

If you use this in the newspapers try an all type advertisement. Get a different sort of setting. You can get a good result from imitation typewriting, or you can set it in eight or ten point Roman with a wide margin top, bottom and sides.

Make it look different from your usual displays and it will sell to those who appreciate different things.

If you have a good mailing list, try it as a form letter.

Tease with Situation.

Try a modified teaser campaign, using your screen the same time as you use the papers. Don't tease in the sense that no one knows what the advertisement refers to. Use the house name with a "coming soon."

Pick up the situations and use these to tease with. Some good points might be:

[Text continues on page 586]
Movie Fans in China are Permitted to Assault Screen Villain, Says Sheldon

RETURNING from a tour of the Orient which carried him into remote sections of India, China and Japan, E. Lloyd Sheldon, well-known as the author of many Fox productions, is back in this country with enthusiastic reports of his work and that of his photographer, Harry H. Aveek.

Almost the first place visited by Mr. Sheldon was the new York home of Fox Film Corporation in West Fifty-fifth street.

During his talk of the Orient and motion pictures in that part of the world, Mr. Sheldon brought out emphatically the status of the Orient fans among the fans. An incident which he mentioned shows clearly the reputation which George Walsh enjoys among screen stars in China.

“It is educational,” said Mr. Sheldon, “to visit these different countries and have an opportunity to study the people, the picture field and the peculiarities of the fans.

“Attack" Villain on Screen.

“In many places in China I noticed in the picture theatres that the exhibitors have to furnish more than merely chairs and the pictures. The Anglo-Saxon showmen give their patrons comfortable chairs, good music and a choice of screen entertainment. In China the fans get all these and more. Weapons are furnished with which the audience may assault the villain on the screen.

“By this I mean that custom has established that incense burners—bowls of various sizes—are a part of each fan’sprivilege. When the right moment arrives the excitable Chinaman reaches stealthily in front of him in the semi-darkness and clutches his incense bowl. When the villain presents a good target on the screen the fire is opened by the avenging audience. Bowls fly at the screen, the yellow men cry out their warning to the hero, the heroine, and the place is in uproar.”

Mr. Sheldon gathered much material during his trip from which he intends to develop new stories for screen consum-
Stunt for “Married Life” Worked Big
at the Strand Theatre, Brooklyn

S TUNTING “Married Life” and “Don’t Ever Marry,” both First National Attractions, work pretty much the same. Last week we told how Sally’s, in Los Angeles, worked a bridal couple for “Don’t Ever Marry.” About the same time Eddie Hyman, of the Strand, Brooklyn, worked pretty much the same thing for “Married Life.”

According to the press statement, Mr. Hyman picked out a pretty girl and a man who looked like Ben Turpin. Perhaps he does, but he looks a lot more like Charlie Chaplin. At any rate Edward L. loaded the happy pair into an open taxi and told them to go to it and not to get arrested any more than they could help.

For purely press reasons, the stunt was pulled all over New York, though it was a Brooklyn house which advertised. It seems to have been a combined house and First National stunt, for the picture played the New York Strand previously, and Mr. Hyman probably did not figure that he would draw any business from New York.

Worked New York

On the other hand, it probably did help bookings, and it showed that New York should be jazzed up, and they had time to cross the bridge and still do Brooklyn properly, for the picture played the week.

The usual fake breakdown was employed. Every few blocks the chauffeur stalled his car. There was nothing to show that it was an advertising stunt. Apparently it was a union of simple souls who didn’t give a hoot if their friends had tied a few tin cans to the rear axle.

On the surface there was nothing suspicious in the outfit except the fact that the groom wore a brown derby. At each stop the distressed groom would hop out and assist the chauffeur with advice. Then “Dearie” would grow impatient at the long separation and get out, too, clinging lovingly to the arm of her newly acquired hubby.

About the time the crowd got nice and thick the groom would reach into the car and draw out a placard stating that “Married Life” was now playing at the Strand, Brooklyn.

That was the blowoff for the crowd and they would melt away, permitting the chauffeur to start up and repeat the performance a few blocks beyond.

In the Hotels

Many of the hotels were visited, the couple entering the main lobby with the groom carrying a suit case lettered “Married 16 hours. Both doing well.”

At each stop the groom would request a room and the bride would cut in with a demand for twin beds. This would start an argument which ended in the bride’s declaration that she was going back to mother.

As she started away the groom would ask, “Where are you going?” and they could chant in unison “To the Strand, Brooklyn, where Mack Sennett’s ‘Married Life’ is playing. It is positively not a war picture.”

This last always got a laugh and gave a climax to the exit. The hotel clerks were posted beforehand, because New York hotels employ lobby detectives, who would have given the couple what is professionally known as “the bum’s rush” had they entered without prearrangement. Even where lobby detectives are not employed, it is best to arrange beforehand.

The cost of the stunt is the hire of the taxi, unless you own a car, and the payment of the bridal pair. If you have your own car and a clever ticket seller and doorman, you can get off with a vote of thanks and a bill of gasoline, but even where a car costs five dollars an hour, it is cheap publicity in any town large enough to talk about the happening.
How Exploitation Changed Policy
for One-day Western Exhibitor

ALTHOUGH this story reads like an advertisement for the Chaplin films, David Daimos, writing his experiences for the First National exploitation man, preaches a sermon which others in his position may well follow with profit to themselves.

Mr. Daimos has the Lyric Theatre, Tucson, Arizona. It is a ten-cent house, playing to Mexicans and the laboring classes, offering a daily change and the more vivid melodramas and serials.

He was doing very well with the bucket-of-blood type of production, but he noticed that his patrons enjoyed the comedies, and he let himself be talked into booking Chaplin in "A Day's Pleasure."

It Cost a Heap.
The dew is off the rose for that Chaplin release and first run prices have been forgotten, but even at that it was pretty much of a gamble for the manager. The price was still too large to permit him to book it for a day and win out. He could get it relatively cheaper for a two-day run, and he let himself be talked into it.

But back in his office, with the persuasive salesman no longer at his elbow to keep his enthusiasm up, Mr. Daimos did not feel so well pleased with himself. He knew that he would have to play to big business for two days to break even on the cost of the film. If he had a turnover, he might even make a little, but he was none too confident about the turn-away.

Decided to Exploit.

Feeling rather desperate, he decided to make a good gamble of it. He seemed to be in for a string, and he could hear the bee buzzing, but if he was going down, he was going down with his colors nailed to the mast.

He reasoned that exploitation alone could help and he decided to take a chance. He was using two newspapers. He doubled his space in one and multiplied by four on the more promising.

Backed up this, he made arrangements for an extra decoration of his lobby. This was merely a specially gaudy banner and some more frames, but it was ahead of what he usually did, and it told

For a Perambulator.

Then he got reckless and decided upon a perambulator. He picked out a decrepit flivver. It was not hard to discover a run down car, but it was no easy matter to get one which looked so much worse than a lot of others in constant use on the Tucson streets.

A Regular Chaplin Car.

Finally he got one still able to run, but with three wheels already in the automobile grave of the scrap heap and the fourth very shaky.

To find an impersonator of Chaplin was a lot easier. The car was tagged and the youth was told to go out and break down to his heart's content. He did.

Reaping the Reward.

Mr. Daimos stuck to his regular scale of prices and one matinee and two evening shows—at least he thought he would, but he did not realize what publicity could do.

His standout on the second evening show was so heavy that he announced a third performance, and while that was running he was busy painting signs for a double matinee and three shows the second day.

And those five shows paid, too. Mr. Daimos had figured to get four good houses to pay the bill. He got nine.

Exploitation did it.

He could have died standing up with Chaplin as well as anything else. Death might not have been as painful, but he would have come out at the w. k. small end.

But by telling that he had a corking comedy, and then exploiting it with advertising and stunts, he drove the fact home.

The Moral.

Now Mr. Daimos knows that he can get more money for a good show by spending more. He knows that ten or fifteen dollars sunk into the street stunt, and a double space in the newspapers is merely sowing nickles to grow a crop of quarters.

He knows there is a profit of twenty cents on each sale regardless.

Now if he learns to rotate his crops and does not try to grow them too often, he will forget those old one-day runs and perhaps get a chance to put his house on a fifteen cent basis.

It can be done with advertising and stunts.

Shirt Boards and Bands
Work Strongly for "Suds"

SHIRT "boards," those cardboard slips over which laundered shirts are folded, worked for "Suds" in Boston. Charles E. Moyer went over to start things off, and among his stunts he planted a lot of boards and bands with the leading laundries.

They were printed up with a large cut of Miss Pickford and below was a large "See Mary Pickford in 'Suds,' now showing at the Majestic Theatre." Below is a panel, into the top of which is set: "Why we want you to see this play." Below, in the panel itself, is the text:

"Because we feel that you will not only enjoy this wonderful screen story, but that after seeing it you will better appreciate our clean, modern and sanitary methods."

Below the rule is broken again to let in the trademark of the laundry.

The bands are the common slips of paper used to fasten around the shirt when folded. It also carries a cut and this text: "Don't miss seeing Mary Pickford in 'Suds' at the Majestic Theatre. Then you will better appreciate the modern methods of the Pilgrim laundry."

If you expect to play this release remember that almost any laundry will be glad to get these boards and bands. But also remember that most of the laundry comes back the latter part of the week. Get a sufficient supply of the boards and bands to last two weeks, and use them two weeks before the showing instead of during the run. Date the boards definitely, as "From Monday, October 4, to a full week." Then people can't go wrong.

The shirt board is not a new idea. It was used years ago. But it might have been especially made for "Suds" with its laundry locale. Don't overlook this bet.

Hunt Stromberg
Editor
of Ince House Magazine

GETTING out one of the most pretentious house格外 brought forward, Hunt Stromberg is making "The Silversheet" work hard to earn its expenses—and a sheet has to work really hard to earn a profit out of white paper. The Silversheet is something more than a house organ, for it carries a lot of snappy material which will appeal to exhibitors as well as studio people, and its monthly appearance will be watched for with interest.
Windows Cheap, but They Pull Like a Baby Tank

Three New Ideas in Window Dressing

How Eli M. Orowitz Got Quakertown Interested in Stevenson Production

WORKING with Abe L. Einstein, of the Stanley theatres, Eli M. Orowitz, of the Famous Players exploitation forces, got Philadelphia all stirred up over "Treasure Island" last week.

Orowitz told Einstein that he thought he could help put the play over, and Einstein gave him his blessing and carte blanche on expenses. Then Einstein started in to work on the newspaper end.

His best stunt was to frame an essay stunt, with the M. P. editors of the daily sheets as the judges. To help this along he put out 500 one sheets about the contest. Many of the kiddies were out of town on their vacations, but a surprisingly large number of essays were received, testifying to the popularity of the idea.

Sold the Windows.

Meantime Orowitz started out to sell the window owners. It might be supposed that nothing much could be done with book sales on a story already so widely sold as "Treasure Island," but that didn't bother Orowitz.

His first drive was on one of the Evans Drug Stores. These are the standard gift stores of Philadelphia and they sell most everything. "Get it at Evans" is a standard slogan in Philadelphia.

They had a drive on books at eighty cents each, including "Treasure Island." It was a simple matter to persuade them to drive on this volume.

An Automatic Attractor.

He got William E. Borgas, manager of the Evans stores so enthusiastic that Borgas remembered a mechanism he had used for other displays and suggested adapting it to the run on "Treasure Island." Orowitz was glad to pay the small cost for the adaptation, with the result that the centerpiece at the store on Market street, near Twelfth, was a huge book lettered "on the cover "Scenes from 'Treasure Island.'"

Inside the cover was a sign advising the reader to purchase a copy and then see the play. Additional leaves showed twenty market street, from Eighth street to the City Hall, at Fourteenth, is the chief promenade in Philadelphia from early morning until late at night. It is a wonderful place for a show window.

If You Get It at Evans', You Get It for Eighty Cents

The drug store display for "Treasure Island." The automatic book is seen just below the centre of the illustration. Cutouts are shown along the top. The window covered a whole catalogue of books, but "Treasure Island" was the feature.

The mechanism turned the leaves slowly enough to permit the crowd to take in all of the details of the two pictures, and when the end was reached the leaves were turned back and the showing was begun all over again.

One hundred and thirteen copies of the

How Eli M. Orowitz Sold the Window Idea to Philadelphia Stores.

The window on the right offers a startling effect with the pirate cutout places right against the glass. And this is a display in the Baptist Publication Society. That on the left exploits a special edition of the book gotten out by the Jacobs Company. These stores are on Chestnut street, the fashionable shopping district, and reach a different class of patronage from that of Evans.
If You Don't Like the Posters You Get, Make 'Em

novel were sold the first day and the sales for the week were in excess of 300. More than that, the attractor sold hundreds of other books in the eighty cent catalogue, and not many who went into the store to purchase a book left without some other purchases, for Evans is a mighty hard place to get out of so long as you have money left. It has one of the most fascinating collections of gifts and novelties in the country. Orowitz more than paid his rent, as the figures proved.

The Animated Book.

If the store had sold no copies of this novel the crowds attracted would have been worth while, but the 300 sales reported do not represent the entire week, since this does not cover Saturday, when the shoppers come over from Camden.

Other Displays.

A decidedly clever display was planned by the American Baptist Publication Society, which is shown in the illustration. This was a cutout from a poster showing the pirates and, being put squarely against the window, produced an unusual effect.

This might be considered rather violent advertising for a church publication society, but it sold a lot of books. Stills and a poster were added to complete the display of books, which filled the entire window.

Another good display was had from George W. Jacobs & Co. This concern lately brought out a sumptuously illustrated edition of the book and were glad to hook up with the theatre in advertising the novel. Here the attractors were still and cutouts.

Got All Classes.

The Evans display on Market street got the general crowds. These two displays appealed to the more particular shoppers, who prefer Chestnut street. Between them, the three displays covered all classes.

But this was not all. There was the big Wanamaker store to figure on. Two window cards and some stills called attention to the fact that inside could be had a choice of five editions at varying prices, and counter signs backed up the window.

This gave the cue to other stores and many of the smaller shops, even in the suburbs, hooked in on the big display and even lettered their own signs to get in the swim.

Put it Over.

The essay and the window stunts were practically all that was done. It was all that was necessary. The Evans stunt calls for special mechanism, though a small boy will do for a mechanism at a pinch. These other ideas may be more easily worked, for any book title, and it would be well to hold this page for ideas. You'll need it some time, even if you do not believe in window work now.

It is only a question of time when you will experience a change of heart, for in proportion to its cost nothing yields so large a return, and Mr. Orowitz has contributed many good ideas.

Don't think your house is too small to make hustling pay. Hustling will make it a big house.

His Teasers Don't Tease
But They Hold Interest

W RITING of his experiences with the teaser form of advertising admits that his teasers no longer tease, Leo M. Valdez, of Laredo, Tex., writes: "It does not detract from the interest of those ads that it is generally known that they are Royal Theatre motion picture advertising. They excite comment and interest."

In other words, he uses the teaser form, but not the teaser idea. He does not gain interest through mystery, but he keeps them wondering how he will advertise his next offering.

This is in some ways even more valuable than teasing. It becomes a permanent feature. People follow and look for the ads regularly and they are at once connected with the house.

Of course for this you need to turn out clever Jazz lines, but most press books will give you something. Mr. Valdez caught the trick from the First National press books. He uses those releases and the F. N. press books yield a lot of genuinely clever lines on each release.

Effective Use of Color

The Strand, Tacoma, is doing some unusually good work with color. The Ledger sells one Sunday page in color and black and while Strang gets it. Generally red is employed, as being the most striking combination, but now and then other colors are selected, and a greenish yellow gave a suggestion that Mr. Jekyl and Mr. Hyde display that red could never have gained. If you can buy two colors, study the effect of color on the display and use similar good judgment.

Takes Extra Lobby Space
for Home Built Posters

EVIDENTLY the Gem Theatre, Salt Lake City, is managed not merely to run. The house realizes that advertising pays, and it gets all the advertising possible.

It was built with an unusually wide lobby. Under the usual scheme of things, one portion of this excess space would probably have been subleased to a candy and soft drink place and the other probably to a cigar store. It would have hurt the appearance of the house, but it would have brought in rentals.

But the management wanted to use the lobby itself. At the rear you will notice the name of Anita Stewart in white letters. This is the case in the left hand side and to the right of the box office on the other.

The left hand side shows six still. It does not show "in The Yellow Typhoon," because this was done in black on yellow, but that layout forms the display. The white framing of most of the rear wall space is filled with a permanent flat surface. On this letters similar to those used on store windows are affixed, together with special signs for promotions or anything which will go to make a strong display. Considerable ingenuity is shown in the composition of these home-made posters and they draw more business than would be represented by renting the two spaces.

Try framing a large sheet of glass in your own lobby, at the rear or on the sides. Back the glass with neutral tint paint and you can work the surface with a weekly change that will keep them talking.
Read the Middle Column and Think It Over

Omaha Used Twenty Hidden Silver Horses for Hunters

DIG in the shade, cool off in the Sun and book for "The Silver Horse," was the advice given by Harry Goldberg, of the Sun, Omaha. It might have puzzled people who did not live in a town where the theaters were named after the entire solar system.

But Omaha knew all about it being cooler in the Sun than in the shade, and all that interested them was the silver horse. That part of it was new.

Before the advertising campaign Mr. Goldberg, N. N. Frudenfeld, his advertising manager, and H. S. Lord, Goldwyn exploitation man, got together on the stunt. A couple of weeks before the playing date, and before anything had been said about the stunt, they planted twenty boxes in vacant lots through the city. This was done in the dead of night.

Pretty Soft for Pressmen Getting the English Fans

Things come pretty soft for the exploitation men on the other side of the water. Billie Bristow, publicity man for Broadway, sends in a well-printed twenty-four page booklet, 4½ by 8 inches, which exploits Broadway films and recent releases. It is purely publicity stuff, yet it sells for a shilling. The book is well written and well turned out; but the press man who would suggest selling a similar publication for a quarter over here would be shipped to the psychopathic ward in a straight jacket.

This Is an Improvement on Old Fashioned Log Cabins

INTER plays, such as Vitagraph's "The Courage of Mary O'Doone," are being eaten up right now by exhibitors who appreciate the appeal of the snow when we are crazy with the heat.

Most lobby work has taken the form of log cabin box offices of canvas or slabs. These have worked well, but now comes the Tudor Theatre, Atlanta, with something better.

The Tudor, as you will recall from past pictures of their lobby, is not possessed of a wide entrance, but has a twenty-five or thirty-foot front, recessed. The box office is built in.

Built a Cabin.

Instead of erecting a log hut to serve as a box office, the house built the entire lobby in, using the bark slabs cut from tree trunks, as suggested by this department some years ago. These are to be had from any sawmill and are sold cheaply since they are supposed to be useless except for fuel and the roughest sort of building.

The effect of this snow clad hut, with its inviting shade, projecting into the furnace-like street can be imagined. It is worth all of the trouble it entails, and if it can be jacketed with snow covered evergreens, so much the better.

The frame itself costs comparatively little, and if built in sections can be put up and done in an hour.

It will help a lot to apply plaster of paris "snow" on which pounded glass has been sprinkled before it dries.

The Bulletin Board,

Then the "Dig in the shade" bills were put out, and the bottom of the bill advised the reader to watch the Omaha News. The News had been sold on the idea, and was all ready. This ran as a teaser for several days.

A week before the playing date, when the rains had effaced all trace of the digging, the News broke out with a three-column spread, telling that twenty hordes, each containing from three to seven dollars in cash and ten tickets to the show, had been planted. To get it started, the approximate location of four of the hordes was given.

This was followed by the display of a bulletin board showing a map of the city and the section in which each of the boxes had been hidden.

The stunt was good for a week on the front page and a second week on the inside pages, and it worked for both the Sun and the newspaper.

Some men complain that summer business is bad.
Some men hustle to make it better.
It pays to hustle, summer and winter.
If you know how to hustle, help those who can.
If you don't know, read and find out.

This Is a New Idea in Built Out Lobby Fronts from Atlanta.

Instead of building around the box office, the Tudor Theatre made a complete mask for its lobby, and perhaps that snow-covered hut didn't look good to the perspiring public as they came along the street! It cooled them off, even though they did not enter at the time.
Making a Big Splash with a Single Off-Sized Cut

MAKING the best of things with little material sometimes more of an achievement than turning out a perfect display with the aid of an engraver and an artist. The Grand, Douglas, Arizona, apparently had only a single cut with which to advertise “The Virgin of Stamboul.” And this was neither a single nor a double form, but in between, sized for the house organ rather than for newspaper use. Putting this up in the corner, the house made it the basis of a three and a half page

It is not a pretty advertisement, but it to say about the poor material in the campaign book’s; indeed we like to feel that in calling attention to this lack we have contributed in no small measure to the improvement, and we are glad to note the increasing improvement in the work turned out this week.

In times past the cut and ready made advertisements represented what the head of department thought the theatres should use. The effort was made to force the theatre to advertise as the producer directed. Now the publicity departments have come to realize the uselessness of such schemes, and they make a real effort to give the theatre owner what he wants and not what they desire that he should use.

One exception was a set of cuts for “Miss Hobbs.” These were too fine a screen to work well in a newspaper, but Gersdorf got a very attractive folder out of three of them, obtaining a herald much better than the stock article, for the improvement in heralds has not kept pace with the betterment in the ad cuts.

With six houses requiring his attention, Mr. Gersdorf naturally appreciates the change which so materially lightens his work and permits him to give more time to building his displays. With the mats supplying printer-proof bulk, all he has to do is to work it into the form which best suits his clientele and then he can turn his attention to other exploitation devices.

—P. T. A.—

Told Story in Pictures, Using Five Cut Chapters

TAKING an odd-sized shape to tell the story of “Why Change Your Wife?” got interest for the production at the Majestic Theatre, Austin, Texas. L. F. Whelan, of the Dallas Paramount exchange, framed the idea, and helped put it over. The peculiar layout gave a full-page effect without taking all of the space, and it kept the other theatre displays off the page. The text below the cuts is a running story of the play, and the general layout was so unusual that it won twice as much attention as a best display advertisement could have commanded. It was a pretty piece of work.

Just Enough Room Left for Spectator’s Money

THIS display for the Blackstone, Detroit, suggests one of the old-style fronts popular ten years ago. There is just sufficient room left for the patrons to enter and exit, and since it is reported that the house cleaned up strongly it is to be presumed that the display paid, but as a general thing the lobby is far too crowded. Nowadays the masking of a front is confined to sales of shoddy clothing, where they want to keep the revealing light of day from the poor quality of the goods, and the over large banner is apt to work against the house rather than to make for business, though this form of appeal will work for the sex title better than other styles of plays and this Hodkinson release is just “Sex” and nothing more.

—P. T. A.—

All Sorts of Schemes Used in This Pickford Display

FRAMES, foliage, six sheets, cut outs and painted backgrounds were all used by the Bluebird Theatre, Pittsburgh, to put over Jack Pickford in “The Little Shepherd of Kingdom Come.” At the right is a Goldwyn six-sheet, with a half sheet and a frame. Other frames and a cutout mask the box office, which is decorated with foliage, a banner is hung above and a painted drop, worked up with cutouts and a grass mat.

A Little of Everything for a Goldwyn Release.

It was possible to work all of these stunts because the lobby was a wide one, but we think that half as much would have gone twice as far. It is better to have a single big stunt than to divert the attention to three or four appeals of equal strength. That painted drop, with a couple of frames and an otherwise bare lobby might have drawn more business.
Light and Shade Help Make This Fox Display Effective

NICE balance between light and shade makes this six-sevens from Fox's Washington Theatre, Detroit, better than average. All in black, this space would have been repellent, but the benday on the right throws into relief the black patch on the left and gives greater prominence to the black than would an all reverse cut or white. The layout of cards back of the player is supposed to appeal to the initiated as the story of the heroine. To those who do not tell fortunes by means of cards the design seems appropriate and those who do lay the cards will be interested in the fortune told. The river-like patch of white through the center holds the two attractions apart, and yet they are linked by the benday, which gives a contrast with the surrounding displays. This advertisement is not startling in any way, yet it is unusually good, and this applies both to the art work and its pulling qualities, which is a combination rare indeed. The paragraph in the panel is a teaser from the Robertson-Cole press book.

P. T. A.

McCormick Excels Himself in "Yellow Typhoon" Display

PROBABLY the most striking advertisement in colors ever turned out by a daily newspaper is that for the Circle Theatre, Indianapolis, for "The Yellow Typhoon." It is a riot of purple and yellow and red, and we regret that it will not reproduce, though to get the full effect it should be done in the original coloring. It is tied up with a "Spectacolorama" styled "Pagan Purple," and Mr. McCormick uses a scene from this production for his attractor instead of the modern-dress play. He has never turned out better work than this. It will probably be some time before he gets opportunity to equal it. It is in contrast to his quiet handling of "Romeo" in which the dainty romance is given the treatment it requires. The basis of both "The Little Sport Box Theatre" and "The Sagebrusher" are not the same. The Little Smith, the Sagebrusher, Mr. Smith's Equal. Shows Mr. Smith's Egalitarian ideas. So it is to a certain extent that the orchestra is going to be a permanent feature, and that it will pay to put it over properly, so it goes to work in the right way and booms the players to the limit. More than one house has been put on the map through the use of good music, and the Gabrillo has gone the right way about it. It pays to do it right.

—P. T. A.—

Used All Press Book Ads

Just now Charles E. Moyers's hat is apt to blow off because the Jones, Linck & Schaefer houses in Chicago used his plan book ads. This works two ways. In the first place it is something to get out a decent looking single column, but Moyers says that he finds that these are widely used. And it is perhaps a greater achievement to turn out stuff so good that a big city publicity man doesn't think he can beat the layout. Therefore, until he can get a new lid, he has to glue the straw on with adhesive tape. So many houses use the United Artists ready-mades that there is comparatively little in civil stuff to show.

—P. T. A.—

Chambers Literally Wrote This Bill Hart Display

SPEAKING of "writing" an advertisement generally refers to the preparation of the copy, but Stanley Chambers actually wrote one of his displays for William S. Hart in "The Toll Gate" as the cut shows. The signature is the only portion of the space not done on the typewriter and then reproduced cut. The display letters are capital Xs and the portrait is made up of the same character, periods, semicolons and apostrophes. The idea of a typewritten portrait is several years from being a novelty, but we do not recall any other display advertisement that a typewriter character has crossed the border, and Mr. Chambers seems to have hit something new. That S in Hart's name is not exactly a howling success, but the rest is exceedingly well done. Evidently
Roth and Partington Have Good Chain House Idea

Mr. Chambers has thought better of his threat to fight the decreased spaces the paper shortage allowed him with blacks. In the first place he has not had to cut down much, and he finds that he can dominate, even in single columns, with white space expertly handled. That's the answer. It takes more planning. Like Phil Gersdorff and others he is turning more to the press book cuts, but he handles them in his own fashion, with open spaces and he is icing his signature. Look at this one. This is the tailpiece of a two column space.

The lettering in the breeze reads "Cool as a Mountain Cavern." Another signature shows igloos on every other letter with polar bears on two of the others, only the top of the L being a snowy waste. It is a mere detail that the bears are as large as the igloos. The suggestion is there. Mr. Chambers is one of the most consistently good advertisers we know and we are sorry that we cannot reproduce more of his work. Some day we are going to take a page and show his studies in the handling of press book cuts in an individual way.

An Ideal Layout Is Used

by Roth and Partington

Roth and Partington, who are managing directors of the Imperial, Portland and California, San Francisco, have worked out the ideal layout for a chain of houses where it is possible to take large spaces. The cut shows a cross page elevens, which is about their usual space. This is a lot of space where the rate is fifty cents a line, even taking off the space discounts, but the spaces must pay because they use them every week.

The use of a series of readers in between the three-house announcements might seem to some to be waste since it pulls in each display by two-thirds the width of a column. This is the way it would seem at first glance, but as a matter of fact nothing that could be done would give greater value.

Each space, slightly smaller than two columns in width, is more prominent than would be three column spaces with nothing in between. It is merely an adaptation of the white space idea. By holding the displays apart they look larger because they are more prominent and at the same time there are two spaces for the best sort of reading notice, just where it will do the houses mentioned the most good.

If you can afford large spaces for a twin display or for a split week program, you cannot do better than follow this layout scheme, which, of course, will still work in a smaller size, provided that it is not made too small. It will not work well in less than five columns nor less than eight inches in height, but if you can buy forty inches of space, you can make better disposition of the space at your command, even if you split the announcement of one title between the two panels.

Try a Jangler for Heat

Get some of these wind bells; those glass tinklers, from the Japanese stores. Get enough to make a good showing in the lobby and see to it that they catch the breeze, if you have to supply a fan. The tinkle of the bits of glass will suggest a breeze and this in turn will suggest coolness and lure them in. With one in front of each fan inside the house—and not too close—you can keep up the mental suggestion and lower the mental temperature these hot days.

Marge O'Doone Useful to

Get Over the Cool Ideas

A DD "The Courage of Marge O'Doone" to the list of the plays you can handle with a frosted lobby. The Orpheum, Wilkes-Barre, Pa., used the Vitagraph subject with a lot but and a big snow painting. As an extra touch they had a couple of snow clad trees, or rather half trees, one each side of the lobby, leading to the painting. The box office was built into a log cabin. To get snow effect daub the foliage and bark with white paint and sprinkle with pounded glass before the paint dries. The glass will sparkle in the light and give life to the paint. White paint alone will look dead. And if you have any of this show stuff, keep it dusted. The streets are apt to be dirty in summer and you should watch your snow to see that it does not get too black. No one can get a chill from last year's snow storms. Make your refrigerators look as though they had just landed.

Practically all of the stunts you read about each week may be found in this 300-page book compiled from the best ideas used by this department and supplemented by many new ideas and practical hints. 

Two Dollars a Copy, Postpaid

MOVING PICTURE WORLD

316 Fifth Avenue, New York

Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.
Your patrons will not know until the last few feet of the picture who was the guilty man.

Here is a perfect mystery story, with action and dramatic power from start to finish. Superbly produced, with acting way above par, it will hold any audience as though in a vice. It is Class A in everything that makes a picture big.

Who was the criminal? What was it that made an innocent man believe himself guilty? Can a good man be prevailed upon to do evil by an evil will? Is a good man guilty if he does wrong unintentionally and without his own knowledge?

Jesse D. Hampton presents
H. B. Warner
in
One Hour Before Dawn

From the book "Behind Red Curtains" by Mansfield Scott
Directed by Henry King
Jesse D. Hampton presents
in the laughing sensation
A BROADWAY
COWBOY

Your attention for just one moment, Mr. Exhibitor, please.
If we know anything about pictures this is a REAL one!
Did you ever hear of a comedy jam full of seat-grabbing thrills?
Did you ever hear of an exciting drama that brought gale after gale of laughter because it was chock-a-block with pure comedy of the highest type?
“A Broadway Cowboy” is such a picture.
If you’ll only look at it at the nearest Pathe exchange you’ll book it sure as shooting, and thank Heaven for the chance!

Pathe Distributors
William Desmond
Written by Byron Morgan
Directed by Jos. J. Franco
A PATHÉ SERIAL

GEORGE B. SEITZ

in the feature serial

PIRATE GOLD

with

MARGUERITE COURTOT

A Twentieth Century battle for millions.
Replete with the amazing deeds of a hero of the new generation.
Every episode is a feature in itself and complete it is a serial masterpiece.
Insure your Summer business with a Pathé serial.
You will get them into your theatre with the very first episode.
And you will hold them right with your house for ten straight weeks.
A series of five dynamic Western pictures with "Young Buffalo", the famous rough-riding cowboy of circus and stage fame, in the stellar roles.

The star is known in every city, town, and hamlet, and the pictures are of the great outdoor kind that your patrons have been asking about.
Chicago Paper Criticises Producers for Increasing Number of Subtitles

The Daily News of Chicago is an evening paper that justly bears its national reputation as being widely read in the homes of the city and for its large circulation among the best citizens of all classes. Like many other great dailies, the Daily News required some considerable time before it deemed the cause of the screen worthy of its support or of its serious consideration. Now it is a staunch supporter of the film drama, and takes keen interest in its development and welfare.

The Daily News is in close touch with its reading matters affecting screen entertainment, and at times becomes their mouse-piece in drawing attention to certain defects in screened subjects. In its issue of July 31 an interesting editorial appeared under the heading “Action in Film Drama,” which should be carefully read by every film produc-tion. The editorial draws particular attention to the increase in subtitles and the accompanying decrease in actual film drama, saying the change is causing much discontent among picture theatre patrons at the present time.

It has long been held that the best type of moving picture is that in which the subtitles or explanatory words are reduced to the minimum. In other words, a moving picture must be equal to the test of standing, or nearly standing, alone in conveying to the spectator the action and the story of a drama in order to be considered a form of expression. As a complete form of expression it must be independent of either subtitles or explanatory words. It is evident, therefore, that the making of moving pictures must be retrograding if a multiplicity of words is used.

The men who have charge of writing the subtitles, however, must not be blamed for the oversight of directors, who have failed to carry the action and the story of a picture properly in certain scenes. Nor are they to be blamed for the oversights of the editors of the scripts, who have passed them on to the directors in an imperfect form.

Following is the editorial from the Chicago Daily News:

Patrons of motion picture theatres have been heard to express discontent or to blame because of the increasing amount of conversation and explanatory captions in screen productions and the decreasing proportion of actual film drama.

If Harold in a new suit of clothes is walking down a sidewalk with a pleasant smile on his face, there is little need for the display of a placard announcing that a dark fate awaits Harold. Nor should the interest of the spectator be further milked,” in stately phrase, by words on the screen to the effect that something is going to happen to Harold. The dramatist who is a real artist would rather cause Harold to walk around the block a couple of times than require the watching through read headlines to pro-duce a story that something soon will be permitted to drop.

When Harold is in a coal hole the spectators should feel that they are looking at a bit of dramatic action, not reading a story.

The actual extent of the increase of captions in motion picture films is not known. At least there is no general estimate.

Chicago Union Musician’s Strike Is Still Continued

No joint meeting of picture theatre owners and the striking musicians was held during the week of Monday, July 10, but it is rumored that one will be held, Monday, July 26. The large houses only seem to be affected by the absence of union music, as about 60 per cent. of all the musicians employed in Chicago are non-union and are using an organ or piano.

The Chicago Federation of Musicians attempted to induce the operators’ union to call out operators in all small theatres employing non-union musicians, but the request was refused. The operators’ union, however, has agreed to call out operators in houses where non-union musicians have been engaged to succeed men belonging to the Federation.

So far as the writer can learn business has suffered little loss as yet, if any, for the lack of music; but the larger houses are bound to suffer in the long run if music is not restored.

President Winkler of the Federation firmly announces that no arrangement will be acceptable unless it guarantees a 30 per cent. increase. The Allied Amusement Association has maintained unbroken ranks thus far, and as stoutly declares that the 50 per cent. increase asked will not be granted.

District Manager Wolfberg Talks About Paramount Week

HARRIS P. WOLFBERG, recently appointed district manager in the Central West for Famous Players-Lasky, was quite optimistic last week in his views and statements regarding the present and future of the business of that organization in his extensive territory, which has the largest square mileage of any subdivision of Famous Players-Lasky in America.

“I can see no earthly reason why the Chicago office should not press closely the New York office in its business volume for Famous Players-Lasky,” he said, with the ring of enthusiasm in his voice. He referred to the slight advantage which New York possesses in having the leading officials of the organization as residents, which enables the exhibitor there to reach them, occasionally, when an important business decision is sought. Even with this handicap, however, Mr. Wolfberg holds that any exhibitor in the Central West territory has just as good a chance of securing equal fairness and consideration from him as the mouthpiece of these officials.

“We will start off the fiscal year, beginning the week of September 5, with a pub-

"Sh—h!!! If We Keep Quiet We 'Might Get a Statement from This Film Boss.'" Wesley Barry slips the cub reporter some sage advice in First Nation’s newspaper story, “Go and Get It,” a Marshall Neilan production.
licency campaign that will overshadow any previous similar effort made by our organization," said Mr. Wolfberg. "That week will be a national Faming Players-Lasky week, and every Paramount-Artcraft exhibitor will run nothing but its output during that week so far as features are concerned. In Chicago alone 300 exhibitors have already pledged themselves to run only Paramount-Artcraft features for that week."

While the writer was present a telegram was received from the Cincinnati office showing that ninety exhibitors in that district had already signed for the exclusive showing of "P-A" features for the national week. From other cities in his territory Mr. Wolfberg had equally encouraging reports.

**New Film Exchange Building at Clark and Kinzie Streets**

**ATTORNEY STEFANO,** a wealthy, retired Chicago lawyer, has just purchased the long-term lease on the property at N. Clark and Kinzie streets, this city, and has already arranged with Contractor A. Schlager, the well-known Chicago builder, to erect a fourteen-story office building. It is understood that quite a number of the floors will be rented as film exchange quarters, and the building will be constructed so as to conform with the city ordinance, which regulates the storage of films.

The site is the same property about which so much has already been written in connection with the erection of a film exchange building for Chicago. The former lessees were unable to furnish satisfactory bonds for the erection of a building and sold their rights to Attorney Stefano.

**Owner of Liberty Theatre, Spokane, Visits in the East**

**RAY A. GROMBACHER,** owner of the Liberty Theatre, Spokane, Wash., stopped over in the city last week on his way home after a month's tour, during which he visited all the large cities in the East. He was accompanied by his wife and baby.

The object of this tour, Mr. Grombacher stated, was to learn how the big theatres in the East are operated; but he is returning to Spokane with the opinion that the theatres in the West are just as high class as those in the East and that he has received little information that will be of any great benefit to his house.

"The Capitol Theatre in New York is wonderful," Mr. Grombacher stated, and he pronounced the management and the presentation of pictures perfect. The Stilman Theatre, Cleveland, he also ranks among the finest theatres in eastern territory.

The Liberty in Spokane has a seating capacity of 1,200. No orchestra is used, but a $25,000 Wurlitzer pipe organ furnishes the musical accompaniment. In the past Paramount-Artcraft pictures have been shown chiefly. Admission to the Liberty is 25 cents in the afternoon and 35 cents in the evening, for adults, and 15 cents, both afternoon and evening, for children.

"Broken Blossoms" has been the greatest success ever presented at the Liberty Theatre. This picture was shown for seven days, and the house was packed to capacity for the entire week. The admission price was raised to 50 cents, both afternoon and evening.

"The Liberty is booked clear to September 1. Some of the features which will be shown during that time are: "The Man Who Lost Himself," with William Faversham; "Mr. O. William's, " and "Dark Mirror," "The Sea Wolf," "Jenny, Be Good," "Below the Surface," "The Prince Chap," "The Fighting Chance" and "Homer Comes Home." Among the favorite stars at the Liberty are: Bill Hart, Doug Fairbanks, Charles Ray, Clara Kimball Young and Norma Talmadge. The last named is the best drawing card, Mr. Grombacher stated.

The leading opposition house of the Liberty, the name of which was not given by Mr. Grombacher, has the exclusive rights to Mary Pickford and other big pictures, its manager and Mr. Grombacher having agreed to prevent the appearance of pictures run by the other.

Mr. Grombacher and family left for Spokane on July 15. As he did not have time to visit the Chicago theatres he intends making another visit here in the near future.

**Hopp on Rothacker Mission**

Edgar Hopp, son of Joseph Hopp, this city, has been commissioned by the Rothacker Film Manufacturing Company to take scenes in a large lumber camp in the mountains of eastern Tennessee for use in a forthcoming practical feature. Mr. Hopp will be engaged for a week in that work.

**New Vitagraph Exchange Office**

General Manager James M. Quinn of Vitagraph came on from New York recently to sign the contract for the construction of a three-story building at 839-43 S. Wabash avenue, where the Vitagraph office and film handling forces will be housed some time in November. The ground plot is 42 by 102 feet and immediately adjoins the Famous Players-Lasky building at Ninth street and Wabash avenue. The cost of the structure will be $150,000.

**Has Special Music for Lloyd Comedy**

In a statement issued recently, Edward L. Hyman, managing director of the Brooklyn Strand Theatre, stated that he thought the short reels that are used on the programs of the representative theatres throughout the country deserve equal prominence with the feature pictures. Mr. Hyman makes a specialty of presenting these short reel features on his programs at the Brooklyn Strand, and even goes so far as to have special musical settings arranged and played by the Strand Symphony Orchestra under his direct supervision.

Harold Lloyd in his latest comedy, "High and Dizzy," shared starring honors at the Brooklyn Strand last week with Norma Talmadge in "Yes or No."

**Goss to Beautify Orpheum**

J. F. Goss, manager of the Orpheum Theatre at Ogden, Utah, returned home from a trip to Los Angeles and gained considerable space in the local newspapers with several announcements. Mr. Goss made it known that he had bought new hangings and furnishings for the Orpheum and that he had engaged a New York scenic artist to prepare a complete assortment of new drops and hangings. Mr. Goss' other announcement was that he had been granted a sub-franchise for Ogden with Associated First National Pictures, Inc.

**Proctor Resigns from Associated**

Ralph Proctor has resigned as assistant general manager of Associated Exhibitors, Inc., effective August 1st. Mr. Proctor states that his future plans are not as yet clearly defined and that an announcement of them would not be made for a few days. It is rumored that Mr. Proctor will open offices for independent producers.
To Present Bathing Girl Revue in Connection With
“Up in Mary’s Attic” Premiere at Broadway Theatre

AN elaborate premiere has been arranged for “Up in Mary’s Attic,” the feature comedy released by Fine Arts Pictures, Inc., which opens at B. S. Moss Broadway Theatre, New York, July 25, for an indefinite run.

In connection with the picture a bevy of beautiful bathing girls will appear in elaborate and

costumes, it is announced. They will present dancing and singing numbers, and a fact that usually a summer review with gorgeous settings will comprise the entire act.

The various exploitation angles are being used and the lobby display points of view at the theatre are attracting considerable attention. Leon D. Lamsfeld, manager of the theatre, says: “We selected this picture for an indefinite run because we believe it is the first that was brought into the theatre in the hot weather. Its unusual story, capable presentation possibilities make it one of the best box office attractions available at the moment. A score of bathing girls will present an elaborate review, but even without that we believe the picture would prove a good drawing card. Its unusual story, pretty girls, elaborate production and exceptional cast make it a combination hard to beat.”

Reelcraft Not Allied

With Any Association

President R. C. Cropper, of the Reelcraft Corporation, announces that Reelcraft Pictures Corporation is not allied with any association, federation, alliance or affiliation of either distributors, producers or exhibitors.

“Reelcraft is an independent producer and distributor of short subjects exclusively, dealing with independent producers and independent distributors, distributing the releases of which independent producers that can make pictures up to the standard required for our program, and selling to the independent buyers on the state rights market, such pictures as they desire to purchase.”

There are no plans made or contemplated relative to this corporation becoming a part of any combination. Our present policy has proven entirely satisfactory from every angle, both as producer and distributor. That it has been a success is proven by our business done during June, which was the best of that of any previous month.”

Foreign Rights Available

Photo Products Export Company announces the Foreign

Rights, as well as the United States and Canadian Rights, of “The Rich Slave,” starring Madame Taliaferro, are available.

Some misapprehension on the part of the public is said to have resulted from the omission to make matters explicit in the advertising.

Press Book Ready for
“She Played and Paid”

The Joan Film Sales Co., which will release a program of feature-stripped in this, announced an elaborate press-book in keeping with the quality of its initial release.

The press-book, on “She Played and Paid,” has twenty-four pages of business-bringing suggestions, combines the practical with the dramatic. There is no publicity story, exploitation aids, advertising lines and photographs.

Some of the most striking features of the press book are the elaborate cuts of indoor scenes, showy chalk-motion, luxurious French salons and ballrooms, where much of the action takes place, and the use of Parisian life, in which Fanny Ward is in her element, has been properly made up and an exploitation of the strong points of the picture. Posters, heralds, squeegees that are truly patently, photo gelatins, lobby displays, scene cuts, advertising layouts and other accessories required to put this picture over have been prepared, and it is said to have been paid to the exploitation of the title.

Savin Buys Re-issue

National Film Corporation announces the sale of the Georgia, Florida, Alabama, South Carolina and Tennessee rights for “Captivating Mary Carstairs,” the five reel Norma Talmadge re-issue, to Savini Films, Inc., at Atlanta, Ga.

Third Olive Tell-Jans

Production Completed

Showings of the Jans picture, “Wings of Pride,” held recently for a preview, have been well attended and the comments of the audiences highly favorable.

Directed by R. A. Rothe and an adaption of the story by Louise Kennedy Bake, “Wings of Pride” is a story of love, intrigue, drama and politics that carries one from the highest level of society to the lowest. Miss Tell is seen as a girl, who has been discovered by a rich New York family and knows nothing of her real parents, an one of them with pride. The manner in which her wings are clipped is said to present a story of remarkable interest. Jans Pictures, Inc., are now considering the exploitation territory on “Wings of Pride” as well as “A Woman’s Business,” also an Olive Tell feature.

Florence Chase Is Star of Series of Features

To Be Distributed by Aywern Film Corporation

Florence Chase is the name that is being clipped by the press in connection with the current feature by Aywern Film Corporation, which has announced that in her she believes she has obtained an actress of rare beauty in the leading role.

Miss Chase is of the statueseque blood type and has had dramatic training on the speaking stage. In London she appeared as leading lady in many successes, and European critics are said to have announced that she was one of the most finished actresses of the present generation.

At that time, she was a New York candidate for a Broadway success of the past season Miss Chase decided that she would take up motion picture work. Never having appeared before on the screen she wanted to learn the rudiments of the work before the camera and she played a few minor roles, one in a picture recently released by Mr. Hirsh. It was because of her performance that he hired her as the new president of the Aywern Film Corporation. She is now going to be on the screen and as producer and producer, arrangements immediately made with Florence Chase in the stellar role.

The first of this series has already been completed and is now being titled, cut and assembled and it is reported that those who have seen it declare Mr. Hirsh has discovered a real star, and one that will be as big as some with instant favor. The title is “The Woman Above Reproach,” a picture, it is said to be of great dramatic interest. Mr. Hirsh said: “I will make my reputation as a producer and distributor of motion pictures and as a man who knows a real box office winner when I see one, that The Woman Above Reproach” is not only the biggest and greatest picture I have ever handled, but it is one of the most remarkable box office attractions ever released.”

Joseph Klein Leaves First National

To Become Manager for D. N. Schwab

Joseph Klein, for the past year manager of the New York First National Exchange, has resigned, effective July 24, to join the D. N. Schwab Productions, Incorporated, of which organization he is a stockholder. Mr. Klein takes up his duties as general manager and a member of the board of directors, supervising the distribution and exhibition one of D. N. Schwab Productions, in which David Butler is starred.

One of the first productions entitled “Fickle Women,” is being sold on state rights basis, and negotiations are under way for the distribution on future productions, one of which has been completed, “Smiling All the Way,” a romance of Greenwich Village and girls Don’t Gamble Any More,” a modern comedy drama based on the Saturday Evening Post story of the same name.

Mr. Klein has had a wide experience in the motion picture business, and although this is his first venture in distribution at the national basis, he has a thorough knowledge of this end of the business, having held branch management during the past seven years in every large center of the country, with the exception of the Western Coast.

He was formerly manager for the Paramount Exchange, New York, Paramount Exchange, Pittsburgh, Pathe Exchange, Atlanta, World Film Corporation, Detroit, Chicago and New York, and Southern Division Manager for the World Film Corporation, supervising the Atlanta, New Orleans, Dallas and Memphis offices.

“Pajama Girl” Booked for Two “Loop” Houses

The C. B. Price Co. announce that “Pajama Girl,” with Billie Rhodes, has been booked for a pre-release showing at the Business Loop, Chicago’s Loop theatres, for a week, and following it will be presented at the Zeigfeld Theatre on Michigan Boulevard for a week. This is an accomplishment for which the Price Company is proud, making it as does two week runs in the Loop district.

These showings were arranged by Mr. Weiss, of the Superior Screen Service handling Indiana and Illinois, who has also secured other bookings at local houses and reports over one hundred days already contracted for though he buyers, are satisfied with the prints only a week.”

July 31, 1920
THE MOVING PICTURE WORLD

NEW of the INDEPENDENT FIELD
PRODUCTION C.S. SEWELL DISTRIBUTION
Joan Company Offers "Invisible Ray" Serial with Jack SHERILL and Ruth CLIFFORD as Stars

For the second release on its fledgling series, the Joan Sales Company, which only recently announced the Fanny Ward "The World Played and Paid," now announces a serial, "The Invisible Ray," produced and distributed jointly by the Whitman Film Corporation and starring Jack SHERILL and Ruta CLIFFORD. It will cover the uncharted via state rights market.

This serial tells a story dealing with the discovery of a new unknown force, the use of which is powerful enough to change the face of existence. It comes in the possession of a band of criminals who seek to utilize the energy to further their own ends.

It took thirty-four weeks to film this serial. The locations covered the continent, from Los Angeles to Kansas City, Miami, Fla., to Staut, Ste. Marie, Mich. 120,159 feet of negative were wound, handled, strung, and performed—of which, a dive from an airplane into the Mississippi, railroad tracks, bridges, tunnels, yachts, schooners, lighthouses, lighthouses, armories, oil-tanks and a host of similar properties were utilized in the making of the picture. The skyscrapers were built and blown up, while considerable damage was done to various cities in the course of the film. It is expected to be a figure in the story. Three-quarters of a mile of underground tunnels were used, and a submarine was built, a subterranean canal was built and equipped and fifty-one scenes were filmed.

Reinhart, Earl and Peacock, the cameramen, devised several unique photographic effects. One of these is a skeleton scene and another is a crystal-gazing scene in which a crystal ball is used. Also the actors are distinctly shown moving around the surface of a globe one foot in diameter. All the effects are new and novel.

The popular fascination of science has been continued in "Invisible Ray," which is manipulated with weird effect, with blinding flashes, causing sensations. Palmistry, hypnotism, magic and spiritualism has been played up.

It is stated that the excitement and intensity of interest is maintained to the very end. Of the most phenomenal feats occurs in the very last episode, when Jack SHERILL awakes from a flying aero-plane down to the roof of a passing train and engages in an encounter with six criminals.

It is claimed that "Invisible Ray" is one of the regular serial "stunts" and a host of others. The personality of Jack SHERILL, "survivor" of "The Invisible Ray," is such as to make him an ideal choice for the role. His fearlessness and fearless performance of Jack SHERILL is an acknowledged plus. The press-book on this feature is nearing completion, and the cast is being prepared for it is as sensational as the serial itself.

The Rich Slave for London.

"The Rich Slave," the Jaxon six-part thriller starring Mabel Taliaferro as Miss Taliaferro is said to enjoy huge popularity among fans. She is popular in the British isles, where she made many of her stage successes.

"Snapshots" Arouse Interest. "Snapshots," according to Jack Cohn, is attracting unlooked for interest everywhere. The public's attention seems to be very distinctly interested and engaged by the little movie-secrets which appear in this all-star serial. The glimpses of studio life, glimpses of the daily movie scene, are not only topics of interest, but are also of educational interest. The contributors of this reel advise me because of this fact they are securing a growing number of unsolicited bookings.

Detroi Likes Burlesque.

That the Arrow-Hank Mann comedy burlesque on "Dr. Jekyll and Mr. Hyde" has scored a hit

Six Features with Violet MERSENEAU

As Star to Be Released by Pioneer

Contracts were signed recently by Pioneer Pictures, in behalf of the Pioneer, and D. W. Townsend, of the Arctographe Film Company of Denver, covering all the details of the production and releasing plans for the new feature.

The first of the pictures will be an adaptation of "Amen's" of the novel, "Finders, Keepers." It is expected that the first picture will be released within two months, at which time work on the production of the serial will begin without delay.

Edmund Cobb, who has appeared in several pictures during the last few years for the Manns, will share the stellar honors with Miss MERSENEAU.

The serial is busily engaged in the selection of suitable material for MISS MERSENEAU and Mrs. Cobb will also have options upon several novels and famous plays, upon which an early decision is expected.

The productions which the Manns have set out to make for the Pioneer are to cost in the neighborhood of $75,000. Ottis B. Thayer will be in charge of the direction of these productions. He is too well known to need comment.

Seven Features, One Serial and Three Series of Comedies Announced by Arrow for Autumn Release

In keeping with the growth of the Arrow organization during the past year, the announcement of the company's Fall plans. A little more than two months before fall arrives, Arrow will have larger quarters on the fourth floor of the Balance Building; several new departments were installed and others enlarged, and the company's activities are increasing. Seven feature subjects, three series of comedies and forty-two serials are scheduled for release, are listed for Fall distribution.

The most prominent feature production is "The Golden Trail," with Jack Novak as the star. The serial, "The Poor Man's Dr. Jekyll," was produced by the Arrow Film Corporation of Indiana, adapted by Elizabeth Dehoney, and directed by the author and Joan Hersholt. It is nearing completion at the American Studio, while scenes are laid in the East and in the mining districts of Alaska. The serial was photographed and photographed at Mt. Hood.

The cast includes Jack Livingston, Joan Hersholt, Hattie Stone, Otto Matison, Alfred Garcia, Broderick Crawford, William Bower, Allen Hersholt. Jane Novak has a dual role, that of the daughter of an Indian chief, and Faro Kate, an Alaskan dance hall queen.

Another Fall production is "The Black Lagoon," described as a novel and artistic production with an all-star cast filmed by Photodrames, Inc., in the Everglades of Florida. It was directed by Will Bradley and the story of two American girls caught in the midst of an alligator-slaughter, and photographed by the subsequent rescue by a devoted admirer. Featured in the cast are Jane Gail, John Jackson, Ruth Pecheur and Charles Gotthold.

Another autumn subject is the All-Indian production, "Before the White Man Came," also a novel picture, in which no white man appears during the entire picture. The western Film Corporation obtained the services of the Indians on the reservation. "Bachelors Apartment" is a feature comedy produced by the Photodrames Company, and Miss Hopkins is the star. It is directed by Johnny Walker, and the production is of high class feature comedy, produced by the Hopkins company.

"Woman's Man," produced by Samuel and Warren Fielding, is one of the principal Arrow features. Practically all the territory has been sold on this production, as on "Love's Protege," a mountain love story starring Ora Carew, produced by Premier Pictures Corporation.

The William Schwartz series of "Tox" detective stories are also included on Arrow's Fall program. Production has been completed and have met with great success, announces Arrow.

Weather, No Strange Release a serial in the source of production starring Jackobo the series in an interesting existence old

Pioneer Purchases Controlling Shares of Greater Stars Productions Company

Pioneer Film Corporation announces the purchase of Greater Stars Productions of Chicago. This was consummated this week, following the recent visit of M. H. Hoff, managing general of Photodrames, Inc., who purchased outright the entire holding of stockholders of the Greater Stars exchange with the exception of Clyde Elliot, who is one of the founders of the company and will remain as general manager.

The securing of this exchange gives Pioneer excellent distribution facilities in Illinois, Indiana and southern Wisconsin. It is expected that Mr. Elliot will visit New York within a few days to confer with Pioneer officials regarding the reorganization of the Chicago exchange.

Greater Stars has been successful in the past in handing Pioneer productions and even greater success is expected in the handling of this company's pictures in future. Further details will be announced later.
Educational and Non-theatrical News
Conducted by Margaret I. MacDonald

Urban Secures Film Record of Kolchak's Siberian Expedition for Screen Library

CHARLES URBN, president of the Kinetote Company of America, has just pur- chased from Lieut. Carl von Hoffman the latter's complete trip's film of his expedition to Siberia. The film is considered the most valuable physical as well as historical, there being no similar trip in the world.

Lieutenant von Hoffman had 16,000 feet of film and all the contacts that are necessary for making a feature film. He is now working in the studio arranging for the final processing of the film. He has been on the market, and several distributors have offered to buy the film from him. The film will be produced by the Kinetote Company.

Mr. Urban bought the film for his own personal use and for the purpose of using it in his motion picture library. He will take the film to theaters in the city of New York, and he will also show it in the motion picture libraries of other cities.

Ford Educational Presents
"Tropical Gems of Florida"

THE Ford Educational Weekly, which was established by the Goldwyn Distributing Corporation, was "Tropical Gems of Florida." It is in part the result of a vacationist's trip along one of the most beautiful rivers in America's most southerly state. The river, called the New, received the name according to reports handed down by the Indians, from the fact that the early native inhabitants of that region found no other water where formerly there had been a fertile valley.

The camera man did not stop when he had obtained pictures of the beauties of the river; he went inland to photograph the tropic of America. They will take a trip through one of nature's richest art galleries.

State College of Forestry Will Make Propaganda Film

MOTION picture photography as a means of public education will be taken up on a broad scale by the New York State College of Forestry at Syracuse, as part of its campaign to teach the State of New York the need for reforestation. The college is considered the one best qualified to teach the art of forestry.

Work was started last week on the making of the first film to be produced by the college. The film is entitled, "The Making of a Forester," and is designed to show how the work of a forester is done.

Another advantage of this innovation is that where necessary lights can be strung in the trees, on poles, or in the building in which the pictures are to be shown, and the current can be switched alternately on and off, the lights and projector. Twenty-five globes may be used in lighting, of twenty watts each, or their equivalent. The De Vry generator will operate any electrical 220-volt device, to 750 watts. It weighs only twenty pounds, and operates from a handsome case. The pictures are taken on feet thick. It will project a picture up to twelve feet square, at a distance of eight feet from an audience.

The feasibility of this generator was ably demonstrated at the convention of the National Academy of Visual Instruction, held July 14, 15 and 16, at Madison, Wis., an event reported at length elsewhere in this issue by Mr. Urban.

Fish Farming as a Science Illustrated in Pictograph

SCIENTIFIC fish farming forms the main subject of Goldwyn-Ray Pictograph No. 7048, and it is depicted in a fascinating manner. "Do Dogs Reason" contains matter of interest to every lover of dogs and is almost human in some of the details illustrated. The comic is Jerry on the Job in "The Rhyme that Went Wrong" and realized in a lover's quarrel of the most mirth-provoking sort.

Fish are bred artificially and our streams replenished with various kinds; and the film shows the State Fish Hatchery at Hackettstown, N. J., where millions of fish are raised every year in rows upon rows of tanks, into which pours a constant flow of fresh water. Sherlock Holmes, the smartest dog in Ohio, is shown in the second subject, putting out lighted matches and cigarettes carelessly thrown on the floor, going through various tricks and performing graceful somersaults.

Getting Off the Historical Film Corporation in Beautiful Form.

Irene Aldwyn as Apollina, sister of Philemon and in love with his steward, Onesimus, who after robbing Philemon was converted by Paul and sent back with the famous Epistle of Paul to Philemon. First release of Bible pictures of Historical Film Corporation of America.
Success of Madrid's New Royal Theatre Proves Popularity of Screen in Spain

The opening of the magnificent Royal Cinema in Madrid is further evidence of the widespread popularity of motion pictures and the overcoming of prejudice, even in the most conservative localities. Making due allowance for a characteristic Spanish liberality of the matter of adjectives, we cannot doubt that the Royal Theatre is one of the finest in the world, and its opening is looked upon in Spain as a matter of national importance.

King Praises Theatre.

The Nicholas Power Company, whose projectors are used, furnishes an account of the opening, printed in a Madrid magazine, and it easily can be seen that Spain is well supplied with film fans. The king, the royal family and all the grandees of Spain who were in town attended the performance and evidently had a fine time.

To quote from the local paper: "His Majesty, expressing many praiseful phrases, was greatly pleased with the achievement of the Empressa Sagara and promised that he would call again in order to look over the whole building." As the king has a Power's projector of his own, his opinion of the Royal and its equipment carries somewhat more weight than the judgments of most kings. There is no doubt that the Empressa Sagara, owners of the Royal Theatre, have spared no expense and combed the world to get the finest equipment for their house.

Newspaper's Description.

American exhibitors, who are proud of their own efforts to give their people the best and have no objection to local papers saying a few kind words in reference to these efforts to please the public, may find some suggestions in the attempt of the "Nuevo Mundo" to do justice to the Royal Cinema.

"Madrid boasts of a new, sumptuous, splendid and comfortable photoplay palace, the Royal Cinema, which today stands in the center of Madrid, the pride of all Spaniards and the admiration of all foreigners. There is not in all Spain a more ample and regally arrayed photoplay house than the Royal Cinema. In spite of the great dimensions of the building there is not a single touch that betrays bad taste. Even upon entering the plain but admirably exquisite vestibule, the visitor is impressed with the beauty of the house.

"The regal stairway reaching to the beautifully illuminated exhibition room, the boxes, especially the parquette boxes, apparently made for the exhibition of women's beauty; the ample sitting rooms, furnished with comfortable, graceful American arm chairs; the perfectly arranged orchestra seats, from every one of which the spectator can comfortably watch the performance; the proscenium arch of pure marble and brilliant bronze, bedecked with a wonderful arrangement of lights, and an elegant blue damask curtain, which presents a beautiful contrast with the predominating light green tone of the house, in every touch present a fascinating and admirable ensemble. Thus is explained the ecstasy which overtakes the visitor upon entering the Royal Cinema.

Although this house cost the Empressa Sagara 2,500,000 pesetas, the public of the metropolis of Spain is filling the theatre to its capacity at every performance, and the owners are well satisfied with their investment.

The Royal lends itself to the display of beauty with its tiers of boxes. Although there is no danger of the picture eclipsing the hall light in the eye of the Spanish public, nevertheless the Royal will take to itself a large portion of Madrid's affection.

Ince Adds to Press Stuff

The Thomas H. Ince Studio's editorial department has been augmented by the engagement of Malcolm H. Oettinger, well known feature writer and newspaperman, who has assumed his duties to render a specialized service to the prominent magazines and Sunday newspaper magazine sections.

Oettinger is a newcomer to the West Coast cinema capitol, having recently arrived in Los Angeles from New York City, where he contributed interviews and features to popular publications with a wide national circulation.

WHO AM I?

I'm the Latin-American Newboy. Don't Miss My Story on Page 602.
Files Incorporation Articles.

Articles of incorporation have been filed at Sacramento for the Amador Film Company, and a permit to make film productions has been granted by the State Commissioner of Corporations, Charles Amador, who was recently featured by the Bulls-Eye Films, is to be starred in twenty-six one-reel comedies a year, supported by Helen Kesler. The directors of the company are Judge Barnes, H. J. G. Bruning, Fay Harwood, Charles Amador and James Leek.

Screen Writers Organize.

A mass meeting was held recently at the Los Angeles Athletic Club, by more than one hundred noted screen writers, for the purpose of forming an association which is to be affiliated with the Authors' League of America. The new organization is to be known as the Screen Writers' Guild, a fraternity to protect and promote the interests of its members. A committee of thirty was selected, with Frank E. Woods as chairman, to perfect the constitution and by-laws and to make arrangements for permanent headquarters. The detail of eligibility of the candidate for membership in the new organization will be taken up at the next meeting of the Guild.

Premier Productions, Incorporated.

A new film company called the Premier Productions Inc., has taken out incorporation papers, with a capital of $250,000, all paid up, for the production of short film subjects. Claire Woolwine, Alonzo L. Hart, Max Richmond and John R. Martin are all associated in the new venture, and negotiations have been concluded with the Special Pictures Corporation for the release and distribution of the Premier Productions. Plans are being discussed for the building of a new studio either in Hollywood or Culver City. In the meantime the Premier Productions will be made at the Balboa studios in Long Beach, the first film to be ready for release Sept. 1st.

To Erect Accommodation Studio.

G. A. Whitely, director of the western division of the Community Motion Picture Bureau, and John Jasper, manager of the Hollywood studios, in their personal and not their official capacities, are going to build a location studio and laboratory in San Francisco for production companies that go up there on location from Los Angeles. It is often necessary for a company to make several trips back and forth to and from Los Angeles for developing and testing the film, and the accommodation plant will be built for just such emergencies and will be open to all film producers.

Take "Peggy Wise" East.

George Larkin, leading man in the Frances Edmondson production, "Peggy Wise," has been appointed business manager of the company and has left for New York with a print of the film and will arrange for its distribution while in the East. Mr. Larkin, when he returns to the Coast, will immediately begin production on the second Frances Edmondson picture, in which he will co-star with Miss Edmondson and act in a directorial capacity as well.

Browne Succeeds McQuesten.

A. H. McQuesten has resigned as manager of Clune's Broadway Theatre, and Frank Browne has been appointed to take his place.

Cabanne Engages O'Brien.

When Christy Cabanne started casting for the production, as yet unnamed, that he is now making for Robertson-Cole, he was for a time non-plussed as to where he could find an actor who would fulfill one of the most important roles, that of the "Man of the Dawn." For the part a veritable giant was required, and also it required an actor of marked dramatic ability, for the story is one with many psychic angles, which will require high artistic ability in the entire cast.

Mr. Cabanne had completed the balance of the cast and was at his wits end where to go for the needed talent, when someone suggested Jack O'Brien, best known for his work with Marguerite Clark in "Bab's Diary," and who recently concluded an engagement with Fox as the star of the new serial which that company will release early this fall. O'Brien is over six feet three.

Sees Taylor in Action


He was accompanied by Frank L. A. Graham, an attorney of Los Angeles. Sir George is an enthusiastic motion picture fan and was particularly interested in "The Furnace," as it is the film version of a novel by "Fan," an anonymous writer of modern social life in England which recently created considerable of a sensation when published in England.

Ince Appoints W. Hansen

W. Hansen, widely known as one of the most experienced and capable stage managers of the West Coast studios, has joined the Thomas H. Ince staff, in the capacity of stage manager, succeeding Harry Scheinck, resigned.

Hansen is a veteran technical expert, having been production manager and technical director of the Hobart Bosworth Productions, more than five years ago. Prior to that time he put in a number of years at difficult technical work on the opening stage.


These pictures all live up to the title excepting No. 2. The title there should be "Man and His Woman." Herbert Rawlinson is the featured player, and is supported by Eulalie Jansen, May McAvoy and Warren Chandler.
"CINE-MUNDIAL!"

I cry it in the streets of Havana.
I shout it down the boulevards of Buenos Aires.
I call it outside the bull ring of Caracas.
"CINE-MUNDIAL!" is my favorite cry.
I am the Latin-American newsboy.
You can hear my cry in every corner below the Rio Grande.

I know CINE-MUNDIAL.
It is my best seller.
Every actor and actress buys it.
Every theatre owner and film buyer takes it.
I sell it to the great public also, to men and women alike.

Women read the film advertising in CINE-MUNDIAL.
Then they go to the theatre and ask the manager:
"When will you show this picture?"
They turn to its pictures and its fashion pages as soon as they take it from my hands.
It is the only magazine coming from America they like.

Men buy it from me for its pictures and its sporting articles.
It tells them of Carpentier and Dempsey, of the bull fights, the carnivals.
They like it for its Spanish flavor, which other of my magazines lack.

I know, For I sell it to them—these men and women. I've sold it for five years.
They pay me for it—twenty cents the copy—American money.
Other magazines are given away. CINE-MUNDIAL is sold.

News-stands sell it, too. So do the book shops.
Together, and with our subscribers, we sold 17,800 copies of the July issue.
That's 6,000 more than we sold in February.

We sold 300 copies within an hour on Sunday night, May 30.
That was outside El Circo Metropolitano, in Caracas, Venezuela.

The CINE-MUNDIAL agent takes care that there is no waste. He must cable his orders in advance.

I know that my people like it.
I know that you can use it. Write to Chalmers Publishing Company, 516 5th Avenue.
Tell them the Latin-American newsboy told you about their book.
Golden Gate Gleanings

Attractions Ending July 24.

California Stages Novel Contest.

During the week of July 11 the California Theatre staged an added attraction in the form of a unique music novelty, "Grand Opera vs. Jazz." The number was introduced through the medium of an original score written by J. A. Partington and two grand opera selections were then presented by local artists, with two jazz numbers, the audience expressing their preference by applause. Two pianos were on the stage, one on either side, and the singers appeared on a raised platform against a background changed with each number. The photoplay attraction for the week was "Burnings Daylight" and attendance assumed record proportions. Eugene H. Booth, manager and director of the California Theatre, is away on a vacation trip to Alaska.

Records Go at the Imperial.

All house records at the Imperial Theatre were smashed last week. During the day of the engagement of Mary Pickford in "Suds" and the outlook is that the record for a week will all but glide. The former record was held by "Why Change Your Wife?" a popular show produced under the management of Harry David. The policy of this house of late has been to make weekly changes of program instead of keeping the big hits on indefinitely, as was originally planned.

"Roll 'em Mollycoddle" Packs Portola.

With Mary Pickford playing havoc with house records at the Imperial Douglas Fairbanks became a factor of the Portola fame at the Portola by packing this house, notwithstanding the fact that this production was at the California. Manager Van B. Clement states that business is holding up here in a remarkable manner, considered the amount of vacation season is on in full swing.

To Feature First National Day.

Eugene H. Booth, manager of the T. & D. Theatre at Oakland, Cal., has left for the southern part of the State to arrange for the appearance of the Star of First National Day, an event planned for the near future at this house.

Frank Costello, manager of the T. & D. Tivoli Opera House at San Francisco, and popularly known as "The Prologue King," went to Turlock recently to attend the opening of the California Theatre and to present his original production called the Tivoli in connection with "The River's End." The fame of his clever stage settings has extended all over the country and he is in receipt of many requests for ideas along this line.

Circuit Houses to Show Serial.

The California Circuit has booked the serial "Hidden Dangers" and will offer one episode weekly at the Saturday matinee program. Also the D. S. D. and Miss Mary Mission theatres. This is the first time that a serial has been offered in these houses.

Producers and Stars Visit San Francisco.

Marshall Nelson is spending a few days in this city with a company from Los Angeles working up a trick number. Bessie Barrie, a freckle face boy star, is having the time of his life with newsboy associates.

Radio News from Everywhere

Buffalo Bulletins

Attractions Ending July 24.

Shea's Hippodrome—"Romance" and "The Dark Mirror."*  
Strand—"The Broken Melody" and "The Shadow of Rosalie Byrnes."*  
Lyric—"A Tarnished Reputation."*  
Winegar "Shoots" Dennett Stars.

EN TURPIN, Charlie Murray, Louise Fa- 
enda, Ford Sterling and other members of the Mack Sennett joy staff, may not know it, but Manager Elmer C. Winegar, of the Central Park and Premier theatres, snapped some great stuff of them performing 'erives Buffalo Shriners when the local wearers of the fez visited the coast studios on the trip to the Portland convention. Mr. Winegar accompanied Isamailla Temple for the pur- pose of making a film history of the trip. The result was successful in the Central Park on Thursday evening, July 15, and members of the Shriners' Representatives were unanimous in acclaiming it the world's best shot. The scene shot at the Sennett studios are perhaps among the most interesting. Even the Sennett cat stars in the picture. The film will be shown at a special presentation in some large theatre soon.

New Theatre in Niagara Falls.

A number of bit business men in Ni- 
agara Falls have arranged for a new theatre that will accommodate 2,950 persons in their section of the Cataract City. The company has been formed with a capitaliza- 
tion of $450,000, more than half of which has been subscribed.

Musicians Ask Increase.

The Musicians' Union of Jamestown, N. Y., has demanded a new scale of wages and it is understood that if it is not met the music makers intend to walk out Aug- 
st, 1. The new list was sent to the managers of the orchestras and the next move will be to petition the new scale calls for $49 per week of several days, with one-half hours in each day. The 13-week week is a popular season for the orchestras and $50 for orchestra leaders. The men also demand that orchestras shall con- 
trate three days in a week, with two afternoons and ten at night. It is said that the managers offered to compromise, offering the men $6 a week. This was refused.

Injured in Fall at Star.

Joseph Grebliowski fell sixty feet when a wall at the Star Theatre on which he was working gave way. He was taken to the Emergency Hospital suffering from injuries to the spine and cuts and bruised about the head and face. Grebliowski was employed by the Jones Iron Works. The accident occurred during alterations on the building.

Body Not That of Small.

The body of the man taken from the river at the Maid of the Mist landing at Niagara Falls on the afternoon of July 16 is not that of Ambrose H. Small, the Toronto millionaire theatre manager. Detective Sergeant Austin H. Mitchell, of the Toronto police, who has had charge of the Small case, viewed the body and said it was not Small. Small disappeared from Toronto about two years ago. Nothing has been heard from him since. Po- 
litical "Over the world have searched for him. It was thought that he was no more than a band of that is holding him for ransom. Rumors circulated at the Falls were to the effect that his captors had thrown him in the river when the police were close on their trail.
at the Olyphant in the East Pittsburgh is progressing rapidly and the plans of the Sedler Amusement Co. around the area being brought to a focus. Last minute changes were made in the architect's blueprints and a special stage, large enough to house first-class road show attractions, has been added.

Mr. Sedler has made tentative plans for booking of all big productions open for fall showing and has had the pleasure of meeting the members of the local film colony. He feels very much impressed with the courtesy extended to him by local managers and is confident that his dealings will be harmonious in every respect.

Showmen's Association Meets.

The second meeting of the Keystone Exhibitors' Association was held in the Nemo Theatre in Altoona on Sunday, July 12. President Jake Silverman presided. The other officers present were: L. W. Barclay, vice-president; C. W. Martin, secretary, and Nick Notopoulos, treasurer. It was reported that this was the best meeting the association has ever held, and that every effort was made not only to thrash out the satisfaction of all those present. The next meeting of the association will be held at Altoona August 8.

Welland Hia Neighborhood Monopoly.

Welland Theatres, Inc., A. A. Welland, president, have taken over the Edythe Theatre on Brownsville road, Mt. Oliver, Pittsburgh, from Mrs. John H. Calhoun, who had been operating it after the control of all theatres in the Knoxvile-Mt. Oliver territory. The Strand in Knoxville is the only theatre in the neighborhood that is doing good business. Work is progressing rapidly on the new 1,000-seat Rialto, which will be the largest theatre in the area.

Fred Herrington's old Coliseum Theatre, which they took over a year ago. Six months ago they bought the Moviel Mirror Theatre and closed it.

Contact was very keen on the hill a few months ago and as a result nobody was making a barrel of money. Now that the Welland fixed it up, the theatres are doing a steady business and are doing a steady business.

Showman Enjoying His Motor.

Mark Browarsky, well-known Pittsburgh exhibitor, is being given the opportunity of going to the East with his wife. Mark says he will be in the market to buy three or four more theatres when he returns. He has been dabling in oil stocks the past year, but he has already sold out and will devote all his time in the future to his theatres.

Fred Moore Managing in Butler.

Fred Moore, formerly of the Hallmark exchange, has accepted a position as manager of the Majestic Theatre in Butler, Pa. Mr. Moore was formerly manager of a theatre in Farrell and is experienced in every department of the business.

Publicity Men Taking It Easy.

Sam Sivitz, publicity manager for the Rowland & Clark Theatres, will spend his vacation north of the Mason and Dixon line August 17. During his absence Charlie Frost will take care of R. & C. publicity. Frost is now a customer of photography of the editor of the Pittsburgh Press during the absence of Moore, who is spending his vacation in California.

Five Brothers Open New House.

The Mannet Brothers, five in number, completed the work on their new Dixy Theatre, Carneoga, Pa. The Mannet Brothers were in public Saturday, July 10. This house is unique in that it was almost entirely erected by the owners. The Manant Brothers did most of the work themselves, and A. Manat will be manager of the house. The cost of construction was $50,000, and the capacity is 500.

Showman Lights Up the Town.

Frank Dunmire, of the Majestic Theatre, Dunmore, Pa., was in Pittsburgh Thursday. He plans to open a new Crystal Bead Screen in his theatre, which has been fitted up with new theatre and lighting equipment and complete with a new Crystal Bead Screen.

Coal Shortage Affects Business.

The Liberty Theatre, Lilly, Pa., is only running three nights a week during the summer months. Manager Bayan says that on account of the coal shortage around his town are hardly working at all.

Cumbria, Johnstown—Pictures Only.

The Cambria Theatre, Johnstown, Pa., is running pictures exclusively. Manager Scherer says that he runs only the better productions and holds them for week stands.

A. C. Improve Their Strand.

Several improvements are being made at Rowland & Clark's Strand Theatre, Oakland, Pittsburgh. A most effective coal and ventilating system has been installed, and Manager Juley now claims that the Strand is the cheapest theatre in the city. A hand-drawn curtain has been installed and a new Crystal Bead Screen has improved the picture wonderfully. And this makes the Strand a reality. Workmen are now busy installing a large Pololnet, organ, which will improve the music at this house, it is stated.

Theatre Notes and Personal.

A stage is being installed in the Star Theatre, Nanty Glo, Pa. A new lobby is also under construction.

Fred was started on Charlie Schatz's new house in Meadville, Pa., as soon as the plans for the same have been approved at Har- cup's home office.

Julius Stahl, of the Lyric Theatre, Oil City, Pa., is spending a two-week vacation on an autumn trip in Ohio.

Bill Lampropolis, of the Paramount and Olympic theatres, Latrobe, has motored with his family to Atlantic City for a stay of several weeks.

G. Alarakan, of the Orpheum Theatre, Con- nellsville, Pa., is spending his vacation in California. He is accompanied by Mrs. M. Alarakan.

Fred Harrington is in Dallas, Texas, in the interest of the new exhibitors' organi- zation.

Pete Alderman, manager of the Rialto Theatre, Outer Fifth Avenue, Pittsburgh, has taken control of the Rialto Theatre, the former theatre of his three-year-old daughter, who was accidentally burned to death.

The Majestic Theatre, Elwood City, Frank Hirdl, manager, is closed for enlarging and repairs. The capacity will be increased from 500 to 1,000. It is expected to reopen the house September 15 with 'Sex Crushed to Death.'

Harry Handel, of the Hippodrome Theatre, North Side, Pittsburgh, has returned from a short vacation spent at his home in Buffalo.

Louisville Locals.

Attractiions Ending July 17.


COOL weather in this section continues; likewise good business. Louisville theatres are doing the biggest summer business that they have had, and the prospect is that it will continue.

Churches Fight Sunday Opening.

This year as in any other year, war, which has been waging at Henderson, Ky., since April, was reopened recently by the ministerial association of Henderson when the management of the Princess and the Grand theatres announced they would remain open Sundays following the refusal of authorities to close. Jewish merchants took advantage of a clause in the law which permits them to observe their Sabbath day on Saturday and remain open on Sunday.

Managers of theatres say discrimination is necessary in the matter of Sunday opening because their customers say court action will be renewed against the managers. Public opinion, it is believed, is with the managers.

Moving Pictures in Schools.

Professor G. L. Crume, principal of the Buffalo High School at Hodgenville, Ky., will inaugurate a moving picture work in that section when he begins the use of move- pictures to instruct in geographical and historical subjects. He has booked weekly educational and news films. The machine will be the first used in school work in Larue County.

"Birth" Film Attracts Crowds.

"Birth" continues to play to good crowds at Macaulay's Theatre, having been booked for extra days. It has played a total of six- teen days in Louisville, one of the longest runs ever made by a moving picture.

Pictures in Schools.

Educational, travel and news films are being shown this summer at the theatre in Fruitville Ferry Park as a part of the regular high school curriculum. The program also, being shown now in the middle of the fall.

Louisville Personal.

Lee L. Goldberg, secretary of the Big Fig- ure Rights Corporation, has been confined to his bed this last week with an attack of influenza. Fred Dolle, manager of the Alamo, and his wife will leave Louisville shortly on a vaca- tion trip to Wisconsin. Two or three weeks will be spent fishing.

Louis Steerie, of the Fourth Avenue Association, was away from the city for the national convention of the Elks, held in Chicago.

Philadelphia Pointers.

Manager's Quick Wit Averts Panic.

He presence of mind of Jacob J. Wolf, of Wolf's Third Avenue Theatre, Magnolia, who might have become a serious panic. The theatre was comfortably filled with about two hundred persons, both men and children, when a film caught fire and exploded. As the flames sprang from the organ, remarks of fright came from the audience and a rush was started. The manager, who could get started Mr. Wolf, the proprietor, was reassuring them that there was no danger. He managed to get the audience into orderly lines and all fled out safely. The fire was put out with small damage.

Mastbaum Elected Club Director.

Jules E. Mastbaum, president of the Stan- ley Presidents, was elected director of the Locust Club at a meeting held last week. This organization of representa- tives of the largest clubs in the city, held a dinner club. The clubhouse at 1319 Locust street, will be opened formally in September.

Film Folk Enjoy Picnic.

Joseph Hebrew, district manager of the Vitagraph for Eastern Pennsylvania, gave a picnic for the benefit of the employees of the Philadelphia branch. Many entertainments and games were indulged in during the day, and all were returned home in automobiles. Among the amusing stunts was the "Aunt Jemima" race which was won by Mr. Bisna and Miss Fos- mir, who both received a pretty pair of socks and a gold watch. Another race was won by Miss Appen for herself and a pretty mix during the potato race, while Lilian Appen proved herself the best little worker of the day. Taking part in the baseball game Pick Ritter rivalled Babe Ruth by pipping out two home runs during the game. The picnic was held at the Hebrew Park, and Mr. Hebrew was elected as the best little joy maker of the celluloid district.
Baltimore Brevities

Attractives Ending July 24.
New Theatre—"Yes or No?"
Parkway—"A Cumberland Romance."
Hippodrome—"Lifting Shadows."
Strand—"Miss Lillian Russell."
New Wizard—"The City of Masks."
Gardens—"Mr. J. Daley."
Blue Mouse—"The Discarded Woman."

Sunset Theatre Sold.

THE property which is occupied by the Sunset Theatre has been bought by Jacob Flax, one-time owner of the Picture theatres in Baltimore. These three theatres are all to be under the general supervision of Mr. Flax, and the Sunset Theatre has been managed by J. J. Hartlove, a pioneer in the film business in Baltimore, for some time and he will be retained by the present management.

Clever Theatre Enlarges.
The Clever Theatre, which is owned by Milton Capers, has been reconditioned and improved by the addition of one hundred extra seats. The theatre was closed during the week of July 5 and reopened to the public on July 13.

To Remodel Picture Garden.

Extensive improvements which will cost approximately $15,000 are to be made to the Picture Garden at 601 W. Franklin St. Mr. Goetz was with the A. E. P. in France during the war and for personal bravery was awarded the Croix de Guerre. A. H. Morris, of Fawn Grove, Pa., who operates the Picture Theatre in that city came to Baltimore on Tuesday, July 13, and called on the Baltimore Film Exchange.

Charles F. Macklin, a member of the Maryland Censor Board, is a candidate for the post of department commander of the Maryland Department of the American Legion. The election of officers of this body is to be held in Cumberland September 6 and 7, when the department is to be held.

Not Fair Smokers, There.

Evidently there are no members of the fair sex who smoke in Hagerstown, Md. At least they don’t imibe the weed while attending the performances at the Maryland theatre, a motion picture house, at Muncie, Ind., prevented a panic among the patrons Sunday night when the operatic booth while the show was in progress. Sixteen red flags, representing the loss of approximately $50. No theatre was packed at the time of the fire, which is believed to have started from a spark thrown from an open switch. Lucie Maier, ticket seller, went to the front of the theatre and was immediately but effectually without their asking by them that they file out through the rear exits. All the while the orchestra continued to play while the patrons did not know of the fire until they reached the street.

Corporate Will Build in Brazil.

Articles of incorporation have been filed with the secretary of state in Indianapolis by the Citizens Theatre Company, a newly organized concern which appears to have a capital stock of $100,000. The incorporators are William M. Zeller, Simon Zeller and John A. Morgan. Part of the assets of the new company have not been made public. Although those interested in the company said that they would not make known any information on their plans, it is generally understood that the company will erect a new theatre on old Bremer property near Dry Goods Company’s store, which was destroyed by fire a number of years ago. The theatre, according to promises, will be devoted to photoplays and vaudeville.

Theatre Manager Dies By Acid.

Harry Barley, age twenty-three, manager of a motion picture theatre at Syracuse, N. Y., committed suicide last week by drinking two ounces of carbolic acid. He told a neighbor to tell his wife goodbye and hastened to his home, where he drank the poison. Domestic difficulties is said to have prompted his act. Barley moved to Syracuse three months ago and was reported to be doing a good business at his theatre.

Tearing Down to Build Up.

Work was begun this week on the new Mason Theatre to be built on a site which was ceded at Lafayette, Ind., by the Luna Amusement Company, of that place. Several bids were lined up to provide a site for the new structure, which will be located on Sixth street, between Main and Columbus streets. The contract was completed about the latter part of January, 1921.

The Luna company also operates theatres in Fort Wayne, Makry, III. and recently signed a contract to take over the family of the Mason Theatre and vaudeville and photoplay house at Lafayette, at the expiration of the present lessee’s lease in February, 1922.

New Type of “Fight” Film.

A dealer in alleged worthless stocks was brought to Newcastle, Ind., last week from Chicago to face charges of grand larceny and obtaining property by false pretenses. It is being alleged that he obtained about $400 from Newcastle persons to whom he sold stock in a motion picture company. In selling the stock, Russell is said to have told the investors that the first film would be entitled "The Fight Between Autocracy and Democracy."

United Exhibitors Get Six More.

Six more Indiana theatres have been acquired by the Citizens Theatre Corporation, which is building and acquiring a number of vaudeville and photoplay theatres throughout the state. The most recent acquisitions are the Grand Theatre, Stone City Opera House and the Strand Theatre, both in Rising Sun, the Washington Theatre, Salem, Ind., and the Alhambra Theatre and Orleans Opera House, Orleans, Ind.

The company will erect an attractive new theatre at the corner of Washington street and Woodrow avenue in Rising Sun, Ind., and it has acquired four theatres in Indianapolis, the Tower, the Gaiety and the Lenwood, the first three devoted to vaudeville and pictures and the last one to pictures.

Free Show for All Ages.

One of the largest and most successful free entertainments ever held in Crawfordsville, Ind., was the one given last week by Benja-
mun V. Davenport, proprietor of the Strand Theatre there. Two performances of Mary Pickford in "Daddy Long Legs" were given to children who made such a hit that the company is now making an invitation county-wide, Manager Barton sent automobiles to the county "poor farm" to transport the victims of poverty to the show. It was originally planned to give only one performance, however, due to the over-subscribed two showings. The crowds were made up of people, ranging in age from two to eighty years and from all parts of the county.

Cincinnati Contribnres

Attractions Ending July 24.
Lyric—"Thru Eyes of Men" and "Skinner’s Dreamboat;"
Grand—"The Butterfly Man;"
Walnut—"Why Change Your Wife?"
Talbot—"The Pretender;"
B. F. Keith’s—"The Valley of Doubt;"
Gifts—"The Orphans;"
Strand

Reports Fine Summer Business.
JACK STEWART in charge of the Gold-
wyn Distributing Corporation in the dis-
trict comprising southern Ohio, Indiana, and Kentucky reported good business for the summer season. "The Re-
venge of Tarzan" especially has been show-
ing to far better results than was anticipated, he says.

Top Off Good Dinner with Movies.
After thirty-five years of marriage—why change your wife? Mayor John Calvin’s secretary, Newbold L. Pierson, and Mrs. Pierson, celebrated their thirty-fifth wedding an-

Honeymoon Plus Cool-Headedness.
The presence of mind of a ticket seller and orchestra conductor was shown last week at the Maryland theatre, a motion picture house, at Muncie, Ind., prevented a panic among the patrons Sunday night when the operatic booth while the show was in progress. Sixteen red flags, representing the loss of approximately $50.

The theatre was packed at the time of the fire, which is believed to have started from a spark thrown from an open switch. Lucile Maier, ticket seller, went to the front of the theatre and was immediately but effectually without their asking by them that they file out through the rear exits. All the while the orchestra continued to play while the patrons did not know of the fire until they reached the street.

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DON’T MISS IT!
Kansas City

There's a Limit of Capacity.

Local newspapers gave credence to a very unusual story carried on the front page about the Paramount films which were taken to Wichita, Kan., for showing during the week. It was reported that the reason that Gilday and Lil' Beau did not accompany the film on their westward trip was that they were afraid to make the flight.

This statement is entirely false; in fact, theyמנו two days time it was released. The pilot begged the pilot to let them make the flight. But when he noted their avoidance he said that he knew of no mechanic that would take up such a strain. By this revelation Lil' Beau may stand guiltless before the world.

Signing Showmen for "Paramount Week."

The "bigger role" which hangs in the Famous Players office is signed by exhibitors who are going to play Paramount pictures exclusively during the last third annual Paramount week in September. When the correspondent for Moving Picture World went into the office he found that it was over half full, and in glancing over it observed that most of the important exhibitors in the territory had signed it.

Soon Opens Third Sedalia House.

W. J. McMeekin, manager of the Electro and Long theatres in Sedalia, Mo., will shortly open his new house there, which has been under construction for about a year. Its seating capacity is around a thousand, and the approximate cost is $250,000.

Don Cupid Scores Again.

Another Mary Pickford picture has been led astray by Cupid at the Hollywood Film Colony. The word of the marriage of Clyde F. Drollinger, Jr., and Miss Adeline Plants, motion picture actress, of Hollywood, was received here this week, Miss La Plante's latest screen lead, and Miss Plants, an old acquainence Susse Hayakawa in "The Beggar Prince."

Kansan Film Personals.

Fred Martin, formerly assistant manager of the Republic, now sits in Kansas City, Kansas. The heartfelt sympathy of his fellow exchangemen and other friends takes up J. Victor McMeekin, manager of the Reynolds exchange, who is very ill. Mr. McMeekin is suffering from poison effects of his tonsilis.

C. H. King, former manager of the Vitagraph office here. Mr. Robinson was formerly connected with the St. Louis office.

George Balson, division manager for Vitagraph, was a visitor in Kansas City last week.

Buffalo

T. W. Brady with A. P.

T. W. Brady, former manager of the Republic Distributing Corporation and recently sales manager for that company under the consolidation with the local Select and National theatre exchanges, has resigned from the Seltzack Enterprises to accept the position of manager which is now open for the Associated Producers, Inc., in Buffalo. Mr. Brady took up his new duties July 12. He is a native of Buffalo and was a resident of the city during the time Mr. Brady has been in the film business in this territory for a long time.

T. R. Gardiner remains as president of the Garden Picture Corporation, which was recognized recently in Washington as a real corporation. Mr. Gardiner, who has been in the film business in Baltimore, comes to Buffalo as treasurer and assistant general manager, and Dave Levy, formerly with Hallmark, Famous Players and Picture of Sales, is the new auditor. Jack Kirsh, former manager of the local Dolby office, has been appointed sales manager and H. J. Hamblet is office manager. The company is pushing a big campaign soon for the fall season.

Walsh Succeeds Siegel.

Edwin F. Walsh, former manager of the Robertson-Cole office, has been appointed to a similar position at the First National office, New York. The appointment gives Mr. Walsh the Robertson-Cole exchange as assistant manager.

Nu-Art Exchange Expands.

Fred W. Zimmermann and his Nu-Art Pictures Corporation staff are now occupying the Arthur Keene Hallmark, formerly the Realarl. Mr. Zimmermann has engaged C. R. McMeekin of the Cleveland Nu-Art, and Gardiner Pictures, as bookkeeper. Mr. Zimmermann has received a very flattering letter from Howard Brannan, managing director of Shepp's Hippodrome, following the showing of Clara Kimball Young in "For the Soul of Espanol."

Rental Business Rooms.

Manager Harry E. Loiz, of the Realarl office, is getting writer's cramps signing contracts for next season franchises. Among recent "customers" are the Majestic Theatre, most of the local chain houses, and both of which houses have signed up for the product "Deep Purple" was shown at Shepp's Hippodrome during the week of July 12, following an elaborate advertising campaign by W. B. Franklin. Henry E. Wilkinson, former Realarl manager here, was in Buffalo, Friday, July 9, to get his family whom he took to Pittsburg, where he now also manages the Realarl office.

Brink Succeeds Kirsch.

Howard P. Brink, formerly with Universal and Famous Players-Lasky, has succeeded Jack Kirsch as manager of the local office of Dooley Picture Exchange.

Nu-Art Takes Over Hallmark.

Fred W. Zimmermann, manager of the Nu-Art office, is expected to soon take over the taking over of the local distribution of the Hallmark and Triangle releases, some of which are currently appearing in local theatres and comedies. The Hallmark exchange has been discontinued, and F. D. Lewlow, manager, and "Hoby" Taylor, Triangle representative, have joined the Nu-Art staff. It is rumored that Mr. Lewlow may leave the Hallmark offices as Associated Producers' headquarters. A. W. Young is now office manager and will most likely leave at once expand his staff to take care of the greatly increased business. Mr. Zimmermann has recently taken a greeting trip in the Thousand Islands, and during his absence Mr. Young will be in charge.

The Buffalo Motion Picture Exchange Managers have adopted the long-sought after practice of laying out set time rules, which have been put in force. Playing dates will now be changed at least two weeks' notice, and the written request for change of date must be prepared in advance in order to have a contract written. The Buffalo Motion Picture Exchange Manager has insisted on it.

Silverman with First National.

A. Silverman, who has been with the D. W. Griffith forces for over a year, has joined the local First National sales staff. The weeks of August 15 and 22 will be known as "First National Producing Week," and Closing contracts already closed with representatives in all the large cities of the territory for the showing of the "Painted Warrior," the new release for amusement weeks.

Sunday Shows Success.

The Sunday picture shows at Shea's Court Street House has been a complete success and are drawing large audience. Each Sunday the same program is that presented on the previous Saturday night, and is presented on the Court street house silver sheet. This also aids in solving the problem of taking over the pictures for the many persons who are unable to get in at the Main street theatre, where the entire vaudeville orchestra, under the direction of Herman E. Schults, is engaged to accompany the picture show.

Baltimore

Theatre Man Now Salesman.

H. Levy, formerly associated with Loew's Palace Theatre, who is now at 25, 25th St., was introduced to the film trade in Baltimore by Hornday, who applied for the position of Paramount-Artcraft, during the week of July 12 as Mr. Levy has become a member of the staff of the art house company. He will cover the Virginia territory.

Film Salesman on the Job.

Having been confronted with a sudden attack of appendicitis in Petersburg, Va., Bert Mendelson has returned to the Baltimore territory for Realarl.

Has His Own "God's Country."

F. J. Bricker, film distributor at the Baltimore Film Exchange, went up on the farm for a week's vacation beginning July 15. The farm is located in Carroll Country, Md., which is known to some Marylanders as "God's Country."

Baltimore Film Personals.

Jack Whittle, Pathe representative, and his automobile spent the week beginning July 19 at Atlantic City, N. J.

S. A. Galanty, who was formerly in Baltimore, has opened the trade office of Brownie Picture Exchange in Topeka, Kansas, and George Kinison, has now been appointed the manager of the Washington, D.C., office for that company.

Pittsburgh

Educational Opens Offices.

The latest acquisition to Pittsburgh film exchange is the Educational Sales Corporation, the office of which is temporarily located in 111 W. Pender street, C. A. Lynch, formerly with Pathe here, is manager of the Educational.

Exchange Distributes Industrials.

The Exhibitor's Film Co. is distributing a series of single-reel industrial films, distributed by the Motion Picture Theatre Owners, Inc., which are authorized to furnish free to exhibitors of this section. The first release is entitled "A Guide for Your Information, the film concerns the teeth. Other subjects of an educational nature will follow shortly.

Pittsburgh Exchange Personals.

Art Meyers is in Cincinnati, where he has been made assistant manager for the Supreme exchange, handling "Mickey," "The Spillers" and "Is Any Girl Safe."

Benjamin Drosh is now in charge of the advertising department at the Fox exchange.

Detroit

H. C. Have New Detroit Manager.

Frank W. Gehhardt, for the past six months manager of the Michigan Motion Picture Exhibitors' League, has resigned to become New Detroit branch manager for Robertson-Cole, succeeding Robert Churchill, resigned.

Associated Producers, Inc., has opened temporary offices on the second floor of the Film Building.

Equity Pictures in Detroit Opera House.

The Detroit branch of Equity Pictures has announced that the American Amusemences Co. has leased the Detroit Opera House for the next few weeks and will show "Our Town." Miss Clara Kimball Young in "The Forbidden Woman."

Good Time Had by All.

Detroit film exchange managers held their first summer outing on July 21. It was a private picnic at Lake St. Clair, served aboard the boat, and lands at amusement parks on the river were made to enjoy outdoor sports.
The Curse of Carelessness. If you would know why copy-readers on tradepapers are headed straight for the booby-hatch, here's one reason: "Miss Soando, in her newest release, will be supported by well-selected cats."—Publicity. And if the much-despised blue-pencil would not caught it who would have been blamed for such a feline "fox past?"

"It's a great life," says S. F. Seadler, postcarding about his vacation. "If you don't run out of citronella." They're drinking almost anything fluid these days.

"Sniping the Screen" seems to be taboo.

But sniping the tradepapers is fashionable.

Lee Ferguson who, like most of us, knows nothing about the noble game, likens poker players to big words. "They are always raising," sez Lee.

Manhattan showmen might hook up "The Tiger Lady" with the women-folks of Tammany Hall.

Expect Sniping Films.

When films recently made in Los Angeles are released, better look out for some shocking results of the tremors that have been "frocking the industry" out that way.

Of Vital Importance.

We are being informed by the tradepapers every time a film dignitary gets his life insured.

Next we shall be sagely advised when he goes to the dentist.

Reporting the number of time he shaves would also be of gripping interest to the trade.

Assorted Tittes.

"White Lies" (Fox).

"Nothing But Lies" (Metro). "The Truth" (Goldwyn).

"Everything But the Truth" (Universal).

The U.S. Patent Office is the cause of more anguish than three aces beaten.

Double Feature—Tonight!

"The More Excellent Way.

"Don't Ever Marry.

If you really must; if you can't do without—there's:

Gin, Miss, and Gisnite, Tex. Rye is to be found in seven states.

The Official Postal Guide provides soothing research along similar lines for those who cannot travel far afield.

Speakling About Duplicate

Circulation 'n Everything

A. B. Cook of the Majestic Theatre, Jackson, Miss., writes to Bob Welsh in a manner thus:

"We have been subscribers to the Motion Picture News for a number of years, and are now receiving three copies."

And we wondered how many Myth Theatres are to be found on some subscription rolls?—Motion Picture News.

Our Rudy and plump compatriot, Jay Ray Murray, of Chicago, has discovered, in a recent M. P. W. advertisement, reference to "bone fide paid subscriptions."

No, Ray. That has nothing to do with the bone dry movement. But, as a bad spell, it was even worse.

Lasky in Center of Literary Storm.—Tradepaper Headline.

Look out for the over-head.

Mr. Blue has sold the Best Theatre at Millvale, Pa., to Mr. Black.—News Item.

Press agents who duplicate publicity to all the trade are so numerous that it might be proper to call the micrographic branch of the Industry "the Duplicity Department."

No wonder the "Deficiency Expert" requires requisitions for everything. He needs them to check himself up.

Notice the sub-titles in "The World and His Wife." What a tribute they pay to Moving Picture World as an authority! The World is mentioned 39 times, while Trade Review, Film Daily, Exhibitors Herald, and Motion Pictures News are mentioned not at all.

Just because he is a large holder of real estate in the vicinity of Wickford, R. I., we print in honor of N. T. Granlund the bill at Odd Fellows Hall for July.

"Heart of Texas Ryan," with Fox Mix and Mack Sennett fresh from the city.

George, Bejan just keekin with excitement" was promised as another offering at the wonderland of Little Rhody.

For the "Swamp" Column:

"Old Wives for New" (Parmahit).

She didn't know enough "to come in when it rained."

"The Woman God Sent." "Out of the Storm."

Theatre Display in "Sex" Very Impressive.—Tradepaper Headline.

And we'11 say Broadway is no sloch in that line.

Kari Coolidge, of the Screen-krafters, was thumping out a scenario when his little niece noticed the carbon copy in his typewriter. "I know what that is for," she said. "That's for the second show."

About Those Vehicles Used by Photo Stars Seeking Photofame. The voice of "Vehicles" means much to puffsitists when their stars are wheedling into trade papers. Oddly enough these vehicles are mimeograph-driven and not motored. There are no spok'n parts in the screen vehicle.

It is the worst drama because there are no tongues a-waggon.

There is, in consequence, no tireless babbling.

Shifts of wit and springs of inspiration are in the subtitles.

And to get a "shady" vehicle it is only necessary to park it among the Hol-Down—trees, double-trees and whisketrees.

We'll quit now before the reader gets too dash-bored.

The Marion Davies bag has made its appearance in department stores and smart specialty shops of New York City and throughout the country.—Publicity.

Looks as though Miss Davies had launched a nation-wide shopping ton.

Instead of becoming fatigued and weak from long standing home-brew heech gets stronger thereby.

It's Never Too Late. With all this earthquake news coming from the West Coast, strange that none of our magnates have issued a "statement" on the subject.

What a chance for producers operating only in the East to steal space in presenting the advantages of a steady base for cameras!

Clip and Paste

For Photoplay Editors and Theatre Programs

"One Week" is the title of Buster Keaton's first two-reel comedy for release by Metro.

Jack Mulhall will be leading man for Bebe Daniels in her first Realart picture, "You Never Can Tell."

Ethel Clayton's new picture, just completed at Lasky's under the direction of Tom Forman, has been named "The Sins of Rosamund."

Charles Ray is now shooting interiors for "Habit," the title of Mildred Harris Chaplin's current feature for First National. William Lawrence, Walter McGrail, Ethel Grey Terry and Emmett Kings support her.

Fontaine La Rue is supporting Alice Keene in "Body and Soul," her new Metro feature.

Barney Sherry has completed work in "The Barbarian," with Monroe Salisbury, and will support Dorothy Phillips in her new picture.

Ten cameramen, headed by John B. Selts, have been engaged to photograph the Italian story, "Four Horsemen of the Apocalypse," at Metro, Hollywood.

Earle Williams has begun production on his new Vitagraph feature, "The Romance Promoters," under Director Chester Bennett. Helen Ferguson will be leading lady.

added to the cast of "Blackmail," the new Viola Dana picture for Metro.

William De Mille has begun a new work on "His Friend and His Wife," with Ora Carew, Con- rad Nagle, Lois Wilson and Jack Holt in leading roles.

Bertram Bracken has been engaged by W. N. Selig to direct "Kazan," a film version of the famous Hol-Down story—single-trees, double-trees and whisketrees.

Julien Eltinge has returned from his trip to the Orient, and is planning to make one film production before returning to the stage.

Erich Von Stroheim has assembled the cast for his new feature, "Foolish Wives." He will play a leading role himself and Rudolph Christians, Marguerite von Armont, Mae Busch, Cesare Gravina, Madame Kopetzky, Nigel de Brullier and Malvern Poli, play the other chief characters.

City Square Theatre in Atlantic City
Sold to Stanley Company for $200,000

One of the biggest deals in Atlantic City, N. J., real estate has been closed in the sale of the City Square Theatre, one of the two dozen houses that comprise the City Hall. The property was purchased by the Stanley Company of America, in conjunction with Eames Theatre, according to a present market price of the house, from Dr. J. B. Benjamin. The consideration is said to be over $200,000.

The property is situated in the heart of Atlantic City's business section and is one of the most prominent sites on Atlantic avenue. It has a frontage on the latter thoroughfare, running back 150 feet to Central Avenue, where the price the purchasers paid for it establishes a new record for real estate on this avenue, where prices for ground and buildings are continually soaring.

Besides the theatre proper, which is devoted to motion pictures, the site includes four stores and seven apartments. It is a block away from the Pennsylvania Railroad, on one side the biggest department store in Atlantic City is being erected. And the interior of the building Chelsea National Bank will build, having had plans prepared for a $200,000 building.

E. J. O'Keefe will continue to direct the theatre. The Boston Transcript said: "With the accession of Jules E. Mastaba, president of the Stanley Company of America. "It is our intention to make extensive improvements, both to the exterior and the interior of the building, and these will involve the installation of the latest, modern equipment inside the house, including one of the finest organs ever placed in a motion picture theatre."

With the accession of the City Square Theatre the Stanley Company of America now own two theatres in Atlantic City—the Globe, B. F. Keith and Garden Pier, Virginia and Colonial.

Gives Cast of Compson Pictures

The complete cast of the first Betty Compson picture, "Prisoners of Love," to be released by Goldwyn Distributing Corpora
tion in the early winter reads as follows: Blanche Davis, Betty Compson; her father, Ralph Lewis; her mother, Claire McDowell; her sister, Clara Horton; James Randolph, Emory Johnson; his mother, Kate Tomcraz; Martin Blair, Roy Stewart.

This production, recently completed, has received high praise from Director George Loane Tucker and others who have viewed the film.

Urban Creating Special Sets for "Buried Treasure" in West

Josep H Urban, a well known scenic artist, is in Los Angeles where he is creating special settings at the Brunton studios for "Buried Treasure," a forthcoming Cosmopolitan production starring Marion Davies. He has chosen the pirate scenes in this photoplay as offering scope for his imagination and interpretive powers.

The enlistment of Urban's talents in motion pictures brings to the greater public the fruits of a really brilliant European career unfamiliar, for the most part, to those who have identified him solely with his musical comedy backgrounds and his scenes for certain operas at the Metropolitan.

Urban can give more to the silver sheet than he has had the opportunity to contribute to the stage. He cannot make stage settings to the exacting standards of a court or opera. The limitations of musical comedy, for all its fanciful beauty and color, and even the breadth of the opera, more or less hampered by the stage and the artificialities of the scene, might be swept aside by Urban in the application of his art to the screen. His work is part of the great movement toward a new sort of imaginative and visual and subjective conception which swept Russia, Germany and to some extent Paris, London and Dublin from 1905 to 1915.

Its first tenet is the experience in scenic and lights of the atmosphere of the play. The settings must not try to win applause for themselves; they must exist solely to make the mood of the play—the scene—clearer to the audience. A second point is simplicity. Urban gets rid of everything that is going to clutter up a stage and interfere with the actors on one hand and clear beauty and expressiveness on the other. In short, Urban advocates and fights for freedom from artificial ornament and absolute fidelity to the spirit of the piece. These settings are interpretive never typical.

Vitagraph Exchanges to Get "Trumpet Island" Prints Soon

Albert E. Smith, president of Vitagraph, has announced that the Tom Terriss production, "Trumpet Island," is practically completed and that prints will be in the various branches throughout the United States and Canada within the next three weeks. It will be released in September, and will be found in seven reels, the importance of the story demanding this. The original visualization comprised more than twenty reels, as nothing which possibly might be needed to make the production complete was overlooked or neglected.

The final editing of the picture, eliminating everything that could be spared in the interest of rapid action and sustained interest, was done by George Randolph Chester, editor-in-chief of Vitagraph and Mrs. Chester. Tom Terriss directed the production.

One of the most spectacular of many striking features is the wrecking of an airplane bearing a bride and groom through an electric storm.

The story deals with the unsolved love of Richard Bedell and Eve de Marnecourt, who three times are thrilled when they look into each others' eyes, yet they do not meet.

Next Wallace Reid Film

"Always Audacious" is the title of the next picture in which Wallace Reid will star for Paramount following the completion of "The Charm School," the production on which he is now working. Under the capable direction of James Cruze the latter vehicle is rapidly nearing completion.

"Dont vous l'Audace" is the French title of the story from which Mr. Reid's next picture will be adapted. No details are forthcoming at present regarding the director or the remainder of the cast.
Rothapfel Books Five Goldwyn Pictures for Late Summer and Autumn at Capitol

FLY photoplays, made by one motion picture organization, for late summer and early fall at a week-end theatre is “going some,” yet that is the program which S. L. Rothapfel, manager of the Capitol Theatre, New York, has mapped out for the theatre. The five pictures booked are all Goldwyn productions.

Appropriately enough, the first picture in the series is entitled “Going Some.” It is from the successful spoken comedy and novel of the same name by Rex Beach. It opened to a capacity audience on Sunday, July 18, and the business kept at a high level throughout the week. The work of the young actor, Cullen Landis, who made a hit in Rex Beach’s Alaskan picture, “The Girl from Outside,” made another strong impression upon screen fans.

Beginning Sunday, July 25, the Capitol will show Will Rogers, the human and humorous screen comedian, in his newest Goldwyn picture, “Cupid, the Cowpuncher,” based upon the rollicking, whimsical story of cowboy life which Eleanor Gates christened “Alec Lloyd, Cowpuncher.” It was directed by Clarence G. Badger.

Next in order will be a picture version of the French drama, “Madame X,” in which Pauline Frederick gives an emotional characterization of the woman who refuses to defend herself against a charge of murder in order that her son might never know she was his mother.

“The Penalty,” a film version of Governeur Morris’ novel, an Eminent Authors’ Production, is also booked for the Capitol. Wallace Worsley directed and Lon Chaney has the role of Blizzard, the soulless, legless king of San Francisco’s underworld.

The fifth Goldwyn picture is a romantic comedy starring Madge Kennedy and directed by Lawrence C. Windom. It is called “The Girl with the Jazz Heart.” Miss Kennedy plays a dual role.

New Hampshire and Wisconsin Exhibitors to Hold Conventions in July and August

Two important state conventions of exhibitors will be held in the near future. Ex-Senator C. H. Bean, who in the past has been actively identified with exhibitor organization in New Hampshire, has issued a call for a meeting of all motion picture theatre owners in New Hampshire, to be held at the Hotel Arlington, Boston, Mass., on Tuesday, July 27, at 1.30 P. M. The meeting will be preceded by a social gathering in the same hotel.

The Motion Picture Exhibitors’ Association of Wisconsin has sent out a call for a state convention to be held at the Hotel Wisconsin in the city of Milwaukee on August 3 and 4. It is expected that both these conventions will follow the example of North Carolina, Georgia and Texas in affirming their formal affiliation with the Motion Picture Theatre Owners of America, and contributing their quotas toward the permanent organization fund.

The general manager of the newly formed District of Columbia Exhibitors’ Association, William C. Murphy, in a letter to President Sydney S. Cohen, advises that the following officers of the organization have been elected for the current year: Harry M. Crandall, of Crandall Theatres, president; Dr. William Herbst, of the Circle Theatre, vice-president; William C. Murphy, of the Home Amusement Company, secretary and general manager; A. Brylawsky, of the Cosmos Theatre, treasurer. In the same letter, Mr. Murphy expresses the confidence of the exhibitors in their present leaders and says, “You can count on the District of Columbia exhibitors for one hundred per cent, aid.”

Arrangements have been made for state conventions in the following states: Nebraska, Missouri, Louisiana, Massachusetts and South Carolina.

Omaha to have a $300,000 Building for Film Exchanges

A FILM exchange building twelve stories high and costing $300,000 will be erected at Eighteenth and Denverport streets, Omaha, according to an announcement made by Sam MaeIntyre, chairman of the building committee of the Omaha Film Board of Trade. Work will begin at once and the building will be ready for occupation by January 1.

Each exchange is agreed to pay a three months’ rental in advance on completion of the building, and every one of the exchanges in Omaha will move to the new general quarters.

The building will compare favorably with any exchange center in the country. There will be accommodations for two film companies on each floor, except the top floor of the building, which will be entirely occupied by the Famous Players-Lasky Corporation. There will also be a projection room on each floor for the purpose of screening pictures for exhibitors.

Companies which have exchanges in Omaha and which will occupy the building are Metro, Famous Players-Lasky, Reelart, Vitagraph, Universal, Select, Robertson-Cole, Goldwyn, Republic, Fox, A. H. Blank Enterprises, Fontenelle Feature Film Company, Pathe and the Omaha Film Company.

Omaha has long been handicapped by inadequate quarters for film exchanges. The exchanges are scattered throughout the wholesale and retail business districts of the city, and an exchange almost has to take a week off if he would visit more than one or two while in the city. For eleven months a strenuous effort has been made by the Omaha Film Board of Trade to find quarters.

Eddie Laemmle’s Cannibal Film at LaSalle Theatre

SHIPWRECKED AMONG THE CANNIBALS," a six-reel Universal feature, taken by Eddie Laemmle last fall in the island of New Guinea, has been booked at the La Salle Theatre for an indefinite run during the summer season. The La Salle is a dramatic house.

Harry Reichenbach, who has a contract for the exploitation of the picture in ten of the leading cities in the country, will have charge of the showing here.

In recognition of the dangers encountered in the taking of these pictures in savage wilds Eddie Laemmle was the guest of honor at the Adventurers’ Club of America, this city, Thursday, July 15. Major General Leonard being also an honored guest. Laemmle left for Los Angeles on Tuesday, July 20.

“For When the Great September Gales Have Slaked Their Rutting Wrath.”

A good summer picture is presented in this Ralph Ince production for Selznick, “Out of the Snows.”
British Officers Will Supersede American Heads at Famous Players London Studios

With the completion of the organization at the Islington, London, studio of Famous Players-Lasky Corporation, the American officials who got the staff in working form will return to this country and their places will be filled by native British officials who have been trained in the requirements of Famous Players-Lasky's production work. The American officials will, most of them, have been abroad a year.

As one of the first steps in the contemplated changes, Major Charles H. Bell, O. B. E., assistant manager of the studio, sailed from England for America July 14. During his visit in the United States Major Bell will inspect the new eastern studio of Famous Players-Lasky Corporation to thoroughly familiarize himself with every phase of big studio work. It is expected that he will be in this country about eight weeks.

Hoffman to Come to America.

Following his return to England he will assume the duties of general manager of the studio, succeeding Milton E. Hoffman, who planned the construction and working establishment of the studio, and to whose tireless efforts the rapid success of production plans are due. Mr. Hoffman will return to this country to duties with the parent organization which will be announced later.

Major Bell, who is slated to assume the management of the studio, has an extended experience as theatrical manager before the war. During the conflict he saw both active and administrative service as an officer of the Royal Air Force. He will be succeeded in his duties as assistant manager by J. Sloan, formerly purchasing agent of the London studio, who is acting as assistant general manager during the absence of Major Bell. Mr. Hoffman is expected to return to America about November 1, when the changes outlined above will become effective.

Lovick Is Location Head.

Preliminary steps to place the studio in the hands of competent English management have already begun in the accession of A. Moss to the office of head carpenter to succeed C. Moore, who has returned to this country. Chief Electrician Albert Kramer returns to the United States with Major Bell and will be succeeded by J. S. Morgan, who has learned the motion picture business in the British Isles.

The location manager for the London studio is C. E. Lovick. Under his planning the company produced "The Great Day," adapted from the Drury Lane melodrama and the first picture to be made at the studio, is in Switzerland shooting outdoor scenes for that part of the story which deals with incidents of the Alps.

Oil Discovered on Tom Mix Ranch

Oil has been discovered on the ranch owned by Tom Mix, the daredevil star of William Fox, at Mixville, in Southern California, according to an official report at the Fox New York office. Along with the report of the oil discovery comes announcement of the formation of a company by Mix, with himself as president; Pat Christian, a cowpuncher friend of many years' standing, as first vice-president, and Sid Jordan, who worked with Mix for years on the big Miller ranch in Oklahoma, as second vice-president.

Many of Mix's cowpuncher friends who
Edgar Lewis Brings to Pathe's "Lahoma"  
Recollections of Oklahoma "Land Rush"

Edgar Lewis, then but a youth, thirty-one years ago, was at Wichita, Kansas, eager to enter the new territory which that day was to be thrown open by the United States Government to those hardy pioneers who had come from all parts of the country to be in on the Oklahoma "land rush."

Thousands had passed through Wichita on their way. There were all types of men and women among them, some good, many bad. It was a popular adventure, the love of the outdoors. He was "on an excursion," as he says himself.

This was the beginning of the settlement of Oklahoma. Mr. Lewis saw things he can never forget on that adventure. In the crowd was John Breckenridge Ellis, now a popular novelist. Some years after the land rush Mr. Ellis wrote a romance under the title of "Lahoma," and abbreviation of Oklahoma, which for some years has been one of the most widely read of American literary works.

Saw Picture Possibilities.

Edgar Lewis wanted to film that story from the first day he entered the motion picture field, but it was not until this year that he could obtain the film rights from Bobbs-Merrill Company. The producer has just completed the story, and it will be released by Pathe on August 29 as successor to two other Edgar Lewis specials, "Other Men's Shoes" and "Sherry."

The work is a combination of Mr. Ellis' story and of the events which actually transpired before Mr. Lewis in those trying days of 1889. "Lahoma" is the type of production which seems to inspire Mr. Lewis to his great efforts. It is a picture of the outdoors, well acted and with a series of incidents which, besides being true, have the greatest dramatic power.

Now on Soutar Story.

Mr. Lewis has now started work in Los Angeles on a film version of "A Beggars in Purple," which is written by Andrew Soutar, author of "Other Men's Shoes." With its completion, Mr. Lewis will come east to make a picture from a story by Kate Corbey entitled "Hangers On." Mr. Lewis, under a new contract recently signed with Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., will produce a series of four or five big specials for Pathe during the coming year.

The picture to follow "Hangers On" will be a version of Solomon's story, "Garments of Fate," which will be made in Los Angeles. It is likely that L. C. Shumway, who is playing the masculine lead in "A Beggars in Purple," will have the principal role. In the cast will be Ruth King, Bettie Brice, Charles Arling, Stanhope Wheatcroft, Fred Jones and Larine Lyons.

De Mille Production Makes Big Hit at London Showing

TRADE showings of Cecil B. De Mille's latest Paramount Artcraft production, "Why Change Your Wife?" have just been received by E. E. Shauer, in charge of the foreign department of the Famous-Player-Lasky Corporation. The trade showing in London was a gala event in film circles, and was one of the largest and best attended showings since these events were inaugurated by the Famous-Lasky Film Service, Ltd.

Exhibitors and critics have united in declaring the production one of the most powerful and entertaining photoplays ever shown in London. The critic of "The Cinema," one of the principal trade papers, predicts for the production phenomenal success in Great Britain, a sentiment that is echoed by other critics.

Metro Official Lauds Mutiny Scene in Shurtleff Production of London Novel

A SCREEN examination by Metro officials of the C. E. Shurtleff, Inc., production of Jack London's great novel, "The Mutiny of the Elsinore," with an all-star cast including Mitchell Lewis, Helen Ferguson and William V. Mong, proved so satisfactory that the distributing organization is convinced this Jack London special is one of the strongest pictures it has ever secured.

It was the unanimous opinion of all members of the distributing concern who witnessed the first run of the print in the home office projection room, that never had a great and stirring story such as Jack London could write been more ably and faithfully translated to the medium of the photoplay.

Especially enthusiastic was the praise of the staging of the marine scenes; the struggle of John Pike, first mate of the vessel, with the mutineers under the leadership of the wily Mellaire; and later the fight to the death between Mellaire and the man he had tricked, "The Rat."

The suddenness with which the end of this battle came—the two being swept overboard when a giant comber broke upon the slanting deck—astonished the spectators.

"Doubtless you will place me in the same category," remarked a Metro official after the showing, "as the father who insists on relating all the clever things his little boy, Bruce, does, when I insist on expressing my enthusiasm for 'The Mutiny of Elsinore.'" But honestly, without prejudice, I can say that the time I have just spent in the projection room carried me completely out of myself. I had shipped on the Elsinore, been eye-witness to the tremendous drama enacted, fought side by side, in spirit, with Pike—why, man, I lived that story. And I cannot comprehend how anyone who has the chance to see it can be less intensely thrilled by it."

This Jack London production was directed by Edward O. Sloman, photographed by Jackson Rose, adapted by A. S. Le Vino and staged with special art effects by Edward Shurtleff.

Work on Americanization Picture

Arthur Zellner, of Metro's scenario staff, who is in charge of the twelve pictures Metro is to make for the motion picture producers' Americanization committee, announces the first of these films to go into production this week. It is "Strangers, Beware" an original story by Mr. Zellner, with continuity by Julia Burnham, of the scenario staff.

The screening will take place at Metro's New York studios in West Sixty-first street.
Selznick District Managers Hold Meeting
in New York to Discuss Sales and Policy

A CONFERENCE of big interest to exhibitors and which covered a period of a week has just come to a close in New York City, following the departure of four district managers of Selznick Enterprises to their respective territories. The four district managers of Selznick Enterprises who were called East for this conference by Lewis J. Selznick, head of the organization, are Samuel Sax, who supervises the central division, which territory comprises Cincinnati, St. Louis, and Indianapolis; Arthur S. Hyman, supervising Chicago, Detroit, Kansas City, Milwaukee, Minneapolis and Omaha; Claude C. Eizell, covering all territory south of Washington, D. C., and V. P. Whittaker, whose territory covers the Pacific Coast.

The appointment of these men to posts as district managers was made recently by Sam E. Morris, vice-president and general manager of Select, who assigned the positions, raised the district managers in question from the ranks.

Following the conclusion of the conference it was announced that the meeting was held for the purpose of conferring on the sales and policy that is to govern the distribution of Selznick Enterprise's productions during the year. At first it was planned to hold the meeting in the Middle West, but upon the advice of Mr. Selznick, who considered the gathering as of prime importance, the conference was held in New York City. That the policy of distribution discussed at the meeting tends to help in every possible way exhibitors was emphasized by Mr. Selznick. He declared that the year 1921 should prove to be a banner year in the history of Selznick Enterprises.

"Exhibitors can rest assured that our policy for the coming year has been planned expressly for the betterment of our mutual interests," said Mr. Selznick. "Our sales end has not been made too stringent, nor has our policy been confined to a narrow procedure of business etiquette. We feel sure, however, that 1921 will reveal that my motto, 'I consider myself a failure if the exhibitor isn't a success,' is not a mere flouting of the pen, nor words that are empty and devoid of their sincerity."

Showing of Vignola Picture
Given at the Hotel Astor

As Erminie North, leader of the gay social whirl of Rio de Janeiro, Miss Griffith is graced by the most gorgeous gowns ever created by the modiste's art for a photo play production. Her dazzling beauty and grace of figure are accentuated by these creations, made especially for her use in this interesting and unusual photo play.

Export Over $1,000,000 Films to Foreign Countries in May

A MERICAN moving pictures are enjoying great popularity in all sections of the world, according to reports secured from the Department of Commerce, our exports during the month of May, amounting in value to more than a million dollars, going to more than forty different countries.

Use Pony Blimp for Scenes

One of the very few motion picture cameras which have gained admittance to the Naval Air Station at San Diego was taken through the lines by Connie De Roo, head cameraman of the Ruth Roland Company filming "Ruth of the Rockies," which is to be Miss Roland's next serial for Pathé. The scenes are of a flight made by Miss Roland in the Pony Blimp D-57, which is the smallest practicable dirigible constructed to date. The Pathé star was the first woman passenger the blimp ever carried.

Circle! Circle! Who's in the Circle?
Why, it's Alice Lake, smiling in her Metro Screen Classic, "The Midget Wife."
Anglo-American League Utilizes Screen in Move to Cement National Friendship

WITH the organization of the Anglo-American League there has been launched in this country a movement to utilize the American motion picture industry as the means of putting out a great propaganda campaign. This enterprise is sponsored by Lord Northcliffe and close tab on its development is being kept by governmental officials of both the United States and Great Britain, with the idea of finding a practical method of linking the power of the picture to the power of the press.

The Anglo-American League was conceived by Lord Northcliffe for the express purpose of cementing more solidly the friendship of Great Britain and the United States. The first chapter of this unique organization was created in New York City last spring, when C. L. Faulkner came here at the head of the Northcliffe Mission. At the first meeting in New York Arthur Levey was made Chairman of the National Executive Committee, and the cooperation of Benjamin A. Prager, president of the Mayflower Photoplay Corporation, who advised him to go to Los Angeles, the fountain-head of pictures, was accepte at the same time placing the facilities of Mayflower's coast studio at his disposal.

Prince of Wales Enrolls.

Recently, when the Prince of Wales' cruiser' nears San Diego, Cal., the Prince sent a radiogram to Arthur Levey, then in Los Angeles, stating that he would be pleased to receive the head of the new propaganda movement. Following a conference between the Prince of Wales and Commodore Charlton, Generals Critchley and Carethers and Mr. Levey, the Prince became an honorary member of the league. He expressed the hope that every true American and Britisher would also enroll.

During the Prince's visit in San Diego a league chapter was formed there, including the following prominent San Diegans: Mayor Wilde, U. S. Grant, Jr., son of General U. S. Grant, and Major Gerrard, British consul at that port.

The largest chapter is in Los Angeles, and that city is the base of operations. More than 200 men of good business, professional and film men are enrolled, among whom are ex-Senator Frank P. Flint, as president; A. J. Wallace, former lieutenant governor of California, and a member of the committee on the United States Senate; Mayor Sayder, of Los Angeles, and H. W. O'Melveny, head of the California Bar Association.

Franklin and Dwan Busy.

By virtue of arrangements made by Mr. Prager it has been possible to make movies of all the league activities to date. Much of the photographic work has been supervised by Sidney A. Franklin, Mayflower producer. At present Mr. Prager is experimenting with a plan to make possible the exhibition of league films in the legitimate show houses of the United States and Canada.

One of the features of this "good-will drive" will be the making by leading film producers of a series of propaganda pictures with the spirit of international brotherhood as the basic theme. The first of these special productions has been completed by Allan Dwan. His picture is an allegory entitled "Friendship." It contains many "shots" selected from English newspapers, under the supervision of Lord Northcliffe, showing various activities in which America and England worked hand in hand.

Plans are being developed whereby every picture producer of note will contribute one or more features to the program. Included among those who are expected to be early contributors are D. W. Griffith, Maxie Pick-Ford, Douglas Fairbanks and Charlie Chaplin.

Engage Popular English Star for Lead in "The Great Day"

ABLED announcement has come from Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, who has been in Europe for the last month, that Bertram Burleigh, the well-known British film star, has been cast to play the lead in the Paramount picture version of "The Great Day," the Drury Lane melodrama which marks the first photoplay to be made in Europe by the Famous Players-Lasky British Producers Inc. The picture, which is being directed by Mr. Pick-Ford, has its scenes in England, the Alps and Paris, and is said to be replete with the thrills which always have characterized productions on the Drury Lane stage.

Not only is Mr. Burleigh one of the most popular film players in Great Britain, but he also is well known in the United States. Because of his work opposite the famous Russian dancer, Lydia Kyasht, in "The Black Spider," and in "The Dope Doctor," "John Halifax, Gentleman," "The Man Without a Soul," and George Loane Tucker's "Mother of Dartmoor," he also has appeared in "Mrs. Thompson" from the book by W. B. Maxwell, "A Farewell to Arms" from H. de Vere Stacpoole's play and in "The Sands of Time."

Buys Crystal to Provide Longer Runs in Kenosha

In order to provide longer runs for special feature attractions, distributed by the Wisconsin National Pictures Inc., under which organization he held the local sub-franchise for Kenosha, Wis., Charles Pacini has acquired the Crystal Theatre in Howard Avenue, the western business district of Kenosha. The Crystal will be the third link in Mr. Pacini's theatre holdings, which previously consisted of the New Majestic and Buttery theatres.

Mr. Pacini bought an eight-month-old lease on the Crystal in addition to all furnishings and equipment. He immediately secured an additional ten-year lease and will start at once on the construction of a new theatre. According to Mr. Pacini, the day of the longer run is approaching and in order to consistently maintain his present policy and take care of merited long runs, it was necessary to have another theatre in Kenosha.

Thelma Percy Is Featured

Thelma Percy, but with a few new of motion picture experience to her credit, has been elevated to the ranks of featured players.

Nineteen-year-old Miss Percy will play the leading feminine role in the C. E. Shurtleff, Inc., all-star production, "The Star Rover," the third Jack London story to be filmed at Metro's west coast studios in Hollywood, Cal. And, incidentally, the young actress has attained a position rivaling that of her sister, Eileen Percy, who is well known to picture theatregoers everywhere.


Kathlyn Williams in Big Role

Kathlyn Williams will have an important role in Cecil B. DeMille's next special for Paramount following "Something to Think About," according to the announcement which has just been made at the coast by the director-general of Famous Players-Lasky Corporation.

Production work on her next picture, the Cecil B. DeMille special has already begun. Included in the cast are Ann Forrest and Forrest Stanley, in leading roles, taking the places formerly held by Gloria Swanson and Thomas Meighan respectively in Cecil B. DeMille productions. Shannon Doon, former beauty of the Ziegfeld Midnight Frolics, will also make her debut under the Paramount banner in this production.
Finkelstein & Ruben Bar Screens of Forty Northwestern Theatres to Every National Advertiser

NATIONAL advertisers are to be advised at once by Finkelstein & Ruben, of Minneapolis, that more than forty northwestern motion picture screens in the largest cities of the territory will be barred to advertising. The houses are in Minneapolis, St. Paul, Duluth, Superior and towns throughout the Northeast.

The advertisers will be notified by a circular letter, a copy of which will be sent every member of the Associated Advertising Clubs of the World. This decision was reached following the attendance of G. N. Briggs, publicity manager for the firm, at the recent advertising convention at Indianapolis.

Films carrying advertising under the guise of industrial short subjects will be prohibited outright. Feature films carrying advertising will have that part deleted, if it is possible without destroying the continuity of the story, and the clipped portion returned to the producer. At the same time, the advertisers will be notified of the action. If the film would be spoiled by clipping, it will not be run.

Conferences will be arranged soon, according to the announcement, between members of the firm and President W. A. Steffes and directors of the United Theatrical Protective League with a view toward recommendations for the adoption of a like course by the other leading exhibitors in Minnesota, North and South Dakota, Western Montana, the Northwestern states, Michigan and Northern Idaho. It is thought that the league will follow the lead of Finkelstein.

Jensen & Von Herberg's Liberty Theatre at Yakima Opens to Overflowing Audience

WHAT is declared to have been the largest gathering in the history of all local amusement efforts officially opened the new Liberty Theatre of Yakima, Wash., a structure owned by the Jensen & Von Herberg interests of Seattle, holders of the franchise for Associated First National Pictures, Inc., for the territory. E. J. Myrick, manager, arranged the event. "The River's End," Marshall Neilan's initial independent production, distributed by Associated First National Pictures, was selected for the opening. The Liberty Theatre is declared to have made the most auspicious beginning in the history of the various Jensen & Von Herberg theatres.

Both Mr. Jensen and Mr. Von Herberg, who make their homes in Seattle, were in Yakima for the opening of their newest house. Congratulations were showered upon them for giving Yakima such a magnificent theatre. The lobby of the new building was resplendent with quantities of bouquets and set pieces of flowers sent by well wishing friends.

Theatre Cost $200,000.

The new theatre was erected at a cost of $200,000. It has a seating capacity of 1,000. The building required four months for construction. The ventilation system is a feature which recommends the new house, particularly at this season.

The Liberty is a gem in its planning and decoration. One enters a central lobby, ornamented with a fountain and with chairs of inviting comfortableness. To the left the incline leading to the balcony and loges sweeps in a wide and inviting curve. Loge seats, wicker chairs, wide enough and far enough apart to spell comfort to the most rotund tired business man, are arranged in the lower portion of the balcony.

Color Scheme is Restful.

In decoration the Liberty is charming. The walls are soft gray, lighted here and there by glints of gold, while the curtains and drapes are of a restful blue. Singers' boxes, one on each side of the stage, provide a place for any musician who may appear at the theatre. The needed glow of color is furnished by two art panels in blues and greens. Under each window is a wicker box filled with golden blossoms. The ceiling is like a clouded summer sky, while at the base there are vague suggestions of flower covered walls and towers.

Comfort has been the watchword in planning the theatre. The rest rooms, situated at the side of the lobby, are equipped with every detail. The projection room is located on the main floor.

Ragland on Vacation

John C. Ragland, general manager of the Arthur S. Kane Pictures Corporation, has gone to Grant's Camp, in Maine, for a vacation of a few weeks. He took along a double supply of rods and tackles and promised to bring back something more tangible than fishermen's oratory.

During Mr. Ragland's absence Walter J. Porges, until recently of the Famous Players' staff, is assisting in the Kane offices. Mr. Porges has held responsible positions with several motion picture concerns and at one time worked under Mr. Kane's direction in the home offices of Select.

Famous Players' London Players Go on Location

The first producing company of Famous Players-Lasky, British subsidiary, is "on location" in Switzerland on the initial picture to be made from the English studio. According to the plot of "The Great Day," which is the title of the picture, being a film adaptation of the famous Drury Lane melodrama, Frank Beresford, the leading character in the play, and his friend, Dave Leeson, meet with a terrible accident while they are climbing glaciers in the Alps. Through the breaking of the life rope the man is taken from the ridge and apparently drowned in a mountain torrent.

It is to film this scene that the company has gone to Switzerland where the accuracy of atmosphere may be insured as well as the magnificence of scenery known only to the Swiss Alps. At the conclusion of the week location the leads will return to Paris where they will meet other members of the company. Scenes taken in "The Guardian Angel," the cafe which figures in the story, will be shot in the French capital.

Names familiar to the American motion picture industry are associated with the initial production. The director is Hugh Ford who has handled Hamlet and Hal Young, who photographed many of Mr. Ford's productions in this country, is cameraman.

Will Feature Local Events

Prologues and local news events that can be cleverly presented harmoniously with special feature attractions have been announced as the new policy for the Strand Theatre, New Bedford, Mass. This theatre recently arranged for a full page advertisement in local newspapers to state that in the future harmonious and up-to-minute programs of an entirely new nature would be found at the Strand each week. The effort is aiming principally at offering a number of novelties the nature of which will be revealed.

The initial program under the new scheme featured Mildred Harris Chaplin in "The Inferior Sex," distributed by Associated First National Pictures, Inc., and in order to relate a local event the management of the Strand presented five hundred feet of two local pugilists in popular favor, editing the novelty to explain that Frankie Brit and Knockout Dyson could certainly not be accused of being "the inferior sex." Events of local interest will be featured.
Oakland Mayor Declares Legal Holiday on Date of First National Field Day

MARKING an exhibitor achievement probably never duplicated in motion picture history, Mayor D. A. Davie, of the T. & D. Theatre, Oakland, Calif., has declared a legal holiday for his city. In fact, the day has been declared a legal holiday in honor of a motion picture concern.

The T. & D. Theatre belongs to the Turner & Dahken interests of San Francisco, holders of the franchise for Associated First National Pictures, Inc., for that territory. At the command of Mayor Davie, in details of the plan, Mr. Perry, the manager of the theatre, will have the full co-operation of the Turner and Dahken interests and that of Sam Y. Edwards, manager of the First National exchange at San Francisco.

Reservations have been made at the hotels for Anita Stewart, Marjorie Daw, Marjorie Forman, Mrs. J. D. De Haven, Ben Turpin, Phyllis Haver, Charlie Murray, Bobby Vernon and Fay Tencher, Charles Ray, Charles Chaplin, Marshall Neilan, Katherine Ayes, Katherine MacDonald, Henry B. Walthall, Mildred Harris Chaplin and Mack Sennett have wired they will be present. Hoyt Harlow and Dorothy Phillips will suspend for one day preliminary work on "Woman, Man and Marriage," which they are making for distribution by Associated First National Pictures to attend the celebration.

Accompanying the delegation of Southern California exhibitors will be Sol Lesser, who, with Geor Bowers, holds the franchise for Associated First National Pictures for the Los Angeles territory. Mr. Lesser wired that nearly a score of exhibitors would arrive in Oakland on the morning of July 26 in order to personally meet all the various stars.

The giant parade will feature stars, directors, cameramen, scenic artists, scenario writers, authors, exhibitors, producers and distributors. Floats have been especially constructed by big merchant dealers of Oakland and will make up the second section of the parade, which will be headed by a group of three military bands sent to Oakland by city order.

During the early part of the afternoon the various stars will appear at hotels and at the various amusement parks. At 4 p.m., a reception will be held at the T. & D. Theatre. The stars will occupy the boxes of the theatre and witness a showing of a First National subject which Mr. Perry will select. Mayor Davie will speak and the various stars will be brought on the stage for informal introductions to the audience.

Bourchier to Play Borstwick in Famous Players London Film

FOLLOWING the cabled announcement that he had engaged Bertram Burleigh to play the lead in "The Great Day" which is being filmed at the new Islington studios near London, Jesse L. Lasky revealed his recent trip to Europe that Arthur Bourchier, the dean of London’s actors-managers, has been prevailed upon to play Sir Jonathan Borstwick in this first European execution of the Famous Players-Lasky British Productions, Ltd. "The Great Day" will be a film version of the story of the name written by Louis N. Parker and George S. Sims. The picture, which is being directed by Hugh Ford, has its scenes in England, the Alps and Paris, where are enacted many of the characteristic features of the Drury Lane type of melodrama.

Arthur Bourchier is one of the old school of British actors, being an associate of the late Sir Henry Irving, the late Sir Herbert Tree and Sir Johnstone Forbes-Robertson. He introduced to Drury Lane melodrama a new type of acting, playing the hero on realistic instead of exaggerated lines.

Add Two Prominent Players to Cast of "Roaring Oaks"

JOHN HOPKINS, the player of leads and director of several productions, has been added to the cast of "Roaring Oaks," the serial now in production at the Seitz studio under the direction of Bertram Millhauser. His part is a character role that figures prominently throughout the fifty episodes. Another addition to the cast is Stephen Carr, the fifteen-year-old boy actor who has been playing in the recent De Mille productions.

"Roaring Oaks" will be a sequel to the second starring vehicle for Pathé, the play is by James Shelley Hamilton, of the Seitz scenario staff. Warner Oland plays the leading male role. Marguerite Courtot, whose work in serials in which she was co-starred with episode pictures, has an important part.

Work on the initial episode is now under way at the studio in New York. The location work for the chapter is being held at Long Island.

Meyer Arrives at Bombay

The arrival of Frank Meyer, assistant secretary of the Famous Players-Lasky Corporation, in Bombay, India, where he will have charge of the construction of the studio, is a built by the Indian Empire Famous Players-Lasky Film Company, Ltd., is announced in a cable received at the home office of the Famous Players-Lasky Corporation.

Mr. Meyer was accompanied by Tarkington Baker, who will act as Indian representative of the Famous Players-Lasky Corporation.

The idea of assembling the material and labor for the construction of the mammoth studio and laboratory will be undertaken at once, it is stated.

Talmadge Sisters Sail in August

Norma and Constance Talmadge, accompanied by Norma’s husband, Joseph M. Schenck, president of both Talmadge Companies, as well as Constance’s family physician, Dr. Bernard Livingston, Miss Talmadge’s secretary, Miss Ann Pallette, and Miss Talmadge’s maid, are sailing on the “Empire” August 12th, with Mrs. Osh and Dorothy Gith, for a two months’ vacation, in France, England, Belgium and Italy. The Talmadge girls will make a tour of the coast and their sister Natalie Talmadge, in Paris, where they expect to crowd a year’s sightseeing into a few weeks, as this is their first trip abroad.

Webb Makes Screen Debut

Clifton Webb, the young actor now appearing with Irene Bordoni in “As You Were,” has been engaged by Metro to play one of the roles of Clay Cullum in support of Ina Claire in the production of “Folly With a Past,” by George Middleton and Guy Bolton. Clay Cullum is the role originated in the stage production by Cyril Scott, Leander de Cordova is directing.

Dempsey Acquittal Increases Sales

The Pathé serial sales department reports that contracts on “Daredevil Jack,” the fifteen episode serial starring Jack Dempsey, have come from all branches in constantly increasing numbers. A gain of 100 per cent. was noted on this serial three weeks after the news of the Dempsey acquittal charges by a jury in a Federal District Court in Los Angeles.

Mrs. Dal Clawson Dies

The death of Mrs. Dal Clawson, wife of the well known cameraman, died suddenly in New York last week from violent exhaustion brought on by an attack of acute indigestion. She arrived in New York a week prior to her death in company with her husband, who left the West Coast where they made their home, to assume the post of head photographer for R. A. Walsh.

The body was taken to California where it will be interned at the Hollywood Cemetery. Clawson accompanied the body. The deceased was a non-professional.
Budget System of Finance Is Applied Successfully by Realart Corporation

A BUDGET system of finance, similar to those used by the largest business corporations of the country, has been originated and put into successful operation for the first time in the motion picture industry, it is believed, by Dario L. Faralla, controller of Realart Pictures Corporation.

The system has been in use for more than seven months and its success has been pronounced. It has not only proved a more simple and practicable method of finance than the old system, but it has resulted in large savings in production and distribution and placed rentals to exhibitors on a sound, economical basis.

No Previous Guides.

Mr. Faralla is highly gratified over the success of the system. He states that through it hundreds of thousands of dollars have been saved to exhibitors who have shown Realart pictures during the past year and that under the Realart "Star Franchise" during the coming season the benefits will be even more appreciable.

Mr. Faralla worked under adverse conditions in creating and carrying out the budget system. He had no previous guides by which to lay his plans and many financial experts who had made a study of the motion picture business had declared it was not possible to employ the budget method.

Determining Expected Revenue.

"The most difficult part of the task I faced," he said, "was to discover a method of determining the expected revenue for a year. Given this it was possible to proceed to the matter of expenses with assurance. First of all, it was necessary to determine from the performances of hundreds of motion picture films what the average percentage of return was.

"I set out to discover the varying percentages of film returned during its life, regardless of its original cost and its ultimate value. Arbitrarily setting the life of a picture at two years, I discovered a percentage of return for each one of these twenty-four months. This was a minimum figure, of course, and placed no limit on what an unusually successful picture would do.

Method of Procedure.

"The budget system, therefore, worked in this way. Knowing how many pictures the company would release during the year and the months in which they would be available, I obtained their total value by the percentage of their cost over the months of the year in which they would be active.

Value Decreases With Age.

"As these figures worked, a picture that cost $350,000 and could be worked only two months in 1920 would have to return more than one cost, $300,000 and working for four months. Anything a picture returned in a month over its percentage quota was simply surplus and was not written off its value as played business. Picture was "So, during each month of its life, a film had a definite value, becoming less as it grew older. From the beginning I knew just how much could be expected in revenue during the year and was able to plan the company's expenses accordingly. Going forward into the new year I know just how many pictures and when we will release, so that our total income is as certain to me now as it will be a year hence."

Army Aviators Help News Weeklies

Details of the manner in which the army air service by co-operating with moving picture producers makes it possible for the public to view events which could not otherwise be pictured, have been made public in a statement authorized by the Secretary of War, in which it is declared that the moving picture industry has come to recognize the service "as indispensable in presenting the best in war pictures."

"A few years ago, one scarcely ever saw a moving picture made from aircraft," it is declared in the statement. "However, today there are few weeklies printed without at least one record. Those who have had the opportunity to see the picture of a trip over Mount Lassen and the Yosemite Valley and Niagara Falls, which were taken from the air service planes, can fully appreciate how faithfully the cameraman recorded every detail of Dame Nature in her most glorious moments."

Goldwyn Takes Another Studio to Hurry Production on Madge Kennedy's Vehicle

S EVERAL important developments in the production of "The Highest Bidder," the new eastern Goldwyn vehicle for Madge Kennedy, have taken place during the past week. Lionel Atwill, the well-known actor who is playing opposite Miss Kennedy, developed blood-poisoning in his right arm, necessitating the postponement of much work planned. Gilbert White, one of the art directors at the Culver City studios, arrived in New York to take charge of the art element of the picture. Still another development was the hiring of the Spitz studios on East 124th street, to be used in addition to the regular studios, situated at 308 East 84th street.

Expect Great Success.

The hiring of the Spitz studios was the result of the incapacitation of Mr. Atwill. The stage on 48th street has already been utilized for the picturization and sets erected for the many scenes in which the leading man appears. No expense was spared on the sets, for Goldwyn officials expect "The Highest Bidder," which is taken from Maximilian Foster's story, "The Trap," to be the most successful of the long line of successful Kennedy productions. Consequently it was deemed cheaper to hire new studios where work could be done with sets in which Mr. Atwill does not appear rather than to tear down and later re-erect the scenery in the 48th street studios.

In addition to the services of the star, Miss Kennedy, and Mr. Atwill, who is to be starred by David Belasco in the fall, the cast includes two other well-known Broadway featured players, Vernon Steele and Reginald Mason. Mr. Steele recently played the male lead in "The Hole in the Wall," on Broadway, and Mr. Mason did as much in "Adam and Eva."

Others in the cast are Joseph Brennan, Brant Darley, Zelda Sears and Ellen Cassity.

Hughes Appointed in New Haven

Al Lichtman, general manager of distribution of Famous Players-Lasky Corporation, has announced the resignation of Frank J. Scully as manager of the New Haven exchange of that organization and the appointment of Maxwell C. Hughes to the position.

Hughes has had an extended experience in the motion picture industry and leaves the post of New York manager for Triangle to assume his new duties.
Eastman Buys Tennessee Alcohol Plant; Plans a Series of Great Laboratories

GREAT expansion of activities is foreseen in recent action and plans of the Eastman Kodak Company. A move to acquire control of one of the important raw materials used in the manufacture of film has just been consummated in the purchase of the plant of the American Alcoholic Plant, Ltd., at Kingsport, Tenn., built during the war to make wood alcohol for the federal government.

A last year's United States storage of motion picture film, with a capacity of 10,000,000 feet, is to be built at Los Angeles, to take care of the rapidly increasing film consumption of that Pacific Coast metropolis. Perhaps one of the most far-reaching plans, considering its ultimate relation to the industry, is the plan to erect a number of laboratories in various parts of the country near the producing centers.

The Eastman company is one of the three or four largest of producers of film chemical and other chemicals which it uses in enormous quantities. Frank W. Lovejoy, a director and general manager, and James S. Havens, a director and treasurer, of the company, with Perley S. Wilcox, assistant manager of the Kodak Park plant of the company, have been spending several weeks studying the possibilities of these proposed enlargements. They are to report upon the advisability of purchasing more land and other extensions of the George Eastman has just returned to Rochester, after having spent a week looking over the ground.

It is not expected that the plant will be in operation before fall. Herbert C. Williamson, of the engineering staff of the Eastman Kodak Company, is in charge of the preliminary preparations for the opening of the plant. During the war the plant employed about 1,500 men and it is believed that about that number will be employed at first by the Eastman company.

Provides Against Transportation Delays

The huge concrete storage building which the Eastman company is to erect at Los Angeles is to insure a constant large supply of raw film to the west. Since Los Angeles became the heart of the studio world, a vast amount of Eastman film has been continuously on the way westward. Prompt delivery to come now is essential and the warehouse is designed to meet any great demand which may arise and to provide against a shortage of available film. It is also to delay transportation of any one of numerous contingencies which may arise.

Atlanta Prepares for Record Picture Year, Says Pathe Man

J. A. McWHORTER, the newly appointed manager for the Atlanta territory, is enthusiastic over picture prospects for the coming year. After three years' service as a salesman in that territory, Mr. McWhorter spent several days in New York last week in connection with his increased responsibilities.

In spite of the present heat wave,” he said, “there are the Atlanta unmistakable evidences that September will see the new season start off with a rush of patronage which will mean crowded houses throughout the rest of the summer. That can be seen classification of pictures of quality is scheduled for big business. We are strong for serials and with the big picture, Fox and Roland is a great favorite. So are George Seitz and Marguerite Courtot and Warner Oland and Juanita Hansen.

The unheard of number of Lewis features are always welcome, while Blanche Sweet is the most remarkable 'come-back' in the screen history. All good short subjects have excellent prospects. The Pathé News and Review, and Topics of the Day, with the Rolin Comedies, are welcomed with increasing favor. As for Harold Lloyd and his two-reelers he has caught and held the popular fancy with his sensational two-reel comedies—nobody thinks of missing one.”

Mary and Doug Headed Home After Trip Through Europe

MARY PICKFORD and Douglas Fairbanks sailed from England on July 21 and will arrive in New York on July 28, according to word received this week by Hiram Abrams, president of the United Artists Corporation.

The present plans of the two “Big Four” stars will not permit a long sojourn in New York as everything is in readiness at their respective studios in Los Angeles for the resumption of their activities and both Mr. and Mrs. Fairbanks are anxious to get going on their next productions.

Each star has two stories in preparation, but it has not been decided which will be the vehicles for their next United Artists release. Miss Pickford has a popular novel and a well known stage play at her disposal and Mr. Fairbanks has an original story of the western type and also a widely read novel in preparation.

Because no decision has been made by either as to which will be produced, the titles are withheld.

Immediately upon their arrival a definite decision will be made and then telegraphic advice to John Fairbanks and Mrs. Charlotte Pickford, general managers of the two studios, will permit plenty of time in which to prepare the required “sets” for the starting of the productions a day or two after the couple arrive on the Pacific Coast.

Frank Newman and M. H. Field Leave Kansas City for East

FRANK L. NEWMAN, president of the Newman chain of theatres in Kansas City, and Milton H. Field, managing director of the company, left on July 18 for a ten day trip to New York. They will visit the leading picture theatres of New York for suggestions and to make personal calls for stop-overs at Detroit, Cleveland, Pittsburg and Buffalo and on the return trip they will stop at Milwaukee and St. Louis.

Joseph H. Gilday, manager of the Famous Players branch, has been taking some quick trips to this territory and with his reception has caught back very substantial contracts for coming Paramount releases.

This has Henneberry, manager of theatres at Fort Scott and Independence, Kan., has been spending much time lately in Kansas City and has theatre managers guessing, as he has been putting over so many deals lately that they don't know what to expect next. He and his partner, Jack Roth, who jointly manage the Apollo Theatre, are seen driving mysteriously around town.

Amanda Brown, who has been the soprano hit at the Newman Theatre for the past month, is voted a favorite by all who have heard her take her part to make her a permanent soloist in the Newman theatre.

Male Censor for Kansas

Governor Allen soon will appoint a male motion picture censor for Kansas. Three women now censor films for the state and two of them will be retained to work with the man. The governor's action will be in response to many requests that the board be not entirely feminine in character.

The Web of Scandal

is a beautiful woman's most treacherous enemy. Young, dazzlingly beautiful —

CORINNE
GRIFFITH
in
"THE WHISPER MARKET"

presents a vivid picture of the result of gossip in the most beautiful of New World cities, Rio de Janeiro. Here, as Ermine North, she resigned as queen in the most exclusive social set, but faced disgrace because Scandal said this, and Gossip said that.

A Vitagraph production of love, mystery and intrigue in one of the most romantic settings in the world.
Good Fairy Sees That Little Geraldine Has Her Chance as Motion Picture Star

The fairy of good fortune has been extremely kind to little Geraldine Jackson, 6-year-old daughter of Fred S. Jackson, an attorney of Buffalo, N. Y., and granddaughter of Judge Joshua Gaskill, of Niagara county. By the sheer force of her pleasing personality and her exceptionally keen sense of doing the right thing at the right time, Geraldine, within a year, has drawn herself from total obscurity to a motion picture star with her own company and one of the honor guests at the notification ceremonies of Governor Cox.

The rise to fame of Geraldine is like a fairy tale. Long before she was able to understand the cause and effect of the screen drama she teased her parents to a point of tiresome urging, until they took her to the movies. She just loved them, according to her father.

Little Mary Wanted Her.

Mrs. Jackson took the children to San Francisco and George, who insisted on a trip to the studios. Mrs. Jackson took Geraldine to the Mary Pickford studio and the minute Little Mary saw the child she pronounced her a corker and had her manager draw up a contract for Geraldine's mother to sign.

Sidney Chaplin later spied Geraldine and then there was a long procession of managers seeking the child for their very own star. However, Geraldine entered the Chaplin studios and amazed the directors with her ability to perform before the camera. After appearing in several productions experts declared Geraldine to be another Baby Osborne.

Led Convention Cheering.

This year, "Gerry," as she is familiarly known, entered politics. During the recent Democratic convention in Frisco she attended all the sessions. She was an ardent McAdoo supporter, but when the tide turned to Governor Cox she went with it. With a tiny American flag in her hand "Gerry" hopped to the speakers' stand and led the first Cox demonstration and became the star of the convention.

Geraldine's invitation to the notification ceremonies of Governor Cox came as a result of the unprogrammed meeting between the little star and Mrs. J. D. Mahoney, daughter of the nominee. According to word from Frisco, Mrs. Mahoney and her party were dining in a prominent hotel. Across from their table sat Geraldine and her mother. The captivating manner of "Gerry" took the Mahoney dinner party by storm. She serenely left her mother to enjoy ham and eggs with the Mahones. She became so attached to the new found friends that she had to be forcibly detached from the party.

Fox News Does Fast Work in Filming the Yacht Cup Races

FOX NEWS, the semi-weekly screen magazine, did remarkable work in presenting views of the first race in the series for America's cup between the defender Resolute and Sir Thomas Lipton's challenger Shamrock IV. The scenes, photographed by seven cameramen during the course of the race on Thursday, were rushed to the laboratories of Fox Film Corporation. There they were immediately printed, reviewed by the director in chief, to Bebe Daniels, one of the department staff in the projection room, and the material cut and assembled. At dawn Friday morning the task was finished and prints were started on their way to Fox exchanges in distant states, to be released Saturday.

George Ingersoll Directs Advertising and Publicity for Hodkinson Company

President W. W. Hodkinson has appointed George Ingersoll as director of advertising and publicity for the W. W. Hodkinson Corporation, and Mr. Ingersoll is now building up the plan and the promotion division of the Hodkinson distributing system. Mr. Hodkinson is constantly in search of men with ideas and does not hesitate to invade the merchandising field.

Mr. Ingersoll's work is evident in the campaign on "The Green Flame" and "The Silent Barrier." Assisting him in this work are George B. Gallup, Jr., Richard Weil and William Dowling. Events at the Hodkinson offices are watched with considerable interest, since Mr. Ingersoll joined the organization just in time for the fall campaign. His experience in advertising and merchandising covers fourteen years and includes seven years of newspaper and magazine work.

Won Spurs With Crowell.

He won his spurs as a copy-writer for the Crowell Publishing Company in 1911, and was engaged in the national newspaper and magazine campaign conducted by that company for its three publications. He served three years with the Charles Frohman Company as playreader and press agent. The past year he handled the Goldwyn Eminent Authors and the Rex Beach pictures, beginning with "The Girl from Outside."

Mr. Gallup is a well-known New England advertising man, who, until joining the Hodkinson staff, was advertising director of one of the largest houses of its kind in the country. Previous to that he was connected with such well-known organizations as the Sperry Hutchinson Company, Library Bureau and Cosmopolitan Magazine.

A recent addition to the department is Richard Weil, who has been with Select and with Robertson-Cole. He will prepare the Hodkinson campaign books and general press matter, as well as serve in the field on special exploitation.


Dedicate Song to Bebe Daniels

A new song entitled "A Good Little, Bad Little Girl" has been written and dedicated to Bebe Daniels, one of the recent additions to Realart's gallery of female stars. The words of the song are by Alfred Hlustwick, a Los Angeles verse writer, and were inspired by the advertising line adopted, "The Good Little Bad Girl."
To Advertise National Paramount Week in 868 Leading Newspapers in Country

National Paramount Week, Sept. 5 to 11 inclusive, is the slogan that will be placed before millions of people from one end of the country to the other by the most stupendous advertising and publicity campaign ever conceived by Famous Players-Lasky. For the third annual National Paramount Week the officials of Famous Players-Lasky will use advertising space in the number of papers that were used in the record-breaking campaign of 1919. Preliminary plans for this year's event call for the purchase of space in 868 papers in cities and villages exceeding 10,000 population in every part of America.

Theatres Benefit Individually

According to early reports received at the executive offices of the corporation the number of theatres booking "Paramount productions solid" for the week will exceed the mark set in any previous week of the organization's history. A mark of $1,000,000 business for the week has been set by Al Lichtman, general manager of the department of distribution, and indications point to the fact that this goal will be exceeded by exhibitors anxious to avail themselves of the benefit to be reaped by being associated with this advertising campaign.

Every department in the daily newspapers will be for the specific benefit of the theatre playing Paramount productions in the territory covered by such publications. Under a striking heading announcing National Paramount Week, the advertisements will list individually the theatres in that territory playing Paramount productions and their bookings for the week.

Magazine Space.

In addition to the advertising in the daily papers, space also will be bought in publications of national circulation, such as the Saturday Evening Post and Colliers. These advertisements will tie up National Paramount Week with a plea for better motion pictures, and will redound to the advantage of the exhibitor who exploits the Paramount slogan in his lobby or local displays.

As the next step in giving National Paramount Week a country-wide application, Famous Players-Lasky places at the service of exhibitors its exploitation representatives at each exchange. Under the direction of Claud Saunders, exploitation manager at the home office, these representatives will be available for the prosecution of campaigns in any locality to better advertise local theatres and productions in connection with Paramount Week.

Geraldine Farrar’s "The Riddle: Woman" Is Finished After Three Months’ Work

Almost three months after the first scene was "shot" in the old Thanhouser studio at New Rochelle, the camera has turned for the last time on the Associated Exhibitors' production of "The Riddle: Woman," starring Geraldine Farrar, which will be distributed by Pathe. With the filming of a massive scene, staged on the biggest set ever built in the Thanhouser studio, Director Edward Jose wrote finis on his slate on Saturday afternoon, July 17. The scene depicted a lawn fete in which several score of fashionably dressed "extras" took part, together with the star and principals, Miss Farrar and Adele Blood and Montagu Love.

Under supervision of Director Jose, the production is now being cut and titled. The company returns late in the week from Marblehead, Mass., where several exteriors were filmed. Money was spent freely upon the sets which lend to the picture an atmosphere absolutely essential to its success.

Miss Farrar, at the conclusion of her work, was worn out and with her husband, Lou Tellegen, started almost immediately for her country home in the Adirondacks. Adele Blood, principal support of Miss Farrar, with Montagu Love, also was fatigued by her strenuous efforts and started for a vacation which will last for a month.

"The Riddle: Woman" is first of a series of massive productions planned by Associated Exhibitors. When the complete cost of the picture has been tallied, it will total as much as any big picture of recent date, says Pathe, and its value is clearly apparent in the publicity which are now being pieced together in the work of preparing the production for release.

Vignola Finishes Second Picture

Robert Vignola, whose first special production for Cosmopolitan-Paramount, "The World And His Wife," was the principal attraction at the Rivoli Theatre, New York, last week, has taken the final scenes for his second production, "The Passionate Pilgrim," from the novel by Samuel Merwin Vignola is now engaged in cutting and titling it, and in between times he is preparing for his next production which is said to be based on an unusual dramatic story by a famous author, a story admirably fitted for the screen and full of opportunities for rare human touches which have characterized Vignola's work in the past.
Bert Adler Is Appointed to the Post of Eastern Representative for Allan Dwan

PRODUCER ALLAN DWAN, at present releasing Mayflower specials through First National, and shortly to offer his own productions as a member of Associated Producers, announces the acquisition of Bert Adler as eastern representative. Mr. Adler first attracted Mr. Dwan's attention as exploitation manager of Realart, where his campaign in behalf of the producer's "Soldiers of Fortune" won wide comment for its originality.

Despite the fact that both Dwan and Adler with the film industry and the confidential nature of the eastern representative post the two principals have never met each other. Adler is a pioneer in the movement for the producer cooperation with the exhibitor—the movement which teaches that a picture must not only be sold, but "put over." It will be his chief duty to "put over" the Dwan productions as well as to supervise their booking.

Starting in the industry with Edwin Thanhouser, Mr. Adler's advertising literature of 1910 shows unique lobby displays and tie-up suggestions. He became general representative of the Thanhouser Company under the late C. J. Hite.

Adler perhaps attained widest note with his independent publicity office in the Candler Building two years ago, where he served Inter-Ocean Film, Educational, Film Clearing House, Graphic Features, Warner Brothers, United Kingdom Photoplays, of London, and participated in the exploitation campaign of "My Four Years in Germany," "The Vicar of Wakefield," "George Loane Tucker's "Manx Man," the William son undersea pictures and "The Better 'Ole"; also handling the personal publicity of R. O. Davis, J. Frank Brockliss, J. Kempner, Rupert Julian, Herbert Blache, Joseph R. Miles and Arthur S. Kane. Mr. Adler's office acted as New York representative for the Photoplay Weekly of London, a leading foreign trade paper. He came to Realart through Arthur S. Kane, and his present position with that firm is that of associate director of advertising and publicity. Mr. Adler is a Mason, Odd Fellow and Friar, chairman of the membership committee of the Associated Motion Picture Advertisers and member of the energetic film theft committee of the National Association of the Motion Picture Industry.

Rogers Heads Famous Players New Short Subject Department

A L LICHTMAN, general manager of the department of distribution of Famous Players-Lasky Corporation, has announced the appointment of W. F. Rogers to head the organization's newly created short subject department. Plans have been laid by Mr. Lichtman and Sales Manager S. R. Kent to conduct an intensive campaign.

Mr. Rogers, who will work directly under Mr. Kent, has probably had as much experience in handling short subjects as any one in the film business. He was sales manager of the General Film Company, in charge of the short reels, and later assistant sales manager of Goldwyn, where he also specialized in shorts.

Paramount's new short films for the season of 1920-21 will be Paramount Mack Sennett Comedies, Paramount Post Scenes, Paramount-Burton Holmes Travel Pictures and Paramount Magazine. Famous Players-Lasky will also release some of the Paramount Arbuckle and Paramount Sennett Comedies. A drive will be made also on the present stock and variety of short reels.

King Visiting London Studio Proves He's "Regular Fellow"

A PERSONAL visit from His Majesty, King George V., was an honor recently accorded N. Gregory Arnold, one of the art directors of the new London studio of Famous Players-Lasky British Producers, Ltd., through the organization of Famous Players-Lasky Corporation. It was, as Mr. Arnold afterwards described, a case of severe nerve attack until he discovered that he was a "regular fellow" and wished to be regarded as "one of the boys" when he visited the artist's studio.

Like his fellow art director at the London studio, L. Dawson, Mr. Arnold is an old exhibitor at the Royal Academy. During the war he served with the Royal Air Force both in active service and in an administrative capacity.

The standing of both Mr. Arnold and Mr. Dawson at the Royal Academy is considered guarantee of the artistry of productions which will be made at the London studio by Famous Players-Lasky.

Riesensfeld Re-Books "Prince Chap"

Due to persistent demand from patrons who failed to see William DeMille's "The Prince Chap" with Thomas Meighan during its week run at the Rivoli Theatre, New York, July 11-17, Hugo Riesensfeld, managing director of the Rialto and Rivoli theatres has booked the picture for the Rialto the week of July 25. Manager Riesensfeld is sponsor for the statement that the demand for the picture was so great that he was practically obliged to show it at another of his theatres for an additional week.

The Thomas H. Ince Trophy
Presented by Mr. Ince for the competition of West Coast firemen.

Thomas Ince Presents Trophy for West Coast Firefighters

CONTINUING his interest and practical assistance in local and national fire prevention campaigns, Thomas H. Ince last week presented a fine silver trophy for the competition of the fire departments of Pacific Coast cities.

Measuring thirty-four inches high, with an engraved design that symbolizes the purpose for which it was originated, the handsome trophy was placed in the care of Fire Chief Scott of the Los Angeles department, who will formally present it to the Pacific Coast municipalities at the annual convention of fire chiefs to be held in Los Angeles on September 13, 14 and 15.

The presentation of the trophy is the direct outcome of the special fire-prevention picture produced recently by Thomas H. Ince and donated to the West Coast Fire Prevention Bureau as "first-aid" for its concerted drive to lessen the danger of conflagration.

Two Illinois Theatres Change

The Lillian Amusement Company, operating the Washington Theatre and Garden, Granite City, III., has taken over the Rialto Theatre of that city. After improvements are made, the Rialto, which seats 1,200, will be opened September 1 as a feature house. The Washington, now managed by Lopis Landan, Jr., and seating 1,100, will show vaudeville. Mr. Landan also will manage the Rialto.

ALBERT E. SMITH presents
ALICE JOYCE in
"THE PREY"
A VITAGRAPH SPECIAL PRODUCTION

ALBERT E. SMITH presents
ALICE JOYCE in
"THE PREY"
A VITAGRAPH SPECIAL PRODUCTION
JIMMIE ADAMS, one of the best known comedians in the two-reel field, becomes a featured player with the release of the third of the Mermaid Comedies through Educational exchange, "Nonsense" is the working title of the picture, production of which has been completed.

Adams appeared in "A Fresh Start," the initial release of the Mermaids and his work in that picture has already scored such a hit that exhibitors have made many requests that he be given greater prominence. To this Director Jack White has agreed with the result that "Nonsense" bears the comedian's name on the main title.

Varied Experience.

Differing from most comedians, Adams does not rely on make-up or eccentricities of any sort in getting laughs. While the comedies in which he appears are of the fastest moving type, the slap stick variety, he depends on his expressions and his legitimate physical action. His thorough training in every department of comedy-making fits him for these accomplishments.

Adams, during nine years had experience in every branch of the legitimate stage, appearing in musical comedies, vaudeville, minstrel acts and even in the more serious drama. He has been in pictures for three years. He is probably best known for his work in Sunshine Comedies, where he appeared in the first lion pictures. He has also appeared with a number of independent comedy companies, and when Jack White arranged with Educational to produce a series of Mermaids, he returned to his old friend and director.

Jimmie Adams Is Featured in Third Mermaid Comedy

BUILDING ON THE INCREASE

There has been an encouraging reaction from the building slump of May, according to reports compiled from 199 cities by the American Contractor, which show operations to the amount of $131,117,320. Remembering the poor freight service, tight money and high cost of materials and labor, the outlook for a resurrection of normal building activities when the break comes is most optimistic. June operations show a gain of 3½ per cent. over those of May.

Jensen & Von Herberg Employes Strike in Five Cities; Trouble Began in Tacoma

Practically all the union men employed by Jensen & Von Herberg in Seattle, Tacoma, Portland, Butte and Yakima are out on strike. The trouble arose in Tacoma and the employees in the other cities have walked out in sympathy.

When Jensen & Von Herberg bought the Moore Amusement Company in those cities last fall, the operators in that city were not receiving as high wages as those employed by the Jensen & Von Herberg theatres in Seattle. They asked for the same, but arrangements were made for them to continue at the old rates until September 1 of this year. They admitted they agreed to this, but according to the president of the operators' union, they discovered that new men were being trained at the Moore theatres in the mornings and at night after the shows.

Fearing that the plan of the employers was to put in these new men at the old prices when the time came for an adjustment on September 1, they struck for the new wage scale at once. The musicians and bill posters and projectionists struck in sympathy. The five Tacoma theatres continued their regular shows, notwithstanding. This continued for two weeks, then on Saturday, July 10, the unions in the other cities walked out in sympathy.

Pay More Than Union Wage.

Individual employes came to Mr. Von Herberg and told him that they were not in sympathy with the walkout, but that they had to obey union orders. Even O. G. Wallace, the popular organist at the Liberty walked out. W. A. Malotte, the organist at the Coliseum, however, remained at his keyboard and the pictures are having excellent interpretation even without the thirty-piece orchestra that usually is at the Coliseum.

Jensen & Von Herberg are paying their Seattle operators more than the union wage, and besides that they have several other advantages over operators at other theatres. The machines are kept in repair by a special repair man hired for that purpose only, so that the operators never have to spend extra time tinkering with their machines. They work only six hours a day. The company was willing to give the Tacoma operators the same scale and the same conditions, according to Mr. Von Herberg, but they kept their agreement until the time agreed upon.

None of the theatres in any of the cities have closed and the public is going to the shows just the same, according to Mr. Van Herberg. He says there is no noticeable falling off in the attendance and that the public's sympathy is with the company.

Allan Theatre Enterprises Reported in Fine Condition

THE Allan Theatre Enterprises of Toronto have announced various details showing the extent to which Allen interests have grown. The Allens claim to have the largest moving picture theatre chain in the world, the total seating capacity of all Allan houses being 40,000 at the present time.

It is added that when plans for the present winter are completed the capacity of all Allan theatres will be in excess of 70,000 seats. It is declared that at the end of the present year the theatres will represent a total investment of more than twenty-five million dollars.

It is stated that the earnings of all Allan theatres, more than fifty in number, are sufficient to pay twelve per cent. per annum on common shares for all houses while the preferred shares of theatre stock pay eight per cent. It is pointed out that Allan theatres at Calgary and Moose Jaw have paid 6½ per cent. on their common stock in three years.

One of the latest enterprises launched by the Allens is the Allen's Kingston Theatre, Limited, which has been organized to erect and operate a new Allen house in Kingston. In that connection, it is interesting to note that the Famous Players' Canadian Corporation and Paramount Theatres interests already have a fairly large moving picture theatre in Kingston.

A story of dark deeds and queer twisted conspiracy silhouetted against that bizarre and baneful spot—Frisko's Chinatown. Threats of death, signed with the dreaded and fatal hieroglyphs of a Chinese tong come to a family of three—a father, son and daughter, the latter whose beauty arouses the latent lust of a tong leader.

Tangled threads of suspense, intrigue, romance and adventure bind and hold one thrilled and thrilled until the daring and surprising denouement straightens out the snarled skein.
Terwilliger to Direct Bert Lytell in "The Misleading Lady" for Metro

George W. Terwilliger, the Metro director, who is concluding camera work on the forthcoming production of Cecil Raleigh's melodrama "The Marriages of Mayfair," has been selected by Maxwell Karger, director general, to direct the screen version of the play, "The Misleading Lady," by Charles Goddard and Paul Dickey, which will go into production within the next two weeks.

"The Misleading Lady," adapted by Lois Zelner, will be Bert Lytell's next starring vehicle, the first picture in which he has appeared since his marriage two years ago at Metro's Pacific Coast studios, where he recently completed the Anglo-Indian spectacle, "The Price of Redemption," adapted by June Mathis from the novel by L. A. Wylie. Mr. Terwilliger is now working at Stamford, Conn., with "The Marriages of Mayfair," shooting the dramatic scenes showing the robbery of the crown jewels from the Tower of London, which has been duplicated in a scene constructed by M. P. Staulcup, Metro art director. Recently he finished an episode showing the lawn ball given at the estate of the Earl of Deerminster. It was filmed in an inn in Greenwich, Conn.

"The Marriages of Mayfair" is one of the most elaborate of Metro's productions. Mr. Terwilliger has had to handle hundreds of extra people in addition to a large cast and is said to have achieved scenic results of unusual beauty.

"The Misleading Lady," with scenes shifting from Africa to New York's fashionable suburbs and the Adirondacks, affords Mr. Terwilliger further opportunity for imaginative direction. One of the first scenes will be shot at a lake on Long Island. For this, an African village will be constructed. Hundreds of nates will be shown in the score.

Carpentier Special Playing to Big Business Is Report

The Wonder Man," starring Georges Carpentier, is now showing in the principal cities of the country to big business. The reception which is being given the production in various parts of the country proves that Robertson-Coyle, which released the Carpentier production, made no mistakes in pronouncing it one of broad and diverse appeal.

While it has been evident from the very first that the picture was bound to be of especial appeal to the youth of America—to the ex-soldier and his wife and their circle—many instances are arising to show that "The Wonder Man" goes strong with older audiences. A leading theatre in the city of Pasadena, California, one noted for its population of elderly, very prosperous citizens, booked "The Wonder Man" at a high figure.

In Atlanta, Ga., where it was shown at the Atlanta Theatre, it played four straight admissions. Mr. McHenry, manager of the theatre, wired Robertson-Coyle during the picture's engagement there: "Wonder Man" opened to wonderful business Atlanta Theatre. Taking Atlanta by storm. Greatest production we have ever shown. Admissions one to two dollars. This is wonderful scope to boost exhibitors' business during summer months. You are to be congratulated upon releasing production of this type at this season.

Books Five Hodkinson Releases

The way the live exhibitors throughout the country regard the releases that the Hodkinson organization releases is illustrated in the coming release of "Cynthia of the Park Theatre," Columbia, L. I. The Park Theatre is up-to-the-minute in every respect and is under the personal direction of Ralph J. Laurita, a man who knows his public and what they want. The back page of his program for the week of July 19 reads as follows: "Coming Attractions: Doris Kenyon in 'The Harvest Moon,' J. Warren Kerrigan in 'The Dream Theater,' Mitchell Lewis in 'King Spruce,' Leah Baird in 'Cynthia of the Minute' and Ruby De Remer in 'His Temporary Wife.'

TRUMPET ISLAND

ATOM TERRISS PRODUCTION

From the Story by

Governeur Morris

ADAPTED AND EDITED BY
Lillian and George Randolph Chester

THE MOVING PICTURE WORLD

July 31, 1920
Pauline Frederick Gives Fine Emotional Performance in Goldwyn's "Madame X"

GREAT expectations of the screen version of "Madame X," a popular and successful French drama, are entertained by Samuel Goldwyn, the producer, and the members of his studio staff at Culver City and of his home office staff. These expectations of popular appeal and box-office drawing power are based upon two things—the power and vivacity of the emotion-arousing, soul-stirring and the powerful, authoritative acting of Pauline Frederick.

"Madame X" was written by Alexandre Bisson, a French dramatist of genius. Its success abroad was duplicated in this country when Henry W. Savage produced the play on the spoken stage.

The poignant grief of the mother, unjustly cast off by her husband, when she returns to her former home hoping for a glimpse of her little son, desperately ill, and is again ordered from the house without a glimpse of the child, is affecting in the extreme. Miss Frederick denotes the suffering mother's state of mind and nerves with a reserved command of every historic attribute which makes of all great acting pantomime that carries as effectively without words as with them.

Prominent Players in Cast.

The Jacqueline, twenty years later, wrecked by drugs and drinks, which Miss Frederick plays, is like the Pauline, yet a curiously different one—for the elder Jacqueline has lived and suffered during the twenty years that have elapsed. Her emotions in the murder scene and in the great trial, which is the climax of the play, are depicted with the very breath of life so that the spectator feels the constriction of chokes about his throat. William Courtleigh is cast as the unjust husband, Casson Ferguson, in the role of Raymond, the son, and Maud Louis is chosen against the charge of murder, gives a performance as fine and strong in the Bohemian way as that of the star, Berdie Kirkland, Albert Roscoe, Sidney Ainsworth, Lionel Belmore, and Little Ethelin Kirkham and Maud Louis are other members of the cast. Frank Lloyd is the director.

Sales and Exploitation Plan are Being Completed by Educational on First Serial

THIS week the Educational Films Corporation is completing sales and exploitation arrangements for "The Mystery Mind," a Grey serial produced by Supreme Pictures, Inc., which will be the first chaptered story handled by Educational Exchanges.

Tentative plans are for the release of the first episode early in September, but a canvass is being made of the exchanges to see if we can have a view to learning the date at which each office will be able to start an intensive drive. Replies to this inquiry will be followed in selecting the time desired by the greater portion of the trade.

"We have our pans well in hand," said E. W. Hammons, vice-president and general manager of Educational, "and it will be easy for us to get a fast start when we are ready. Possibly we are breaking some trade traditions so far as serial concerns are concerned, but we are going to depend on straight trade paper advertising to acquaint the exhibitors of the country with the pulling power of 'The Mystery Mind.'

Sell Serial on Its Merits.

"We will break another serial 'loop' in that we are not going to prepare a lot of gimmicks and gawgs under the guise of 'novelties.' We took over the distribution of the Grey serial "The Mystery Mind" because we felt that it had rare merit for a serial and we see no reason why it should not be a success—merit, and by the exhibitor on the same merit of his patrons. We hope to be able to make this known by following a few sane and sensible rules of ordinary and efficient exploitation.

"While in the past five years the so-called feature picture has had a wonderful development and the short subject has been brought up from a mere filler to an essential and important portion of the program, it appears that the serial deal has not been allowed to show the same old rut. Even the circus poster has lost some of its flamboyance of the days gone by. We feel sure that the serial can be made not only as successful as in the past, but that we can create a much stronger appeal by mere good showmanship, both on our part and that of the exhibitors.

"Story Written by Reeve.

"The story has been written by Arthur B. Reeve and has been produced by himself and John W. Grey, a veteran in this field. As the star there is J. Robert Pauline, the hypnotist, who is known in every city and hamlet in America. If we had not thought "The Mystery Mind" had excellent serial merit, we would not have acquired it. We believe we can show that these serials will appeal to our trade just as our paper advertisements; they will soon find that there is one of the "real" serials in the realm of sanity because the production happens to be a continuous series of short subjects and not a serial of itself.

"We believe the surprise will be welcome."

Earle Williams in The Purple Cipher

DECLARING that the most successful producers for the past few years have first printed as serials in the largest weekly and monthly publications and were afterwards successfully exploited in one of the Captain Harry M. Rubey, president of the National Film Corporation of America, swears aside the arguments advanced by critics of the serial photoplay as a drawing card for exhibitors.

The National's president also asserts that many of the best feature photoplays of the last two years were adapted from short stories that were published simultaneously with the serials, in magazines that drew their circulation largely from lovers of the serial stories that appear therein.

"The parallel is obvious," states Captain Rubey, "for if a good story can be serial printed in installments, securing a larger circulation for the magazine it is printed in, a good serial can be booked in the first-class theaters and add new patrons who will remain friends of the exhibitors.

"Must Be Greater Than a Feature."

"But the serial photoplay must be greater than a feature, just as a serial story holds the reader because it is more interesting and has more angles of plot than a short story can possibly have. Neither can it be padded. No producer should ever manufacture a padded photoplay."

"The Son of Tarzan," which the National distributes, is said to have all the elements necessary for an interest-holding serial photoplay, as the story was first published as a serial in a widely-read magazine, later as a book and now adapted for the screen. Roy Somerville, the producer, has had the serial written by D. L. Warren Krigman, directed by Oscar Apfel; "A Man's Man" and "A White Man's Chance," in Louisiana are especially adapted to the talent of southern young beauty, Lola Weber, who plays opposite M. Kerrigan; "A Man's Man" and "The Turn of a Card."

Sugar Plantation People to See Seven Hodkinson Films

THE Derry Amusement Company of Doery, La., has just booked seven Hodkinson films for showing only 14 to August 25. An unusual feature of this booking is that the company will present these pictures for the benefit of the employees of the neighboring sugar plantations.

The list includes "The Turn of a Card," a serial picture starring L. Warren Krigman, directed by Oscar Apfel; "A Man's Man" and "A White Man's Chance." Louisiana is particularly suitable to the talents of southern young beauty, Lola Weber, who plays opposite M. Kerrigan; "A Man's Man" and "The Turn of a Card."

A Beesl Barriscale picture included is "Midnight," which features Margaret Keane as "The Blue Bonnet," starring Billie Riodes. The two pictures from plays by Augustus Thomas are "The Man Who Thinks," in which Leah Baldr stars.
Announces "The Branded Four" as New Serial Starring Ben Wilson-Neva Gerber

A FIFTEEN episode serial featuring Ben Wilson and Neva Gerber has been announced for early distribution by Select Pictures. This serial, which is in the sensational mystery class, is the second under the banner of Selznick Enterprises and follows the release of the final episode of "The Whirlwind," which was distributed by Republic Distributing Corporation.

The success of "The Whirlwind," which has swept the country in keeping with its name, is said to be one of the reasons that influenced Selznick Enterprises to schedule "The Branded Four" as a Select serial, and to follow in the wake of its predecessor.

Ben Wilson and Neva Gerber are well-known as screen players, and their pulling power in serials is large. In "The Branded Four" they are said to have a story of mystery, thriller and suspense that grips from start to finish.

From a box office angle it offers much, concerning as it does the story of four girls whose backs are branded while they were yet infants. The brand was of such a nature as to disappear in childhood, but it reappeared when the girls were twenty-one years old. There is enough fascination in this point alone for the average exhibitor to build his campaign upon. But following out its established custom, Selznick Enterprises is aiding the exhibitor by supplying a campaign book of forty-two pages.

The exhibitor's campaign book for "The Branded Four" is complete with everything needed in the presentation of this serial. It begins with a cast, story and sales talks, followed by mail and program helps, exploitation suggestions and publicity stories. There are nine exploitation stunts suggested, all of them practical and serviceable to the exhibitor, no matter where he is located, it is said.

Careful attention is given to all sections of the country concerning publicity and exploitation material.

Concerning publicity on the new serial, there are fifteen pages altogether, or a page for each episode. These pages are four columns in width and fourteen inches deep. There is also a synopsis of each episode which should prove serviceable. In the matter of paragraphs as program readers, Selznick Enterprises has given special attention to the writing of a series of punchy sentences that should go over strong if used properly. There is also an abundance of one and two-column cuts showing the big moments and thrills in the picture. Suggestions for heralds are also included in the book.

The book concludes with a list of accessories and an order page to simplify the ordering of these accessories.

Beban Completes "One Man in a Million";
Sol Lesser Arranging Distribution Plans

WOXD has been received from the Sol Lesserwestern office that George Beban has finished cutting his latest production, "One Man in a Million," and that distribution plans are being arranged by Sol Lesser, who will soon come East with Mr. Beban for the purpose of marketing the picture.

The picture was nine months in the making under the personal supervision of George Beban, who wrote the story, directed the picture, played the leading role and personally supervised the cutting.

"In all my years of experience in motion pictures, I never read a story more suitable as a dramatic narrative for the screen than the scenario of 'One Man in a Million,'" said Mr. Lesser, after seeing the picture in its completed stages. "It is an exquisite love story with a beautiful theme, that at times seems to be really inspiring.

"In all candor I can say that the woman and children are going to love the production. There is a love triangle, but it is founded on ideal love, says Beban, Jr. (Bob White) and his great St. Bernard dog, Snoo, who is featured with the children. The double romance with Mr. Beban, Helen Jerome Eddy, and Lloyd Whitlock and Irene Rich, will strike a new note in screen romance. There is not a suggestive note struck during the entire play."

"Perhaps no screen drama ever filmed contains such beautiful women attired in beautiful gowns. Professional department store models, wearing gowns valued at thousands of dollars, appear in a number of scenes. Contrast this with the beautiful love of a boy for a dog, and a dog for a boy. 'One Man in a Million' is primarily a drama of love and laughter."

According to the word received, as soon as Mr. Lesser finishes the details required to the renovating of the Kinema Theatre, which he owns in conjunction with the Gore Brothers, he expects to leave for New York, Mr. Beban, for the purpose of marketing this production.

"Her Beloved Villain" Completed Half Way.

In a half hour a new and striking half-way mark on "Her Beloved Villain," the working title of Wanda Hawley's third Relart production. The girl star, recently completed the role of For Scandal," her second picture, which is scheduled for release in September under the Relart star franchise.

Director Sam Wood expects to finish "Her Beloved Villain" completed half way, a provocative picture which should sweep the nation as "Kazan," and Loew's brilliant production of "The Masked Ball," just released, by Byson and Carre.

Bertram Bracken, who recently finished directing Anita Stewart in the Louis B. Mayer production, "Harriet and the Piper," has returned to the Selig lot to make a big special of James Oliver Curwood's story, "Kazan." This will be his second Selig production this year, the first being The Mask," upon the completion of which he accepted Mr. Mayer's offer to make "Harriet and the Piper." Jack Laver, who has been associated with Mr. Bracken for years, will be with him as assistant on "Kazan."

Complete First Cutting of "Beau Revel."

Under the direction of John G. Wray, and the personal supervision of Thomas H. Ince, "Beau Revel," the Thomas H. Ince-Louis Joseph Vance special, has been completed at the Ince studios. The preliminary editing and cutting of the drama will begin shortly.

Some of those in the cast are: Lewis Stone, Florence Vidor, Lloyd Hughes, Kathleen Kirkham and William Conklin.

Connelly Is Assigned to New Role.

Edward Connelly, the veteran Metro stock actor, has been cast for an important role in "Some One in the House," upon which production will start in a few days under the direction of John E. Ince. Mr. Connelly has just completed playing in "Hearts Are Trumps," in which he plays the part of a Swiss monk.

COMING
THE BIG PICTURE OF THE YEAR
"TRUMPET ISLAND"
ATOM TERRISS PRODUCTION
VITAGRAPH
ALBERT E. SMITH, President
Big Bookings on Seitz’ New Pathé Serial
Proclaim His Increasing Popularity

THAT George S. Seitz has more than doubled his value as a box office attraction in the production of his first starring vehicle is evidenced by the report that Pathé has more than fifty per cent, located in bookings on “Pirate Gold” five weeks before the release of the picture than was recorded on “Round and Round.” “Pirate Gold” is to be released August 15, the first episode being issued simultaneously with the final offering in the “Young Bob.”

The picture is announced by Pathé to have been the object of more requests for bookings than any of the feature releases of the company. It is the signal for the signing of many contracts at every branch office; and, in response to the demand for the stars in advance trailer and other exploitation helps, Pathé rushed matters and was able to supply these necessary and highly important accessories at a much earlier date than is customary.

On information from the branches, all of which have advised the home office that exhibitors are planning extensive campaigns, Pathé expects that series to open upon its initial showings in an especially spectacular manner, as many novel exploitation stunts are, in preparation.

The campaign book outlines a wide range of ideas for stunt campaigns. There are suggestions for advertising devices, which are both practicable and promise great possibilities to the progressive showsman. The series will make its trade showings at the Pathé branches soon.

“Comiclass” Name of New Comedy Release by Special

THE Special Pictures Corporation is to give American cinema comedy release to the film world, according to an agreement made by officers of that Los Angeles organization with management of” The Comiclass,” release and distribution of short subjects exclusively.

“Comiclass” is the name given the new series of comic releases. They adopt President Louis W. Thompson. It will be made up of a 1,500 foot comedy and a 500 foot scenario, made by the recently perfected Handaehielgi process.

Only the bigger stars and directors of the country world are to figure in the “Comiclass” release. Contracts are being signed now with a movement of the local producing colony, while H. J. Roberts, general sales manager of Special Pictures, is on his way to New York to line up mirth stars at the Gotham studios.

This makes seven releases a week already arranged by Special Pictures, including the “Comedyart,” with which the company started, the Sunset-Burrard series, the Color-play comedies in Animated Mary, and three comedies from Premier Productions each week. The eighth release is to be announced soon. Production on the “Comiclass” will start August 1, and the first release is scheduled for October 3.

Toy Books Kerrigan Pictures.

So great has been the success of the past two Warren Kerrigan productions by Kerrigan Pictures, and star in numerous productions, plays the heavy role. Gertrude Claire, Frances Thorwald and George Williams have important roles.

The story deals with San Francisco’s underworld and portrays the fight of a reformed crook, an ex-service man to keep straight. Bill Hart as the policeman has one of the most unusual roles of his career in a story thrilling with emotion.

Justine Johnstone Leaves to Film “Blackbirds” in South

JUSTINE JOHNSTONE, Realist, has left New York for Jacksonville, Fla., where she will film a number of scenes in her first picture for RealArt, “Blackbirds,” a screen version of James Smith’s successful play of the same name. The company, under the direction of Jack Sullivan, will spend a week or so in and around Jacksonville, having their headquarters on one of the well-known estates and returning to New York via water to take scenes on shipboard.

Mr. Sullivan has established a reputation for himself with “The Right Way,” with Bert Lytell; “Suds,” Mark Pickford’s most recent release, and other productions of merit. He will be assisted by Ray Hallor and William Miller, and the production is in the hands of Charles Gerard, Mark Shetwell, William Boyd, Grace Parker, Walter Walker, Jack Kerrigan, and the behind-the-scenes crew of a beautiful Russian refugee who, through unfortunate circumstances, has become a leading member of a gang of international crooks.

American Reports Bookings on “Peggy Rebels” as Heavy

HEAVY advance bookings for “Peggy Rebels,” a screen version of the new play office in Chicago from every part of the country. There is a belief on the part of the exhibitor that a play that carries the Minter stamp is sure to win the hard-to-please as well as the popular seal of approval. “Peggy Rebels” is considered a fine vehicle for this little actress, giving her a unique, picturesque part in which there is plenty of scope for acting. Her charm and natural ability do the rest.

Out on the coast the Palace Hippodrome of Seattle and the Strand at Long Beach have secured this American-Mary Miles Minter production for extended runs. The Greenville at Muskegon, Mich., also will feature “Peggy Rebels” and, in Bay City, “Honeymoon at College” is to open at the Edison Cinema, which has also booked “Peggy Rebels” for a week.

Sullivan Titles New Selig Picture.

Frederic Sullivan, who recently directed “In for the Night” for W. N. Selig, has just finished the work of cutting and titling the picture. Although no definite announcement regarding the production’s release has come from the studio, as yet, it is stated that the picture will go out as a Selig special. “In for the Night” is a farce comedy containing animals. It made a hit when presented on the stage several years ago.

Hugo Ballin.

Now directing his first independent pro-

Bellin Originates Novel Set

FOR “HONORABLE GENTLEMAN”

WITH the production of Ahmed Ab-

dullah’s novel “Honorable Gentleman” nearing completion, Hugo Ballin is now directing the more poetic and pictorial episodes of the story.

While “The Honorable Gentleman” is a modern drama in every sense, taking place in the tenement district of New York, certain scenes are laid in China of today. Together with these characteristic glimpses of Oriental life, Ballin plans to visualize one of the many lovely legends familiar to students of Chinese and the Chinese people. “Honorable Gentleman” will tell the tale of the maiden who, beneficent of her lover and dying, is fused with the metal from which the bell is cast. Her tears, according to common belief, forever echo in the tones of bells the world over.

For this fragment of delicate fantasy, he has devised settings of uncommon beauty and curious simplicity. Instead of building lofty temples and employing idols and embroilers, he has gone to the other extreme— that of the artist rather than the art director.

His characters will play before flat backgrounds on which are painted scenes as faithful to the spirit and artistic traditions of the Chinese as are their old prints made animate, of course, by the magic of the camera. Enriched by shadows and skillful lighting the effect produced much more than is usually found on the screen.

Hart Has Many Pictures Ready for Paramount Release

WILLIAM S. HART will begin work on another Paramount production shortly, the title of which is still to be decided upon. He has recently completed a couple of productions for Paramount release, one of the most interesting of his latest pictures being included, “The Cradle of Courage,” in which Hart has the role of a San Francisco policeman.

Frederick Bradford wrote the original story and Lambert Hillyer, who has supervised most of Hart’s last releases, adapted it to film form, and directed the production. Joe August, A. C. Offutt directed behind the camera.

Ann Little appears opposite Mr. Hart in one of the best characterizations she has offered to the screen. Thomas Sallad and Lambert Hillyer, who has supervised most of Hart’s last releases, adapted it to film form, and directed the production. Joe August, A. C. Offutt, directed behind the camera.

Ann Little appears opposite Mr. Hart in one of the best characterizations she has offered to the screen. Thomas Sallad, Lambert Hillyer, and star in numerous productions, plays the heavy role. Gertrude Claire, Frances Thorwald and George Williams have important roles.

The story deals with San Francisco’s underworld and portrays the fight of a reformed crook, an ex-service man to keep straight. Bill Hart as the policeman has one of the most unusual roles of his career in a story thrilling with emotion.

July 31, 1920

THE MOVING PICTURE WORLD
Dustin Farnum's "Big Happiness" to Be First Fall Release by Robertson-Cole

Robertson-Cole is now preparing an extensive advertising and exploitation campaign for "Big Happiness," starring Dustin Farnum, which it will shortly release as the first of the big super-specials named in its recent 1921-1922 fall announcement. This production will mark the beginning of the new Robertson-Cole plan, whereby it will release not less than thirty-six pictures yearly, of such distinction as to equal, if not surpass, the best releases which are being placed upon the market.

"Big Happiness" is the first picture to be made by the Dustin Farnum Productions, which becomes a producing ally of Robertson-Cole through a contract entered into with this star a short time ago. It was chosen by Mr. Farnum from a great number of stories submitted as being the one which will so put him on the screen in his new productions as to forcibly prove to exhibitors that Robertson-Cole, with its new pictures, is setting a new grade of product.

Truesdell in Metro's All-Star Cast for Screen Version of "Fine Feathers"

Fredrick Truesdell, now playing in David Belasco's "The Gold Diggers," has engaged by Metro for the forthcoming all-star picturization of Eugene Walter's drama, "Fine Feathers," which will shortly go into production at Metro's New York studios in West Sixty-first street. Mr. Truesdell will play John Brand, the New York financier, the role created in the stage presentation of "Fine Feathers" several years ago by Wilson Lackaye.

The engagement of Mr. Truesdell completes all but one of the leading roles in the production. Louise Huff, long a star for Famous Players, is to make her first Metro appearance as the London bounder, Jim Callendar, in "The Marriages of Mayfair," will appear in Max Pigman's role, Dick Medea, the newspaper man, and Eugene Pallette, recently featured in Metro's production of "Parlor, Bedroom and Bath," will appear in Robert Edeson's part, Bob Reynolds, which he has brought from the Pacific Coast studios to play.

"Drag Harlan," the latest production featuring William Farnum, has just been completed at Fox West Coast studio. It is from the pen of Charles Alden Seltzer.

The story is of the strong western type for which this star has become famous, and is highly dramatic and intensely exciting. The role of Drag Harlan is admirably suited to Mr. Farnum's talents.
Many Well-Known Players in Cast of "Twin Beds," a First National Release

An almost all-star cast, giving renewed assurance that the presentation of "Twin Beds" will be quite in keeping with the high standard set by the Selwyn comedy hit on the stage, is revealed in the latest advice from the studios of Mr. and Mrs. Tier Dunkin. The production of this piece, for which the comedians are affiliated with Arthur S. Kane, for First National, is proceeding in a thoroughly satisfactory manner.

Every name in the list of players is favorably known to supporters of either the silent or the spoken drama, and most of them, indeed, to devoted fans. Mrs. Carter De Havens herself had the role of Signor Monti, the tenor who rises from a humble place in a Brooklyn cabaret to a lucrative engagement at the Metropolitan Opera House. Helen Raymond is again playing Signora Monti, the part she took with marked success in the stage presentation for more than five years—appearing in every part of the United States and in Europe and Australia.

William Desmond and Mrs. Carter De Havens are well fitted for Mr. and Mrs. Harry Hawkins, characters that, as "Twin Beds" enthusiasts will remember, furnish one pair's full share of fun in the always rollicking comedy.

For this production Mr. Desmond, who has played leading roles in a long series of successes, is lent to the De Havens by J. D. Hampton.

William J. Irving, who played one of the leads in Mme. Nazimova's recent picture, "The Heart of a Child," is cast for Andrew Larkin, and Katherine Lewis for Amanda Tate. Lottie Williams is a capital Nora, the always eminently truthful but sometimes tactless maid.

The production is being directed by Lloyd Ingraham, assisted by George Crone and Bob McGowan. The camera work is being done by Ross Fischer.

Demand for Johnson's Cannibal Pictures Is Steady, Announces Robertson-Cole

THE Martin Johnson Cannibal pictures, showing South Sea Cannibals as they really exist today, are still being strongly booked throughout the world, and Robertson-Cole, the company that releases them, announces that in the United States there is a steady demand for these films.

Exhibitors realize that the Martin Johnson pictures are real features, with a continuity that rivals that of motion pictures. The life of Mr. and Mrs. Johnson, as pictured, shows them in daily contact with threatening death and the big climax, when the Johnsons are captured by the cannibal chief Nukapatane, is so obviously true that it carries with it the big punch of the best drama.

Faced Great Dangers

It is a well-known fact among students of the South Seas that the beach natives, while treacherous and dangerous, are not nearly so apt to touch a white person as the natives of the jungle. The latter are the real cannibals of the South Seas as they bury themselves in the dense forests of the larger islands and are almost immune from any expediency of force of white people. The beach natives, being in more frequent contact with the white man, know what is likely to happen to them if they injure a white.

The Johnsons ventured among these fiercer savages of the jungles. The Johnsons took their lives in their hands, so to speak, and, with nothing but their nerve, faced ever-present dangers.

These dangers are obvious to all who see the Johnson pictures. They are illustrated, and not merely titles suggestive of danger. Although they possess scientific value, the Johnson pictures are motion picture entertainments of drollry and touches of humor. Mr. Johnson is not only an explorer with a world-wide reputation, but he is an expert cameraman and a student of the wants of motion picture patrons.

Titles of the Releases

Robertson-Cole is releasing the Martin Johnson pictures in two five-reel productions, "Martin Johnson's Cannibals of the South Seas" and "Captured by Cannibals," and there are also ten one-reel feature pictures under the general classification of "On the Borderland of Civilization." These ten pictures are "Talata: A White Spot in a Black Land," "Through the Islands of the New Hebrides," "What the Man Eats," "The Home of the Hula Hula," "Saving Savages in the South Seas," "Cruising in the Solomon Islands" (through the heart of cannibal land); "Domesticating Wild Men"; "Lonely South Sea Missions"; "Recollecting in the Solomons," showing the dangers of the slave snatchers; "The City of Broken Old Men" and "Mooned in the South Seas."

Two More Pathe Features for Broadway In Single Week Maintain Fine Record

FOLLOWING up its splendid record of the week of July, when it had three Broadway showings—"One Hour Before Dawn" at the Capitol, "An and His Woman" at the Broadway and Harold Lloyd's "High and Dizzy" at the Strand—Pathe Exchange, Inc., has two more Broadway exhibitions during the week of July 18. In addition, "One Hour Before Dawn," the Jesse D. Hampton special in which H. E. Warner makes his Pathe debut, was booked by the Brooklyn Strand for a run during the same week.

After his success with "An and His Woman," a J. Stuart Blackton feature starring Herbert Rawlinson with May McAvoy, Warren Cudnary and Eulalie Johnson, R. S. Moss booked "The Girl in the Web" Blanche Sweet's newest Jesse D. Hampton production, for the Broadway Strand, for a pre-release, as the picture is not scheduled for general issue until August 15. It also is the third Blanche Sweet picture to play the Broadway since her "come-back" under the Pathe banner, the others being "Fighting Cressy" and "The Deadlier Sex," both of which met with great success.

"The Unconventional Maida Greenwood," fourth of the ten by Sidney Drew series of comedies for Pathe, is a feature at the Capitoll during the week of July 18. The entire series of Drew comedies have been shown at this great playhouse. All have featured John Cumberlidge, noted stage star, and each of the stars have been adapted for Mrs. Drew from the "After Thirty" series of Julian Street.

With the booking of the Brooklyn Strand a record-breaking week for the New York exchange of Pathe was rounded off on "One Hour Before Dawn." In spite of weather handicaps every print of this production that could be obtained by the New York office has been booked solidly for eight weeks. Virtually every local circuit has taken the picture, including Loew's, Fox, Poli's, Wolf and Springer houses.
Metro Has Triple First-Run Showings
Three Successive Weeks in Baltimore

For the third consecutive week recently Metro had two or more of its productions simultaneously at first run theatres in Baltimore. The story, written by R. P. Fuller, manager of the Metro exchange in Washington, D. C., whose territory includes Baltimore, called the attention of the local office to the decided preference shown for Metro pictures in the Maryland city.

Mr. Fuller cited as the latest testimonial to Metro pictures in Baltimore that for the week of June 27 - The Classic starring May Allison - was exhibited for a first run at the New Theatre, and "Old Lady 31," starring Emma Dunn, was at the same time shown at the feature attraction at the Parkway Theatre.

"This makes the third consecutive week," he stated, "that we have had two or more pictures for showing in Baltimore.

Inasmuch as the New Theatre and the Parkway are operated under different management, the simultaneous showing of Metro productions is explained alone by their popularity.

Extensive exploitation preceded and accompanied showing devoted to the promotion of the productions in its Sunday edition of June 27. The New Theatre combined its own, an artistic ad from a scene still, in which three figures, including the star, were silhouetted against a white background, with a color postcard featuring a three figures of May and Abe and a showgirl, both of which are shown embracing each other as they appear in this current drama of love and adventure. In addition to the exploitation, publicity stories appeared on each production in the amusement news columns of the daily.

Proving it can be done, if you try.

Press Book on "Marooned Hearts," With Conway Tearle, Is Ready for Exhibitors

It took a typhoon and two shipwrecks to bring them together, but it was worth it!" This strikes the keynote of the plan book on "Marooned Hearts," which recently was distributed by Selznick Enterprises, Inc., production starring Conway Tearle and Zena Keefe playing the leading female role.

The press book is filled with twelve pages of interesting matter that serve to give an indication of the services being rendered exhibitors by Selznick Enterprises. In the story of "Marooned Hearts," May Allison, as Miss Mary Browne, is a young woman whose life is changed for the better when she is called upon to play the role of a young woman cured of a nervous disorder.

One full page in the press book is devoted to the story of the marine drama, and the second page contains a brief account of the story of the film and the production.

The back of the book is devoted to the access- sions of the film, and the complete listing of the film's contents is given at the bottom of the page, can be obtained at all Selznick exchanges.

Six Well Known Players in Support of Olive Thomas in Selznick's "Darling Mine"

A "RAYED in support of Olive Thomas in "Darling Mine," her forthcoming Selznick production, are six prominent screen players who have acquired themselves admirably in scores of screen plays, and whose services served to make them an asset to this latest Selznick picture, it is announced this week.

The role of the seven, who are well known screen player include Walter McGrail, Walt Whitman, J. Barney Sherry, Margaret McGuade, Maude Schade and Richard Tucker. Walter McGrail has appeared in several Selznick Enterprises productions, his latest being in "The Invisible Divorcee," a National Pictures production.

Walt Whitman is rapidly gaining a screen reputation as a portrait of character roles. J. Barney Sherry’s most recent appearance is in "Just Outside the Door," a forthcoming program readers, which are followed by advance notices and current reviews. A synopsis of the picture is also included, in addition to a complete picture of the production. Five exploitation hints are embodied in the page, and these suggestions for the showgirls, an artistic window exhibit, a telegram to patrons, a stage prologue and lobby displays.

The story of the film, which was printed in large type, is that it covers two columns, the other half contains an announcement of the film, which has been in production for two months, and the final page contains an announcement of the film, which has been in production for two months.

The back of the book is devoted to the acces- sions of the film, and the complete listing of the film's contents is given at the bottom of the page, can be obtained at all Selznick exchanges.

Select picture. Margaret McGuade is well known as a portrait of character types, and Maude Schade and Richard Tucker have both shown marked ability in all of their screen appearances.

"Darling Mine" was completed at the Selznick west coast studios under the direction of Lawrence Trimble, John Lynch and Laurence Trimble. The story of the film, which has been in production for two months, and the final page contains an announcement of the film, which has been in production for two months.

Benham in Cast of Ina Claire's Picture

Maxwell Kargor, Metro director general, announces the engagement of Harry Benham as a member of the cast supporting Ina Claire in Metro's forthcoming super-production of "Dolly With a Past," by George Middleton and Guy Bolton. Mr. Benham, Ralph Graves and Clifton Webb will compose the trio of young men in the conspiracy to create a "past for Polly."
Walsh Builds Replica of Old Bailey Courthouse for Second Independent Production

WAT is said to be one of the largest interior sets ever recorded by the motion picture industry, a set which has been erected at the Biograph Studios, New York, for the making of R. A. Walsh's second independent production, "Homer Comes Home." The set is an exact replica of the Old Bailey Courthouse in London, the most solemn judiciary institution in the British Isles and the scene of many of the nation's criminal trials in the history of English law.

Ten days were spent in the construction of the set, which is situated on the main stage of the Biograph plant. It is estimated that more than 15,000 feet of lumber were used.

Exce$$ In Faithful Detail.

In order to insure absolute accuracy in representing the Old Bailey, Walsh enlisted the co-operation of Mr. Koman, a prominent English barrister, who consulted with him on every detail concerned in the erection of the set.

The detailed information furnished by the barrister was further augmented as the result of a tortuous circumstance by which Walsh obtained material assistance from two players who for a number of years were closely associated with the Old Bailey. One was Seaton, formerly a barrister who pleaded a number of cases before juries of the Old Bailey and at present a member of the New York bar. The other was Frederick Evans, a former clerk in the famous English court. Without any knowledge of their previous connections with the institution, Walsh engaged them to act as barristers in the courtroom scenes.

During the filming of the scenes both were responsible for suggestions to enhance the atmospheric fidelity of the action. It is expected that filming of the courtroom scenes will be completed within a week, after which the ballad will spend days on location.

The cast of the new Walsh production lends new significance to the term "all-star." The three principals, Miriam Cooper, Anna Q. Nilsson, and Conway Tearle, have all attained individual stardom and possess box-office power of undeniable value.

V. Herman Has Completed "Poor Simp," Starring Moore

WAT Myron Selznick believes to be a scoop in acquiring directorial services is said to be embodied in the person of Victor Heerman, who recently directed Owen Moore in "The Poor Simp," a Selznick picture, written by J. Shakespeare Sap.

Mr. Heerman's forte is comedy productions, and he is said to be having the deepest touches at the psychological moment in his pictures that has materially aided his advance as a director.

"I am specializing in comedy work because I like it, and because I believe there is a great demand in the market for clean, wholesome comedies," says Mr. Heerman. "And really clever comedies are exceedingly rare. For good every comedy there are a dozen good dramas."

When the finishing touches were placed on "The Poor Simp," Mr. Selznick was convinced that in Mr. Heerman he has a comedy director whose future work will be well worth watching.

"Homer Comes Home," Starring Charles Ray, Released July 18

HOMER COMES HOME," an Ince production starring Charles Ray and by far the most laughable of this star's recent releases, is scheduled for the Paramount release for the week of July 18. Sparkling comedy is the keynote of the hilarious film, which differs essentially from the theme of his previous picture, "Paris Green," in which humor was derived chiefly from the awkward attempt of a country boy, a returned soldier, to pretend he could speak French. In "Homer Comes Home," Ray returns to the role in which he has created his greatest successes of the unsophisticated country bumpkin.

Several features new to Ray pictures are presented in "Homer Comes Home." One of them is Priscilla Bonner, who for the first time plays the leading feminine role opposite this star and carries off a comedy-romance in pleasing style. Another innovation is the picture was adapted by Anne Christie Johnstone from the story by Alexander Hull, instead of having been prepared by Julian Josephson, who has done most of Ray's scenarios.

Jerome Storm Directed.

The direction was by Jerome Storm, who has acted in similar capacity in most Ray productions. In addition to the star and Miss Bonner the cast includes Otto Hoffman, Ralph McCullough, Walter Hisbey, Joe H. Scott, Harry Hyde, Gus Leonard, Joe Hazelton, Bert Woodruff and Lew Morrison.
H. W. WARNER made an auspicious debut as a star under the Pathé banner during the week's run at the Capitol Theatre, New York. "One Hour Before Dawn," a Jesse D. Hampton production. High praise for every feature of the stirring drama was registered by critics of the principal metropolitan newspapers. The acting of Mr. Warner and the strength of the plot were particularly pleasing to the reviewers. The Evening Telegram was strong in its praise of the production, stating: "That stinging combination of Mr. H. W. Warner is the particular star in a tense detective drama, 'One Hour Before Dawn.'" The story is a film version of Mansefield Scott's novel, "Blood Is Red Curtains," and, from the very moment the first reel starts unwinding, it grips a great interest. "The Inn," the Daily Illustrated News critic, was equally emphatic in judgment of the merit of the production and said: "If you know, when we received notice that the new Pathé mystery yarn for this week's entertainment we had quite made up our minds that we were going to be bored, the Mae West and Pearl Bailey parts reported from both sides of the Continent. In Los Angeles, where, at Grauman's Theatre, 'The Inn' was released a couple of weeks ago, we watched the unwinding of the plot of 'One Hour Before Dawn.' The megaphone man in this particular story keeps the secret to himself until the last few scenes, and just when you think it is you discover it isn't." The New York Tribune formed its praise in these words: "Only a superficial analysis is needed to determine the ingredients that have been used to make 'One Hour Before Dawn,' in which H. W. Warner is starring, a picture which thrills and interests. "A less experienced actor than H. W. Warner might easily have overacted the role of the detective. Mr. Warner's work—especially his facial expressions—is good. Anna Q. Nilsson also plays well." The Evening Sun thus commented: "H. W. Warner, who might easily have overacted the role of the detective, Mr. Warner is one of our best screen actors. He has carried much of the periphrastic charm and suavity of manner which he employed so successfully on the stage to his screen work. The picture he has a mystery story to deal with, and handles it in his usual clever manner." The Evening Mail said: "'One Hour Before Dawn' is a drama of the intense variety which one expects when H. W. Warner is cast for the leading role. The swiftly moving, absorbing story is played by the entire cast with a zeal that leaves no dull moments from beginning to end."

Harold Lloyd Wins Fame on Two Sides of Continent with "High and Dizzy" His Latest

EW honors won by Harold Lloyd in his latest two-reel comedy special "High and Dizzy," first of his second series for Pathé, have been widely anticipated by those who have been following the career of the 22-year-old actor. Lloyd has been selected by many of the foremost critics as one of the outstanding stars of the current screen, and his popularity has been reflected in a series of successful productions. His latest picture, "High and Dizzy," is the result of a plot that was developed by a team of experienced writers, and the casting of the actors was done with great care. The result is a film that is both entertaining and educational. The story is set in a city, and the characters are well-drawn and interesting. Lloyd's performance is particularly noteworthy, and he is able to convey a wide range of emotions with ease. The film is also notable for its use of camera work, which adds to the appeal of the production. Overall, "High and Dizzy" is a film that is well worth watching, and it is sure to become a classic of its genre.
Mary Pickford's Latest Picture "Suds," Plays to Heavy Business in Boston

In spite of the fact that July 12 was the hottest day of the year in Boston, the first performance of Mary Pickford in "Suds," released on June 30, sold out in less than two hours after the doors were open in the morning and remained full until the close of the 10:30 p.m. show. A crowd of over 500 persons was gathered about the doors before they were thrown open. The steady stream of fans continued throughout the day in spite of the heat. The househouse again sold out early in the afternoon.

According to box-office figures, "Suds" played to a better engagement than any other feature attraction that had ever been in the Majestic Theatre at the pre-railway days. Even with a two-weeks' engagement, this will probably have to be extended to accommodate the crowds.

In addition to the customary newspaper space, a number of unique exploitation tie-ups were used by Kenneth McCaffey, personal representative for Miss Pickford, who was in Boston to attend the opening.

**Tie-up with Laundry.**

The co-operation of the largest laundry in Boston was secured, and entirely without expense to the attraction. A large Pickford "Suds" announcement was carried on every shirt board and every paper banner that circles the shirts coming from the laundry.

The fleet of delivery wagons carried signs in the sides advertising the attraction. The wording which made an excellent tie-up for the laundry was as follows: "Miss Pickford in her greatest success, 'Suds,' at the Majestic Theatre. We are anxious for you to do so, as you will better appreciate the sanitary, modern methods of our laundry."

For newspaper advertising the laundry used a three-column, split-face carrying a letter to Miss Pickford as Amanda Afflick, the character in the picture, suggesting that she quit her job in "Suds" and go to work for the company. The advertisement was illustrated with a picture of Miss Pickford in one of the many comedy scenes of the picture.

**Used Much Window Space.**

As there is at present great competition between the several companies making mechanical washing machines, and as these companies usually have display rooms in popular localities, it was an effort to secure the use of a great deal of window space for the comparison of the comedy washing machine with highly-scientific methods of the particular washing machine used.

For stores whose product had no direct tie-up with the attraction, a frame with four pictures, in the style of a window display, was used. One of these scenes were from "Suds" and one being her latest photograph. Included in the frame was a picture of a scene that she was seen in "Suds" at the Majestic. A display of this kind was placed in a window of a store in Pittsburgh, and at Mr. McGavoy's suggestion the proprietor stationed a man to watch it and the adjoining windows, and by actual count 7,876 more people stopped and looked in the Pickford window in eight hours than in any other window of the store.

Selznick Records Heavy

**Bookings on Three Pictures.**

Three Selznick Enterprises productions are announced as moving to the front in unusual bookings throughout the country. The Man I Left Behind," starring William Paverhams in his first Selznick picture, "Children of Destiny," a Republic picture, with Edith Hallor as the star, and "The Valley of Doubt," a Selznick special production, has been distributed in all the more important sections of the country.

Of the important theatres that have booked H. Devere Stackpole's story starring William Paverham are Barbee's Loop, Avon, and LaSalle, Chicago; Modern, Orpheum and Capital, Boston; Dine, Temple, Strand, Alhambra, Cleveland; Thiel's Orpheum, Colonnial, Grand, Hippodrome, Philadelphia; Pantages, Salt Lake, Utah; Grauman's, Caillou, Jenens'
Fair Bathing Girls in One-Piece Suits Make Broadway Strollers Stop and Look

BLE: Broadway has been startled at last.
A crowd of several thousand people gathered in front of the Broadway Theatres to watch the premiere of the latest motion picture in the history of bathing girls who will appear in person in connection with the initial showing of "Up in Mary's Attic" at the Astor Theatre. Sunday paralyzed the street clad only in their one-piece bathing suits. Traffic was blocked at all points where photographers recorded the unusual performance.

Preceding the Astor street display the girls rehearsed on the roof of the theatre, where they set to work in the exercise of their trade, acts, setting up exercises and other stunts. Newspaper, photographers and movie men took advantage of the opportunity. But from the roof proper and from the roof of a nearby building, "shooting" almost straight down and showing the girls on Broadway watching the performance.

The windows of the taller buildings in the neighborhood were crowded with spectators, and the roofs adjoining the Broadway served as bleachers—quite a large and enthusiastic audience, especially with the scorching rays of the sun to view the spectacle. With no chance to seek the shade, the bathing girls worked continually for more than four hours on the hot, tarred roof of the theatre.

The opening of a "New Morning American" ran a large picture display in the Times today, the event the day following, giving a detailed story regarding the opening of the Astor Theatre and describing the scene on the street.

Immediately following the publication of the picture in the American a number of newspaper syndicates handling pictures for thousands of newspapers throughout the world requested photos for use in their syndicate.

Next Pathe Review Has Group of Attractive Film Subjects
HAVING the features in Pathe Review No. 61, released today, is "The Babylonian Sun Dance," the latest of the Julien Ollerondort series, "The Spirit of the Dance." The ancient Babylonians believed, again, that the Sun was their god and their worship therefore took the form of a beautiful and graceful dance, which is vividly performed by Miss Agnes Hunter.

The second feature presents "The Grand Tour of Canada," a line on the dissecting table of various old civilizations, with the ulterior intention of "Cashing in on Mr. Cod," showing the many different processes gone through from the time of "First Landing," to the fishing grounds to the time that Mr. Cod is boxed for the consumer.

"Tumbling Tom" is a novel offering in slow motion, showing the gyrations of an acrobat in action. The skill of the tumblers has always been the envy of the small boy when he plays circus in the back yard, and, with the Ultra-Rapid Camera slowing down the action to eight times less than the normal speed, the spectator is enabled to see exactly how the troupes are done. Mr. M. T. Dimara, of the New York Zoological Park, presents a study of "cannibal" birds in "The Sky Pirates.'

Study of Sunset and Night Is Shown in Paramount Magazine
UNDER the title of "The Kingdom of Night," the Paramount Magazine of May has some unique pictures of day-light's sunitl patience. Sunsets and sunrises, and sunsets and night shades held sway. The scenes have been taken all over New York, including well-known landmarks of the city, and present a study in camera art with the contrast of night and day.

In the same issue of the magazine appears "Double Crossing Your Eyes," a revelation of trick photography sometimes used to shoot unusual scenes. The simplicity of seemingly impossible trick pictures is revealed in an interesting manner. There is an animated cartoon in this issue of the magazine by Pat Sullivan, which brings Felix, the cat, on the screen again.

Personal Touch (Continued from page 475)
Harry Hoyt, known in the industry as an author and producer of the successful "Chiefs of the Red Cross," and a staff of assistants, has just returned from Washington and the mountains of Virginia and has completed several pictures for the American Red Cross, whose offices are in the Candler Building, New York.

W. R. Rothacker, president of the Rothacker Film Manufacturing Company, has closed the New York office and has moved to London, where he is erecting a large laboratory, similar to the Chicago establishment.

W. A. Y. Mack is doing the honors for Select Pictures Corporation in the South as branch manager, with offices at Washington. Mr. Mack was formerly with Robertson-Cole in charge of the New York branch.

T. J. Smallwood, proprietor and manager of the Lovettsville Opera House, at Lovettsville, Va., has just completed a cartoon picture, "Red Cross," an enterprising exhibitor. He runs two days a week and books good pictures. To cover the surrounding territory, and twenty-five miles he publishes and circulates a small magazine of twenty-eight pages, 9 by 16 inches, setting for the motion pictures, local baseball games for the month and many advertisements of local merchants, banks, time tables and politicians to the tune of 150,000 free copies, which no doubt covers the expense. The magazine is circulated free.

J. Bernard French, who for many years was superintendent of the Vitagraph studios at Flatbush, is now with the Famous Players-Leasky at the Long Island studios, New York.

The motion picture exhibitors of eastern Pennsylvania and the neighboring states, in Delaware, will hold a two-days' business convention in Atlantic City, N. J., August 23 and 24, under the auspices of the Atlantic City Motion Picture Association. The new members of the league, recently acquired, are Frank Buehler, of the Stanley Theatres of America; John Cook, of the National Amusements Corporation, of Reading; George Bentum, of the Bentum Theatres, and L. J. Chamberlain, of the Chamberlain Circuit.

Henry K. Kotani, who for six years was with Famous Players and also with Thomas H. Ince and Griffith as a technical director, is now working for the Chashki Kinema Corporation of Tokyo. He will be the director of the photographic department of the company. In the United States will make him a valuable addition to the staff of the company, one of the largest in Japan.

Teodoro O. de la Cerra, a film buyer from Havana, is now in New York, negotiating for the purchase of a number of high-grade American productions for physical distribution throughout the United States.

George West, traveling representative of the Reelcraft Film Corporation, of New York, has New York on a trip that will take him to every important city in the United States. He will be in New York for two months and will have traveled more than 22,000 miles in the interests of Reelcraft when he returns in October.

Tom Hamlin, founder of Amusements, now editor of the Journal, was the speaker at the weekly meeting of the Associated Motion Picture advertisers on Thursday, July 15. Mr. Hamlin's subject was regional or local trade papers and their uses and influence in the territories in which they are published.

Mr. and Mrs. J. Stuart Blackton were enthusiastic attendees at the Resolute and Shamrock yacht races, as guests of Sir Thomas Lipton, on board his yacht Victoria.

Dwight Cleveland, formerly with the Vitagraph scene department and the Universal, and more recently with the Jesse D. Hampton Pictures, was seen at the Universal on August 5 for recreation, and should anything be happening there he will not overlook an opportunity. Mr. Cleveland was here at the request of Mr. Cost of the Columbia U.S.A. from the Coast the week of July 12. He is stopping at the Claridge Hotel, making his business headquarters at the Rothacker Eastern office in the Candler Building.

Elmer McIntosh, formerly with the Vitagraph in the negative department, is now connected with the motion picture depart-
The Prince Chap
(Thomas Meighan—Paramount-Arcaft)
M. P. W.—A heart story excellently pictured.
N.—Sentimental story; has few interesting moments.
T. R.—This screen adaptation of Edward Pepé’s old romance drama offers very pleasing entertainment. It is beautifully filmed, presented by a notable cast and produced on a lavish scale.
W.—Very prettily handled romance of sentiment and charm.
E. H.—A fine offering.

The City of Masks
(Robert Warwick—Paramount)
M. P. W.—A mysterious and highly entertaining Paramount photoplay.
N.—Warwick’s latest is well fortified to please the most exacting patron.
T. R.—This is an entertaining melodrama, agreeably seasoned with pleasing comedy relief. The plot is of original construction, containing a number of unexpected angles, and holds its interest from start to finish.
W.—Comedy and whimsy of this will certainly register.
E. H.—Action is lively throughout.

The Cheat
(May Allison—Metro)
M. P. W.—The Henry Arthur Jones play, “The Cheat,” has been adapted to the screen by Metro with fair success.
T. R.—Picture has a fine spiritual quality.
W.—Satisfying offering that holds the attention fairly well.
E. H.—Miss Allison is not entirely at home in the role and does not make it convincing.
This is not her fault, however, for the story is filled with improbabilities.

Uncharted Channels
(H. B. Warner—Robinson-Cole)
M. P. W.—The entire cast is a credit to the production, which has received excellent direction.
N.—Theme is timely and H. B. Warner puts it across.
T. R.—Is an attraction sure to please.
W.—Contains much propaganda, but has strong story interest.
E. H.—Contains many pleasing episodes.

Man and His Woman
(Herbert Rawlinson—Pathe)
M. P. W.—Adequate directing and commendable acting. “Man and His Woman” is a class somewhat above mediocrity. It resembles old-time melodrama, with all the favorable excitement.
T. R.—A melodramatic, improbable story has been told to obvious and ordinary fashion. It is the sort of thing that cheaper houses and servant girls will accept.
W.—Satisfactory production. Production and artistic efforts fail to get the story over.
E. H.—Gives Mr. Rawlinson splendid opportunity to show his dramatic ability.

The Green Flame
(Warren Kerrigan—Hodkinson-Pathe)
M. P. W.—There is no lost action in this picture, which carries the interest well from start to finish.
N.—Kerrigan has interesting detective story interest.
T. R.—A very cleverly developed detective story, one which has been equally cleverly produced.
E. H.—Excellent detective-mystery picture with good suspense, thrilling climax and prettily interwoven romance. Quite the best picture in which J. Warren Kerrigan has appeared in some time.

Li Ting Lang
(Sessue Hayakawa—Roberts-Cole)
M. P. W.—Interesting through Hayakawa’s impressive personality and intelligent grasp of the subject matter, as well as for many other reasons.
N.—Hayakawa at his best as Americanized Chinese.
T. R.—Interesting photoplay woven around race prejudices, with Hayakawa in the role of a immensely sensitive youth. The picture is well made, but Hayakawa’s work is decidedly more important and arresting than the story.
W.—Star gives usual pleasing performance in first rate picture.

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer’s opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor’s Trade Review (T. R.); Wid’s (W.); Exhibitors’ Herald (E. H.).

Comments on Short Subjects

PATHE REVIEW NO. 64.—“What the Movie Man Will Play” is the first subject of this release and consists of scenes of various kinds which suggest definite types of music; “Hints for the Chairman” introduces some amusing sketches with a chair, which are afterward analyzed in slow motion; “Taking the Tire Out of Tires” is an interesting illustration of how time is saved, reviewing details in this process; “A Ribbon, a Tag and a Piece of Paper” is the last subject and shows the fashioning of a lady’s gown on the person of the wearer, after the pattern of a design chosen from an individual picture by her.

HIS PAL’S GAL (Pathe).—One of the “Young Buffalo” series, in which Tex, after warning away the gang at the saloon, finds him dead by the roadside. His pal’s girl arriving at the cabin, from the East, finds favor with Tex; and when she is about to return home they both discover that they do not want to part, and together they seek a clergyman. The picture contains considerable human interest.

THE THIRD EYE (Pathe).—“The House of Terrors” is the title of No. 10 of “The Third Eye.” This episode opens with the train scene, where Rita makes a fight on top of a moving train. Much of this episode is made up of action in connection with the search for the film, and for the missing Rita. The closing scenes show Dick and Mittie entering a trap which has been laid for them in a note which tells them to come to a certain place to get the film. When they arrive there they find Zaida with a knife in her pocket, and a warning note pinned to her dress. Dropped through a trap door to a room below they find Rita bound and gagged. This episode is an interesting one, with the usual rapidity of action.

Not Worrying About Dawn.
H. B. Warner corrals a few quite moments in “One Hour Before Dawn,” his latest Pathe.

WESTERNER, who loves to talk and tells some “whoopers” for humorous purposes. This got him into trouble with his girl, but he wins her back after she has tried vainly to fall in love with an honest but less entertaining fellow. The humor in this is first class and the character work appearing. It is also attractive in a pictorial way.

THE MOON RIDERS, Episode No. 16 (Universal).—“Fighting for Fever” is the title of the 16th episode of this serial. It opens with scenes in which Anna is forced to watch the torture of her sweetheart. Finally she manages to free her hands and release him. Together they flee through a secret passage. Anna hurries to Rosa’s cabin, and Buck goes to the cliffs. On Anna’s arrival, Rost gags and binds her and throws her into a room, while he pretends to marry an unsuspecting girl, who is to hand him over a sum of money. But the course of true love does not run smooth, and the unsuspecting girl is shot by Rosa, who is pursued by Buck. A general round-up places Anna again in the hands of Rosa, who employs liquid fire to prevent Buck’s rescuing her.

THE MOON RIDERS, Episode No. 17 (Universal).—In episode 17, “Rushing Waters,” Buck reveals the fact that he has not been harmed by the liquid fire with which he has been fighting by Rosa. In the events which follow Anna is thrown into a mine, which Rosa attempts to blow up when Buck is in the set of rescuing her. The explosion taps an underground stream, which empties itself into the mine, and the close of the episode leaves the contemplation of a startling situation, in which Buck and Anna have apparently succumbed to the onrush of water.
Over Two Million Inte
Motion Picture Theatre

PHOTOPLAY
Magazine
Sept. 35c
Confessions of
A Caveman
Devotees of the Read It Every Month

An elephant needs no certificate of size. Photoplay needs make no claims of its leadership. It blankets the so-called "fan" field of motion picture magazines.

The best people read it. The largest advertising agencies recommend it to their clients because of its editorial and advertising influence and reader interest.

Exhibitors recognize its influence on patrons of their theatres and follow its reviews of pictures and opinions of stars closely.

JAMES R. QUIRK
Editor and Publisher

25 West 45th Street
New York City, N. Y.
Sidelights and Reflections

If I were to write a head for this article I should call it, "The Lying Camera." A popular fallacy is the notion that a picture machine is always to be trusted. A study of the business of film production shows that this is far from the truth. If it were so the film industry would be saved hundreds of dollars of thousands of dollars every year. One glance at that column and hours of labor would never be entered on the debit side of its ledgers.

A simple method of proving this is to remind the reader that when he goes to the photographer's and sits for his picture he expects, and is prepared to demand, not less than half a dozen, every one of which the man who presses the bulb and lets the camera do the rest has the half a dozen, or more, plates ready, and shoots him from one angle after the other as a matter of course. The subject's remarks, when he receives his envelope of proofs, do not bring a word of reproof from the wizard of the solar print. He has worked with his subject, having his work greeted with scorn and contempt, such as, "Did you ever see such a bunch of freaks?" and I'll eat my hat if I look like this! It is the photographer's attempt to get the facts out of his subject to pour oil on the troubled waters of the film industry.

"The pictures must look like you, my dear sir; the camera never lies."

The photographer knows better, and wisely holds his tongue. If he does speak at all it is to assure you that his retoucher is familiar with his business and when you do decide upon the picture that looks nearest like you the establishment will bend every energy to the removing of the accentuated freckles, moles, furrows and left-handed beauty spots that disfigure your face.

But it is when you reach the bosom of your family that you are made to feel the full weight of the crime that the camera has committed against you. It is possible that you have never thought much about your looks before, but have gone along with the comforting feeling that you would pass in a crowd. But a glance at the collection of proofs by the members of your household and your eyes are opened, brutally but thoroughly opened. Your wife's comment is brief but comprehensive:

"Tear them all up, John, and then and go get your money back!"

Your eldest daughter's remark is:

"People talk of your being one of them!"

Your old maid sister expresses her feelings by exclaiming:

"How could you go to that man, John? you know what a positive fright he made me look like!"

Your youngest son is the only one who gets any fun out of the whole business: "Gee, Dad," he chuckles, "you must have been in a fight and had your eyes blacked and your face dented in just before you had these pictures taken."

If the lying camera plays such tricks when you try to get at least one decent portrait of your face you may wonder whether the cameras that beset the production of a moving picture, where the director and the cameraman must take thousands of shots that will truthfully unfold the story of a photoplay are honest. W. EITZEL.

IN THIS ISSUE.

The Gauntlet (Vitagraph).
Firebrand Trevison (Fox).
The Hidden Code (Pioneer).
The Misfit Wife (Metro).
The World and His Wife (Comstock).Mutiny of the Elsinore (Metro).
Going Some (Goldwyn).
The Prey (Vitagraph).
The Fighting Chance (Famous Players-Lasky).
The White Circle (Famous Players-Lasky).
Life's Twists (Robertson-Cole).
Under Northern Lights (Universal).
The Girl in the Web (Pathé).
The City Sparrow (Famous Players-Lasky).
Go and Get It (First National).
Children Not Wanted (Republic).
A Cumberland Romance (Realart).

“The Gauntlet.”

Pleasing Outdoors Vitagraph Release with Harry Morey Has Wonderful Scenery.

Reviewed by M. A. Malaney.

S CENETRAPH isn't the only thing in the Vitagraph picture, "The Gauntlet," with Harry Morey. In fact, one of the scenes of background to the story is worth mentioning first because without it the story would lack the proper atmosphere and be just a story. The scene is entirely original, and the plot of the action of the plot is laid in the Tennessee mountains. "The Gauntlet" has a good love romance, and gets its name from the fact that the heroine is made to keep up the interest. Harry Morey gives a good performance. He is hard working and convincing. The part of the heroine is played by Louiseita Valentine. In the fore part of the picture her work is excellent. Her emotional scenes toward the end are not so good. She screens well. Two other parts which are very well handled are those played by Frank Hagney and Walter Horton.

Cast.
Roderick Beverly . Harry T. Morey
Nessy Worthing . Louiseita Valentine
Buck Higby . Frank Hagney
Dan Barrow . Walter Horton
Dave Worthing . Bobbi Page
Sally Worthing . Eleanor Barry
The Sheriff . Robbi, Gaillard, Abner Green.

The Story.

Edgar Beverly, a New Yorker, has bought a piece of land in Tennessee. He has made the purchase from a mountain man who has never seen it. When efforts are made to buy a large syndicate of get possession of the land Beverly sends his son, Roderick, to the south to investigate. On the train Roderick meets Nessy, the daughter of the man who sold the land to his father. She is returning from six years at boarding school and is glad to get back.

The mountaineers become suspicious of Rod, because of his silence, and believe him to be a dangerous character. Daniel, apparently his only friend, warns him of the dangers of roaming around the ridge. Mysterious shots are made upon his life. He, however, faces the situation calmly and continues to pay attention to Nessy, though believing that her lover are at the bottom of these attempts.

Rod finds the land contains iron ore, and that another force, headed by Barrow, is at work against him to get the property. Rod prepares to elope with Nessy, but circumstances are against him. One of the Worthings is slain, and Rod is accused of the crime. A lynching party is planned against the New Yorker, as they are accused of preventing her aiding him. The girl makes her escape and appeals to Buck Higby, promising to marry him if he succeeds in saving Rod.

Barrow intercepts a telegram telling of the discovery of ore. Rod and Barrow have a fight in the prison cell. Barrow is worsted. In making his escape he is shot. Buck saves Rod and confesses he shot Worthing in self defense. There is a composite trial, Rod is found not guilty, and Rod rescues Nessy and they are married.


In the Face of Great Odds, Secret Plotting to Steal Away His Property, Rod Beverly Loses Out. See "The Gauntlet." With Only a Woman as His Friend—Among Hostile People, and a Great Track of Iron Land as the Prize, Did He Win? See Harry Morey in "The Gauntlet.”

Exploitation Angles: The best exploitation for this picture is to use your own newspapers. It is a melodrama with the Tennessee mountains as the locale. The love angle produces faces and situations which are sure to use the mats and cuts contained in the press book in your ads. They are very good, containing both dramatic climaxes and pretty love scenes. Under these cuts you will find quotations of what the characters are saying. Use sure and use them.

“The Mutiny of the Elsinore.”

Stirring Sea Story Realistically Produced by C. E. Shurtleff, Inc., Is Melodrama of the Most Entertaining Sort. Reviewed by W. EITZEL.

Reviewed by Edward Weitzel.

W. E. Jackson wrote "The Mutiny of the Elsinore," the remembrance of the entertaining qualities of good old melodrama was strong upon him. The C. E. Shurtleff, Inc., production of the story has transferred to the screen all the vigor and romance of the plot and the action. With what enthusiasm Rod is seen to form the background for so many of the scenes. Action is the keynote of this picture. Subtle analysis of character has no part in its production. But the boys of all ages who can still thrill to the healthful excitement of a tale of adventure, "The Mutiny of the Elsinore" will prove a treat. The repetition of scenes of this character indicates that sea tales are as popular now as they were in the time when "Treasure Island" and the long line of salty yarns that preceded it was first written. In the latest addition to the Metro.
“Going Some”  
Goldwyn Production and Good Natured Ill  
Productions  
Review by Louis Reeves Harrison  

O far as the presentation of its subject matter is concerned the Goldwyn picture, “Going Some,” takes it easy. It begins the story, which runs through many by-paths, occasionally returning to the rather faint main line of action. Attention is attracted to a charming, dashing fellow who bears a strong resemblance to his immediate predecessors in the same part of the stage! No, no, it is the manly fellows whose estranged wife intends to get a divorce for, in so doing, she will not only fight for her own happiness, but also help her man. These amiable people are transported to a Western ranch, where they manage to amuse themselves in a pleasant sort of way. There is a footing upon the stage of the champion’s posh dwelling and a man who has a grudge against the almost-divorced husband of the character’s wife.

It really makes very little difference if these entanglements are strait or not. There are a lot of fine types in the picture, an unusual group of clean-cut characters. The so-called “human element” is there in abundance and variety, more of it a marked sense of humor that is usually so characteristic of Rex Beach stories, the younger ladies set aside as a negative assertion rather than his own. “Going Some” is an easy-going comedy of no very striking situation or incident but none-the-less pleasing to watch when one is in restful mood. It is well-balanced that to praise it is to name it in toto.

The Story  

The real hero of “The Mutiny of the Elsinore” is the first mate of the ship, John Piko. When a lad and alone in the world, Captain Somers promised to wed him as cabin boy, and Piko never forgot the kindness shown him. The captain’s son, Dick, hates the sea, but is the darling of Jaron West, a part owner of the ship and one of her officers. Margaret West always sails with her father, and loves West, but is in love with Captain Somers. When Captain Somers is killed in a fight that takes place in the cabin of the Elsinore, while Andreas Mellaire and two crooks are trying to steal the contents of the ship’s safe, Edith Grey Terry, the dying request and look after young Dick. The first mate also learns that Margaret has a soft spot for him, and goes to the Somers home, finds Dick making merry with a gay party of his companions of the ship, and of course the sexes are mixed. Dick would like to rebel, but Piko’s grasp on his collar is too strong, and the same “sails” Dick is one of the crew; and so is Mellaire, who also loves Margaret and is determined to get her. Dick is, however, the man who robbed the ship Mellaire was caught and sent to prison. A heavy, beguiled, given his escape as his performance, and recognized except by one of the crooks, who has sworn to have his life, and who follows him on the ship to the courtroom, where he is found guilty, and is sentenced to prison.

The crew are a bad lot, and Mellaire has no trouble in starting a mutiny when it suits his purpose. A heavy, beguiled, gets place at the time, and in the battle on deck John Piko is the only one that is handed unaided by helped Dick, who becomes a real man since his forced enrollment as one of his shipmates, and the ship is put to sea with much to the advantage of the crew, and Dick is clearly by his escape and his work on the ship, and by his work on the ship, the man of his father’s old ship. Mellaire is killed by the crew he had betrayed.


Exploitation Angles: This story is not so well known as “The Sea Wolf,” but in many ways it is better worth knowing. Get the book to read. Get the book to feature. Get the book to feature. Get the book to feature. You will be surprised to find that the book is not so well known. Use plenty of paper and if you have played. The Sea Wolf” tell them that this is better both in plot and production. Make it strong for Mitchell Lewis.
The Moving Picture World
July 31, 1920

The Misfit Wife

Metro Presents Alice Lake in a Story of Feminine Devotion and Sacrifice.

Reviewed by Louis Reeves Harrison.

With the exception of a new role in "The Misfit Wife," the situation of a spirited girl shielding a foolish wife from discovery in a lover's apartment, is not new, but it is shown in this story from a new angle. While the outcome is a little too obvious, Alice Lake manages to make it interesting, and Edward Martendel an impressive one. Billy Gettner, Frederic Vroom, Graham Pettie and Jack Livingston present a clean-cut group of characterizations. Earnest performances by Alice Lake and Billy Gettner, a highly satisfying performance and a desirable number for any program.

Cast.

Alice Lake as Grace Forsythe...
William Staley as Fortunato...
Billy Gettner as Benjamin Stone...
Friedrich Vroom as Charles Malloy...
Graham Pettie as fellow's valet...
Edward Martendel as G. G. Rush...
Loeta Lorraine as Effie Stone...
Mrs. Helen Pillsbury as nurse...
Jack Livingston as Jack Stone...
Jim Blackwell as Fortunato's agent...

Author, Julie Jerne.
Scenario by Lois Zellner.
Director, Mortimer.

The Story.

Before Katie Malloy is "The Misfit Wife" of Peter Crandall, she is a bold little adventures of no family in a wild Arizona town. Peter Crandall is a fellow of high social standing in his community. Given his liveliness, her vivacity is with all there in it is in life can be regarded as a success. Her support in "The Misfit Wife" is of the best so far as the men are concerned. Forrest Stanley gives a manly interpretation, and Edward Martendel an impressive one. Billy Gettner, Frederic Vroom, Graham Pettie and Jack Livingston present a clean-cut group of characterizations. Earnest performances by Alice Lake and Billy Gettner, a highly satisfying performance and a desirable number for any program.

The World and His Wife

Cosmopolitan Production of Celebrated Spanish Play Features Alma Rubens and Contains Artistic Merit.

Reviewed by Edward Weltzel.

Some ten years ago Charles Frederic Nirdlinger made an English version of the Spanish play by Jose Echeagaray, "The Great Galatrofo," and it was produced under the title of "The World and His Wife," with William Faversham in the leading male role. Cosmopolitan Productions now offer a screen version of the play directed by Robert G. Vignola and featuring Alma Rubens, Montaguto Love, and Miss de Cordoba, with Frances Marion as Mrs. Allan Walker. Acting is the best advantage that reaches a fine artistic level. Gaston Glass as Luis Segundo, Pedro de Cordoba as Don Severo, Margaret Dale as Mercedes, and Charles Gerard as Don Alvarez are prominent members of the cast.

Cost.

Don Julian.
Montaguto Love.
Teodora (her wife).
Alma Rubens.
Rubens Glass.
Don Severo (brother of Don Juan).
Pedro de Cordoba.
Don Alvares.
Charles Gerard.
Mrs. Allan Walker.
Capt. Wiens.

Story by Jose Echeagaray.
Senario by Frances Marion.
Directed by Frances Marion.
Length, 6,400 feet.

The Story.

Modern life among the best society in Spain is shown in "The World and His Wife." Don Julian, an elderly man of wealth and position, having fallen in love with a beautiful but penniless young girl, is overjoyed to find that she also loves him. The couple are married and are secretly happy until the lying tongue of idle gossip disturbs the peace of their Eden. Don Julian takes the son of his dearest friend into his home, after a– what shall we call it?– the kind neighbors immediately start to couple the names of Teodora and Ernesto. Don Alvarez, a brother and a sister-in-law who are quite ready to believe all of the innocent wife. They succeed in poisoning the mind of Don Julian, who is proved innocent of the charge and he accuses him of betraying his benefactor.

The wife indignantly denies his guilt, and prepares to leave the house forever. Don Alvarez meets him in a cafe and insults Teodoro by his remembrance. He knocks him down and accepts a challenge to a duel. Teodoro hears of the affair and befriends her husband to protect her. He offers his life to defend his friend with his sword in Seville. Julian forces Alvarez to fight him and kill the challenger after he himself has been severely wounded.

There is still a chance for a reconciliation between Julian and his wife before he dies.
out brother Severo so arranges matters that when Ernesto tries to convince the dying man that Toodoresco and his men are innocent, he only seems to confirm the guilt of both. Julian, with rage, uses his last breath to instruct him to run, so Severo packs his bags and heads for the road. This is done, the last scene shows the two friends split, Lowes ploughing a high road and stopping to pray at a roadside shrine.

Program and Advertising Catchlines: A Wonderful Cast in a Remarkable Production of a Famous Spanish Story - The frugal and modest family, The jolly and handsome David G. Montagu Love in a Paversham Stage Success.

Exploitation Angles: Play up the cast above the play because they are better known, then tie into the Paversham play done from the Spanish of Echevergara. Pull up the scandal angle for your new talker, but sell mostly on cast and pedigree.


Reviewed by M. A. Maloney.

The Vitagraph picture, “The Prey,” at first gives one the idea that it is just another of those murder stories, gambling and gaming, a district attorney and a vice ring. Before the second reel is finished the story takes on a new twist, and to put it a little bluntly, this is a very clever story, and one that demands attention. The title comes from the situation which makes the heroine fall into the hands of a crooked big business man. He might be called “the eagle” since everything he does seems to be for the purpose of dragging her family down to ruin and ultimately marrying her. There are some gorgeous sets, and the direction is excellent. One particular incident is the wedding party. This is a jazzy bohemian affair, with a barefooted dancer, who certainly delivers the goods. “The Prey” has a cast of fine actors. Alice Joyce as Helen Reardon looks beautiful in all the scenes and seems to work much harder than usual. Rogers Lytton as the unscrupulous business man is excellent. Harry Benham and Roy Applegate as the admirable district attorney. Another principal part that is that of Jack Reardon. It is done well by Jack McLean.

One important thing can be added in favor of “The Prey.” The director didn’t use heroic actions by the district attorney at the end. Said attorney didn’t have something to make things up to the book. Instead he lets things take their course, and this is what the average audience least expects, but nevertheless relishes. This picture belongs in the class of very good photoplays.

Cast.
Helen Reardon, Robert Reardon, Alice Joyce, L. Rogers Lytton, Henry Hallam, Jack Reardon, Roy Applegate, Herbert Passer, William Illiard, William Turner, James O. Butler.

Directed by George L. Sargent.
Length—About 5,000 Feet.


These days when some theatrical critics talk of “being in pictures” they think of the actor or actresses on pedestals and assail the screen as a purveyor of cheap entertainment, a picture like Maurice Tourneur’s Paramount-Artemis production, “The White Circle,” taken from Robert Louis Stevenson’s greatest novel, “The Pavilion on the Links,” is opportune. It is not only welcome as an artistic and popular production, but it is an excellent and not the most widely known work, but as a picture possessing good plot, well sustained interesting acting and some particularly beautiful photographic and scenic effects.

Something better than the usual run of pictures is based on the works of famous authors. That this picture fulfills expectations is not merely due to Mr. Tourneur’s skilful direction and his cast’s perfect understanding of their art director and the photographer. The sets are uniformly good, and some of the night scenes, notably when the fugitives land after their flight in a sailing vessel, are among the most striking ever achieved by photography.

This Stevenson novel is not as popularly known as are “Treasure Island” and “Dr. Jekyll and Mr. Hyde,” both of which were picturized by Famous Players-Lasky, but it makes an excellent film. It is Stevenson’s great unfinished novel, the one upon which he laboured his utmost in character delineation and plot structure, and the production which is a welcome addition to the screen library.

The plot is not extraordinary, but Stevenson made it into a gripping story, and Toment’s screen to be does Stevenson justice. The absorbing interest of both story and picture lie in the portrayals of different character types as well as in the action. And it is to the credit of Bernhard Huddleston, the crime banker who finally redeems himself, doing some of the best work of his career.

Well cast and camera also are Jack Gilbert and Wesley Barry, who play those two delightful vagabonds, Frank Cassilis and Ford. Frank Cassilis, Alice, and Sevoro have especially faithfully interpreted Stevenson’s intentions. Janice Wilson as Clara Huddleston, Harry S. Northrup as Northmorth, the prudent lawyer, and Calvin, Gregorio also make the action convincing. “The White Circle” will be accepted as a really high class entertainment by those thespians and who love the work of Stevenson, and it also should have a powerful appeal for all audiences because of its good melodramatic plot and its striking scenes.

Cost.
Bernard Huddleston, Spottswonno Aiken, Clara Huddleston, Janice Wilson, Northmorth, Harry S. Northrup, Frank Cassilis, Alice, Jack Gilbert, Wesley Barry, Gregorio, Jack McDonald.


Many years ago Bernhard Huddleston, a banker, lived in a section of the London slums. He was a mystery to his neighbors because there was a man possessed of as much money as he thought he had and who lived more magnificently. With this bank he lived his only child, Clara, a beautiful, lovable girl. Among her admirers was Northmorth, who concealed a hot temper beneath a suave exterior.

One Italian neighborhood was celebrating the birthday of a patient saint. Under cover of the annual celebration they were collecting a revolving fund. Huddleston, however, was expected on funds that he had deposited with Huddleston to make it a success. Learning that the Italian secret society was demanding its money, Huddleston, frantic with fear, confessed to Northmorth that he had misappropriated the funds and begged his aid. The adventurer quickly bargained with the criminal and secured for himself the position of a legal protector of the boy, and to his advantage, providing Clara became his wife.

The two men and the girl fled in a sailing vessel to the island of Revel, far off in the Atlantic.

There they met Frank Cassilis, his boy companion, and Ford, two delinquents, who were usually engaged in a duel with Northmorth. The advance party had witheld his shot, telling Cassilis that he would willingly face him to his pistol when and where he chose. Clara Huddleston instinctively distracts Northmorth, Clara and she fell deeply in love with each other. A clash between the two men threatened when the Italians discovered the hiding place of the cowardly banker and drew their symbol, a white circle, on the island of Huddleston. The friends and Cassilis and Ford banded together to fight the avengers.

After Huddleston suffered agonies visualizing his fate, the house was fired. The only hope was that Northmorth depend upon Huddleston sacrificing himself. A certain remark by Ford implied Huddleston to be a man. He stepped out of the house and was shot.

The girl was left with the two men and the banks. Northmorth then made his short and disposed of Cassilis when he suddenly decided that wedded life would be too monotonous and that he would seek further adventure, and he left Clara and Cassilis to be happy together.
"The Hidden Code"

Pioneer Film Corporation Features Grace Davison in Rather Crude Melo-
drama

Reviewed by Robert C. McElravy.

This five-reel Pioneer Film subject, entitled "The Hidden Code," was produced by Norman Harsell, and Grace Davison, who plays the mystery heroine, is in every respect a fine actress and one of the keenest leaders in the industry.

"The Hidden Code" is a melodrama, of the mystery type, and the supporting cast is not named, but includes a hero and a villain of the conventional sort and a beautiful woman called Stella. The production opens with the picture of Miss Davison, who is a comely heroine, in the act of reading a melodrama novel, which she seems herself playing the leading role, are shown chapter by chapter, giving a certain plausibility to what would otherwise be a loose, rambling and unconvincing series of happenings.

There is plenty of plot in this story, but it suffers from overacting and a general lack of skill in direction. The acting is not uniformly bad, but it is sufficiently good enough to cause the actors to be the manner course to pursue.

One day when De Koven is driving home, he meets Tina, a beautiful woman he has married. The adoration and love of all who knew her, and finally the love of her husband. In the meantime, it is revealed that she is also a moralist, and that the money which his father-in-law is under contract to pay him, and instead accepts a share of the money that is going to that to be the manner course to pursue.

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The story is told by my husband and I, who is in love with Tina. The adoration and love of all who knew her, and finally the love of her husband. In the meantime, it is revealed that she is also a moralist, and that the money which his father-in-law is under contract to pay him, and instead accepts a share of the money that is going to that to be the manner course to pursue.

The story is told by my husband and I, who is in love with Tina. The adoration and love of all who knew her, and finally the love of her husband. In the meantime, it is revealed that she is also a moralist, and that the money which his father-in-law is under contract to pay him, and instead accepts a share of the money that is going to that to be the manner course to pursue.
THE MOVING PICTURE WORLD

July 31, 1920

Some incidents in connection with Louis La Roque’s desertion of an Indian girl and the baby she bears. He decides to lead a gang of robbers to his cabin, where young Foucharde, discovering La Roque and his assorted crew, comes up with a wife chesting, gets into a row in which he shoots and kills La Roque. It then becomes the duty of MacLeod to save Leslie and his missus, who are the only members of the mounted police. He is picked up, but later he is released, and MacLeod rides side by side again, through the forest country of the Canadian Northwest.


Exploitation Angles: Play up the locale as the most seasonable appeal. Work this with snow effects in your lobby, using any of the summer reels and you can easily make the strongest bid. For the story play up MacLeod’s sacrifice.

“A Cumberland Romance”

Realart’s Latest Mary Miles Minter Picture is Her Best.

Review by Herbert Caryl

MARY MILES MINTER, charming little screen artist, brings to Realart’s latest production, “A Cumberland Romance,” that air of simplicity and sweetness which will make a gripping portrayal of the quick, wild, spirit of a daughter of the mountains. The role of Easter Hicks, daughter of an uncomplaining mountaineer, played by Miss Minter an opportunity to display her acting ability—and she does not pass the opportunity by. “A Cumberland Romance” is by far Miss Minter’s best film. Outdoor scenes in the pictures are beautiful, and the lighting effects remarkable.

A strong supporting cast surrounds Miss Minter’s personation. Leslie Ayres as “Sherd” Raines, an earnest young mountain preacher, who aspires to be the husband of Easter and a circuit rider, is excellent. Clayton, portrayed by John Bowers, the city engineer in love with Easter, is also a strong part. Robert Brower, that loverable old mountain, and equally well cast as “Mountain Bishop,” Matha Marxto, as Easter’s mother, makes a typical mountain wife and mother.

CAST

Minter.............Mary Miles Minter
Sherd Raines.........Monte Blue
Morgan Keaton........Frank Johnson
Pap Hicks.............Guy Oliver
Mountain Bishop........Robert Brower

The Story

Easter Hicks, daughter of the Cumberland mountain wife who is a bird in the woods, astride a bull, now Clayton, a mountain city engineer. Later Clayton is impressed when Easter is discovered in the woods. He hires her as a boarder; she is fascinated with the city man. Her father, a moonshiner hiding from the revenue officers, sees Easter and Clayton—Easter causes Clayton to kill Claytom. But “Sherd,” beating religion into Easter, stops him from taking claytom to court. They live happily ever after.

Go and Get It

Marshall Neilan Production for First National Program Absorbing Mystery Story.

Reviewed by Edward Weitels

The best part about “Go and Get It,” the Marshall Neilan picture released by First National, in which Pat O’Malley and Agnes Ayres are featured players, is that the reporter hero obeys instructions and brings in a scoop for his paper. The picture itself is quite sure to obey instructions and to perform a form that exceedingly popular operation known as “bringing home the bacon.” The author has constructed his story with the scent of action and right action making the spectator’s interest and hanging on at all odds until the end of the last reel. “Go and Get It” is a picture that is produced with the care and skill that is expected of the highest grade pictures.

In book form it would have delighted the man who has been given relaxation from his duties as President in “buzzy yarns” of this nature. Transferred to the screen it is more engaging than ever and is filled with bountiful value, making a mountain of the situations. The love motive is well defined and the lovers a handsome pair, whose clear, logical action and right action make them steady favorites. There isn’t any moralizing or any attempt to teach anything at all, the pictures is to be entertaining first, last and always. And just what is precisely what “Go and Get It” does.

Marshall Neilan has not forgotten his own profession, and with the benefit of the fact that every audience has a different make up, he supplies every audience with a cast of characters and situations that could supply a good story in every sense; also of supplying a cast of uniform excellence. Pat O’Malley is a credit to the craft that is responsible for his actors. Miss Ayres would brighten the corner of any publication clever enough to give her a desk in its editorial rooms. Wesley Barry is a good mountaineer boy. Noah Beery as Doctor Ord, Walter Long as Jim Hogan and Bob Montana as the mountain man are individualistic specimens of character acting.

The airplane scenes demand a special word of praise. They are thrilling in the extreme, and the landing of the bull and flying machine on the top of a rapidly
moving train and his return to his air craft being handled with great skill.

Kirk Connelly

Pat O'Malley

Dinty

Wesley Barry

Helene Costello

Shut the Door" Gordon

J. Barnaby Sherry

J. L. Rea

C. Maitles

Doctor Jeery

Ferry, the Gorilla

Bull Montana

Jim Hogan, the gangster,

Walter Long

Lilly Lenon

Titus

Thomas Hickson

George C. Dromgold

W. W. Crocker

"Slim" Hogan

Charles West

"Children Not Wanted"

Repulic Release Starring Edith Day Contains Strong Human Interest and a Good Plot

Reviewed by M. A. Malaney.

The Republic release, "Children Not Wanted" is a new story, and it is a new story that will have wide appeal. This propaganda is a plea for the placing of money and properly trained, loving parents in the homes of unwanted children, for children will show more love and appreciation for children. It contrasts the man or woman who thinks in the child a nuisance when he thinks just the opposite. It presents a picture of a greedy landlord who bars contact to one who loves him.

Abandoned children are incidents only and are scattered throughout the story. There is a dramatic side of "Children Not Wanted" that is evident to the child. However, these things happen late in the story and they do not create the suspense and interest that they should.

The picture, which is a signal story, calls for several elaborate sets, but what there are have been well made. The photography is fair, the outside scenes being exceptionally well done.

Edith Day as Dorothy Crane has a part that holds much human appeal. Lumsden Hare is an excellent type for the crooked gem dealer in the appearance. Little Ruth Sullivan plays Betty Marsh, the orphan, in a sweet and affectionate way. A feature of the production is the work of Miss G., the writer, who takes a small part—that of the "nickel man," who distributes nickels to poor children in several scenes.

Dorothy Crane

Betty Sullivan

Ruth Sullivan

Joe King

Marcus Hazzard

Lumsden Hare

Mme. Duvall

Jean Robertson

Alley

Mario Majoroni

The Nickel Man

K. C. Heaton

Mrs. Farley

Dorothy Walters

About 5,700 feet directed by Paul Scardon.

"The City Sparrow"

Ethel Clayton and Walter Hiers Score in Paramount Picture of Miss Ashton and How Love Came

Reviewed by Sumner Smith.

The Paramount release of "The City Sparrow," in which Ethel Clayton stars, is based on the old theme of an actress beset by misfortune who loves a man in her own country, but Miss Clayton's acting and that of an exceptionally strong supporting cast, and the direction by Sam Wood, make the picture one which should please all those who enter it. Miss Clayton's portrayal of the sweet, wholesome dancing girl is sympathetic and appealing. The role is one which a less capable actress might have drawn, especially in the scenes where the girl decides to give up her country boy lover because she knows that as a result of an accident she cannot have his character. Walter Hiers as Jim Ennis is good for a laugh every time he moves his eyelash. As the fat and hopelessly lovely of the dancing girl, Hiers develops comedy of the most likeable sort.

Clyde Fillmore as the country boy does uniformly good work, while Lillian Leighton as the mother of Tim Ennis, played by Hiers; Sylvia Ashton as the theatrical boarding house keeper and Helen Jerome Edwards as the sympathetic actress, are the most of comparatively small roles. It is to be regretted that Robert Brower as the country parson was not given more opportunity for his character. In his work, but the plot apparently did not allow it. William Boyd as the dancing girl's partner looked and acted the part.

Milly West

Ethel Clayton

Lillian Leighton

David Muir

Clyde Fillmore

Ma Ennis

Lillian Leighton

Helen Jerome Edwards

Willy Boyd

Annie

Rose Cade

Parson Neil

Robert Brower

Helen Jerome Edwards

Mme. Hiers

Eddy

Mrs. Babb

Sylvia Ashton

Directed by Sam Wood.

Screen story by Clara G. Kennedy.

Assistant Director, Robert Lee.

Photographed in color.

Leigh, First Reel.
Current Film Release Dates

THE NOTORIOUS LILIE (Katherine Mac-Donald).

Mar. 1—The Fighting Shepherdess (Anita
F包含物)

Mar. 22—The Ideal Dancer (David Wark Grif-ffth).

Mar. 29—The Womme Reels (Norma Tal-madge).

Apr. 4—Polly of the Storm Country (Mild- drick Chaplin).

Apr. 11—Don't Ever Marry (Marshall Neilan)

Apr. 21—Daredevil (Constance Talmadge—John

Apr. 25—Passion's Playground (Katharine

May 3—The Vagabond Typhoon (Anita Stew-art).

May 10—David Wark Griffith Production.

May 14—Marsha Hill (Production).

May 28—Constance Talmadge Production.

July 19—Yes or No? (Norma Talmadge).

Aug. 16—Jack Knife Man (King Vidor).

Aug. 20—Fifty-Five Minutes from Broadway

Sept. 6—The Man of the Crowd (Dana

Sept. 13—Harriet and the Piper (Anita

Sept. 20—Smilin' Through (Norma Tal-madge).

Sept. 29—The Master Mind (Lionel Bar-

Oct. 1—The Woman.

Oct. 11—The French Ace (Charles Ray).

Oct. 18—R. A. Walsh Picture.

Oct. 25—Norma Talmadge—North (James Oliver

Oct. 25—Redwood (Harries Chaplin).

Nov. 1—Curtain (Katherine MacDonald).

Nov. 9—Two Little Widows (Mr. and Mrs. Carter DeHaven).

Nov. 12—The Heart of a Fool (Allan Dwan Produc-

Nov. 22—The Honorable Peter Sterling

Nov. 29—The Girl of Gold (Norma Talm-dge).

Nov. 29—Penrod (Marshall Neilan Produ-

Dec. 6—The Woman in His House (Mildred

Dec. 13—The Haunting of the Cass-Board (Con-

Famous Players-Lasky.

April.

Treasurer Island (Super-Special-Tournure).

L-5,143 F; Vol. 44; P-560; C-R; P-857;

Vol. 44; Vol. 44; C-R; P-157.

L-5,143 F; Vol. 44; P-560; C-R; P-857;

L-4,544 F; Vol. 44; P-1580; C-R; P-157.

L-4,544 F; Vol. 44; P-1580; C-R; P-157.

L-4,544 F; Vol. 44; P-1580; C-R; P-157.

L-5,143 F; Vol. 44; P-560; C-R; P-857;

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L-5,143 F; Vol. 44; P-560; C-R; P-857;

L-5,143 F; Vol. 44; P-560; C-R; P-857;
Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. “C” refers to Comments, and “R” to Reviews. C-R signifies page where may be found resume of reviewer’s opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-146.
The Valley of Tomorrow (William Russell). Vol. 43; P-162.
The Honey Bee (Mme. Marguerite de Sylvla). Vol. 44; P-600.
The Dangerous Talent (Margaret Fisher). Vol. 44; P-2011; C-R; Vol. 44; P-154.
The Thirteenth Voice of Silver (Margaret Fisher). Vol. 44; P-91.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R; P-1787.
Peggy Relena, (Mary Miles Minter). The Week End (Margaret Fisher—Six Reels) A Live Wire Hick (William Russell).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.
The Sagebrusher (Hampton Production). Vol. 45; P-367; C-R; P-116.
ZANE GRAY PICTURES, INC.
Riders of the Dawn (Six Parts—Hampton). C-R; Vol. 45; P-2177.
Desert Gold (Hampton Production). C-R; Vol. 45; P-154.
J. PARKER READ, JR., PRODUCTIONS.
The Lone Wolf’s Daughter (Louise Glaum—Seven Parts). Vol. 45; P-21016.
Six Louise Glaum—Seven Reels). Vol. 45; P-2013; Ex. 1351.
DIETRICH-BECK, INC.
The Dalibok (Six Parts—Doris Kenyon). Vol. 45; P-308; C-R; P-723.
Harvest Moon (Dorothy Graw and Elizabeth Percy are stars of “The Third Eye” and George F. Winslow and Marguerite Courtal of “Pirate’s Gold.”)

VIVACIOUS PRODUCTIONS.
ROBERT BRUNT PRODUCTIONS.
Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheat (J. Warren Kerrigan). Vol. 43; P-2013; C-R; Vol. 44; P-295.
No. 59 (J. Warren Kerrigan). Vol. 44; P-1234.
The Green Flame (J. Warren Kerrigan). R-566.

JOSEPH LEVIER PRODUCTIONS.
His Grand Jury Wife (Ruby de Remer). Vol. 43; P-773; C-R. 2002.

PATHÉ EXCHANGE, INC.

Pathé Review (One Reel Educational) and Topics of the Day (One Reel Reel) Issued Weekly. Pathé News (Topical) Issued Every Wednesday. Pathé Reels (One Reel) Issued Every Wednesday. Percy are stars of “The Third Eye” and George F. Winslow and Marguerite Courtal of “Pirate’s Gold.”

Releases for Week of June 6
The Little Café (Max Linder). Vol. 44; P-1594; C-R; Vol. 45; P-117.
No. 16 Traveled by Three (The Slave Market). C-R; Vol. 45; P-1594.
N. o. 3 of the Third Eye (In Destruction’s Grip). Vol. 45; P-117.
You’re Pinched (Harry Pollard—One Reel).

Releases for Week of June 13
No. 11 Traveled by Three (The Torture Trap).

ROBERTSON-COLE

A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R; P-57.
The Brand of Lopez (Bessie Hayakawa). Vol. 44; P-362; C-R; P-465.
The Third Woman (Carlyle Blackwell). Vol. 45; P-117; C-R; P-229.
Bright Skies (Zasu Pitts). Vol. 45; P-117; C-R; P-229.
The Devil’s Claim (Susie Hayakawa). Vol. 45; P-117; C-R; P-229.
The Fortune Teller (Marjorie Rambeau). Vol. 45; P-117; C-R; P-229.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-2108; C-R; P-369.
The Andersons (A Family of Six Million) (Michigan’s Tiller—Six Reels). Vol. 44; P-1502; C-R; P-1787.
The Heart of Twenty (Zasu Pitts). Vol. 45; P-118; C-R; P-563.
Li Ting Lang (Susie Hayakawa). R-565.

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MARTIN JOHNSEN.

ADVENTURE SCENICS.
Sons of Salsalino. Ghosts of Romance.

METRO PICTURES CORP.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R; 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-535.
A Modern Salome (Hope Hampton). Vol. 43; P-655.
March—Old Lady 31 (Emma Dunn). Vol. 44; P-301; C-R; P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-308; C-R; P-723; Ex. 1329.
April—Hers Jimmy Valentino (Bert Lytell)—Six Reels). Vol. 44; P-455; C-R; P-857.
April—Dangerous Men (Violia Dana). Vol. 44; P-153; C-R; P-357; Ex. 1328.
May—The Best of Luck (All Star—Six Part). Vol. 44; P-1155; C-R; P-503.
July—Parlor, Bedroom and Bath (All Star—Six Reels). Vol. 45; P-372.
July—Missy Wife (Alice Lake—Six Reels). Vol. 45; P-299.
Aug. 2—Held in Trust (May Allison—Six Reels).
Aug. 16—The Covers Girl’s Romance (Viola Dana—Six Parts). Vol. 44; P-1168.
Sept. 1—The Hope (All Star—Six Part). Vol. 44; P-1329.
Sept. 13—The Price of Redemption (Bert Lytell). Vol. 44; P-1329.
Sept. 20—The Saphead (Crane-Keaton—Six Reels). Vol. 44; P-1329.
Sept. 27—Clothes (All Star—Six Parts). Vol. 44; P-1329.
Oct. 4—The Hope (All Star—Six Parts).

SAXINOYA PRODUCTIONS.
January—Stronger Than Death (Seven Reels) Vol. 44; P-631.
April—The House of a Child (Seven Reels). Vol. 44; P-455; C-R; P-857.
Oct. 11—Billions (Six Reels).

C. E. SHULTLEFF, INC.
April—Burning Daylight (Mitchell Lewis—One Reel).
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.
March—The Very Idea (Six Reels). Vol. 44; P-1327; C-R; P-2902.
April—Nothing But Lies (Six Reels). Vol. 44; P-1323; C-R; P-1787.

UNIVERSAL FILM MFG. CO.

Releases for Week of June 7
No. 18 of the Slimo the Fearless (The Fatal Letter).
No. 18 of the Moon Riders (The Menacing Monster).
No. 1 of The Vanishing Dagger (The Scarlet Shadows). A Hero ‘n Everything (Monty Banks—One Reel).
Moonshiners and Jailbirds (Billy Engel and Lynne Roberts—Two Reels).
Two from Texas (J. Farrell McDonald—Two Reels).

Releases for Week of June 14
Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

No. 8 of The Moon Riders (At the Rope's End).  No. 9 of The Vanishing Dagger (The Night of Terror).  No. 3 of The Rough Riders (Harry Keaton—One Reel).  No. 1 of Lion's Paws and Kitten's Paws (Harry Sweet and Edna Gregory—Two Reels—Century).  No. 9 of The Vanishing Daggar (In Death's Clutches).  No. 10 of The Moan Riders (The Moon Riders' Bride).  No. 8 of The Vanishing Dagger (On the Trail of the Daggar).  No. 11 of The Vanishing Daggar (The End of the Daggar).  No. 10 of The Vanishing Daggar (lydie).  No. 12 of The Vanishing Daggar (Neal Burns and Josephine Crowe).  No. 1 of The Vanishing Daggar (Bartin Burkette—Two Reels).  No. 1 of The Vanishing Daggar (Two Reels).  No. 3 of The Vanishing Daggar (Bartin Burkette—One Reel Comedy).  No. 9 of The Vanishing Daggar (Plugged to His Doom).  No. 1 of The Vanishing Daggar (Bartin Burkette—One Reel).  No. 13 of The Vanishing Daggar (Bartin Burkette)—Two Reels.  No. 1 of The Vanishing Daggar (Unmerci- one Reel).  No. 14 of The Vanishing Daggar (Unmerci- Two Reels).  The Birthday Tangle (Century Comedy, Hen- ley and Jamison—Two Reels).  Fighting Pals (Reda Lane—Two Reels Western).  

STAR PRODUCTIONS.

The More Excellent Way (Anita Stewart).  The Garret (Grace Moore).  Vol. 44; P-991; C-R; 1359.  The Sea Hawk (Harry T. Morey).  Vol. 44; P- 1362; C-R; 1387.  Clever's Rebellion (Anita Stewart).  May—A Master Stroke (Earle Williams).  Vol. 44; P-950; C-R; 1387.  12 of The Vanishing Daggar (Harry T. Morey).  Vol. 44; P-972; C-R; 1387.  The Invisible Hand (Antonio Moreno—15 Episode Serial).  Vol. 44; P-1072; C-R; 1387.  The Three Mis-Step (Louise Rocque).  Vol. 44; P-1101; C-R; 1387.  The Ransom of Mack (All-Star).  Vol. 44; P-1121; C-R; 1387.  The Alarm on the Star (All-Star).  Vol. 44; P-1137; C-R; 1387.  On the High Seas (All-Star).  Vol. 44; P-1157; C-R; 1387.  The Devil's Door (Edith Roberts).  Vol. 44; P-1177; C-R; 1387.  

FORD EDUCATIONALS.


HALLMARK PICTURES.  

Specials.

The Littlest (Junior Special).  Feb. 22—The Other.  Feb. 29—The Littlest.  

HALLMARK RECREATED STAR PRODUCTIONS.


PLEMONT PICTURES.

What Children Will Do (Edith Stockton).  Should a Wife Vote? (Edith Stockton).  

COMEDIES.

Dodging His Doom.  The True Story of a Woman.  

L. J. SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.


SELECT PICTURES.

July 15—The Soaking of Alston Cree (Ber- nard Dalling).  Aug. 16—Just Outside The Door (Edith Hal- lot).  

VITAGRAPH.

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels).  Vol. 44; P-1840; C-R; 597; Ex. 597.  Captain Swift (Earle Williams).  Vol. 44; P- 720; C-R; 1387.  Dollars and the Woman (Alice Joyce—Six Reels).  Vol. 44; P-1387; C-R; 1387.  The Courage of Marge O'Gene (James Oliver Curwood—Seven Reels).  Vol. 44; P- 1387; C-R; 1387.  The Fighting Hunter (Earle Williams—Seven Reels).  

WORLD DISTRIBUTION.

Toby's Bow (Tom Moore).  Vol. 44; P-1129; C-R; 1387.  The Silver Horde (Reg Beach Production).  Vol. 44; P-1449; Ex. 449; C-R; 1387.  The Palliser Case (Pauline Frederick).  Vol. 44; P-1449; Ex. 449; C-R; 1387.  The Blooming Angel (Mead Kennedy).  Vol. 44; P-1449; Ex. 449; C-R; 1387.  The Loves of Letty (Pauline Frederick).  Vol. 44; P-1449; Ex. 449; C-R; 1387.  The Little Shepherd of Kingdom Come (Jack Piclock).  Vol. 44; P-1450; C-R; 1387.  The Red Hot Trail (Lee Maloney—Two Reels).  La La Lucite (Lyons and Moran); P-158.  No. 14 of The Moon Riders (Unmasked—Two Reels).  No. 8 of The Vanishing Daggar (Unmerci- two Reels).  Thru the Birthday Tangle (Bartin Burkette—One Reel Comedy).  The Birthday Tangle (Century Comedy, Hen- ley and Jamison—Two Reels).  

BRAY PRODUCTIONS.

(One Reel).

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

**STATE RIGHT RELEASES**

**ARROW FILM CORPORATION.**

The Chamber Mystery. (Serial.)

Circumstantial Evidence (Glenn White). Vol. 44; P-1932.

**Unseen Witnesses.**

The Trail of the Cigarette (Glen White). Vol. 44; P-1933; Ex. P-1747.

**The Bromley Case (Glen White).** Vol. 44; P-1932.

**Woman's Man (Romaine Fielding).**

Love's Protege (Ora Carew).

Hank Mann Comedies (Every Other Week).

Blazed Trail Productions (Every Other Week).

Lone Star Westerns (Every Other Week).

Lightning by Ice (Serial).

The Lurking Woman (Serial).

The Fatal Siren (Serial).

**CELEBRATED PLAYERS FILM CORP.**

Andy and His Aunt.

Andy's Wash Day.

Gum Curtains (One Reel).

Andy and Min at the Theatre.

Andy Visits the Ophthalm.

**GROSSMAN PICTURES INCORPORATED.**

$1,000,000 Reward (Jillian Walker-Serial). Vol. 43; P-1932.

Face to Face (Marguerite Marsh).

**NATIONAL FILM CORPORATION.**

The Confession (Henry Walthall). Vol. 43; P-1841.

**HALL ROOM BOYS COMEDIES.**

April 6—This Way Out.

April 13—Four of a Kind.

May 4—For That.

June 10—Missouri Hunters.

June 25—Back on the Farm.

July 15—Another Time Again.

**GREYER EDUCATIONS.**

The Spirit of the Birch.

Says Precisely as Polly.

**JANS PICTURES, INC.**

Love Without Question (Oliver Tell—Six Reels). Vol. 44; P-1931; C-R, P-597.

A Woman's Business (Oliver Tell). Vol. 44; P-1935.

Madonnas and Men (Seven Reels). Vol. 44; P-1932.

**PIONEER FILM CORPORATION.**

Midnight Carabins (Marie Doro).

The Place of Honeymooners (Emily Stevens and Montague Love—Six Parts). Dr. Jekyll and Mr. Hyde (Shirley Lewis). Vol. 44; P-599.

**Where Is My Husband? (Jose Collins-Godfrey Trelle).**

**FIDELITY PICTURES COMPANY.**


**GAUMENT CORPORATION.**

In the Clutches of Hindoo (Serial). Hubands and Wives (Vivian Martin). Vol. 44; P-142.

**PHOTO PRODUCTS EXPORT CO., INC.**

Shirley Mason Revivals.

Apple Tree Girl.

Law of the North.

C. Y. Wittert's Ward.

The Awakening of Ruth.

Light in Darkness.

Flagg Comedy Revivals.

Girls You Know (One Reel).

The Bride.

The Screen Fan.

The Matinee Girl.

The Man Eater.

The Superstitious Girl.

The Artist's Model.

**REELCRAFT PICTURES CORPORATION.**

Hilly West Comedies.

(Two Reels.)

Happy Days.

The Dreamer.

Hands Up.

**Texas Guinan Comedies.**

(Two Reels.)

The Night Rider.

The Wild Cat.

Alice Howell Comedies.

(Two Reels."

Her Bargain Day.

Rubes and Romance.

Billy Irwney Comedies.

(One Reel.)

**MIBURN MORSENTI COMEDIES.**

Wild, Wild West.

Bungalow Bungle.

Barber Shop Women.

Napoleon & Sally Comedies.

(One Reel.)

Dreamy Chinatown.

Perils of the Beach.

**GATE HENRY COMEDIES.**

(One Reel.)

**Heirlooms.**

Help.

**The Movies.**

Burrard (Sunset) Scenics.

**THE MOVING PICTURE WORLD July 31, 1920**

**Current Film Release Dates**

CHRISTÖF COMEDIES.

(Kiss Me Carolote (Hobby Vernon).)

A Seaside Siren (Fay Tinker).

**HICKS COMEDIES.**

Torchy (Johnny Hicks).

A Knight for a Night (Johnny Hines).

Torchy Comes Through.

**MERMAID COMEDIES.**

A Fresh Start (Marvee Rea).

Duck Inn (Lloyd Hamilton).

**SPECIALS.**

The Why of a Volcano.

The Valley of Ten Thousand Smokes. Vol. 44; P-1932.

A Day with Carrazza.

Modern Comedies.

Robert C. Bruce Scenics.

The Chilkat Cubs.

The Wanderlust.

The Log of the Lax Jækab.

The Song of the Paddles.

Chester Outing Scenics.

(One Reel.)

Adam and Eve in the Andes.

Wanted—An Elevator.

Pigs & Kava.

Dreams Come True.

SCREENS.

(Split Reel.

Troubadours of the Sky.

Infant Icebergs.

Forbidden Fables.

Barks and Skippers.

**REALART PICTURES.**

Special Features.

The Deep Purple—R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-R, P-1233; Ex. P-1556-1744.

The Law of the Yukon (Charles Miller Production—Six Reels).

**MISCELLANEOUS RELEASES.**

**AMERICAN CINEMA CORPORATION.**

Women Men Forget (Mollei Kinez). Vol. 43; P-2090.

The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

**UNITED ARTISTS.**

Jan. 18—Pollyanna (Mary Pickford—Six Reels). Vol. 44; P-236; Ex. P-87.


Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.

June 27—Sadie (Douglas Fairbanks—Six Reels).

June 27—Sadie (Douglas Fairbanks—Five Reels).

**EQUITY PICTURES.**

The Forbidden Women (Clara Kimball Young). Vol. 44; P-1298; Ex. 1908; C-R, Vol. 44; P-259.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983.

**CAPITAL FILM CO.**

(Two Reels Each.)

Escaped Convict.

The Squab Grabber.

**DEMOCRACY PHOTOPLAY COMPANY.**

Democracy.

**SPECIAL PICTURES CORPORATION.**

(Comedy Part—Two Reels Each.)

Uneasy Feet. Vol. 44; P-2175.

**TIMONART SCENIC.**

Creation's Morning. C-593.

**EDUCATIONAL FILMS CORP.**

Chester Comedies.

(Two Reels.)

Four Times Polled.

An Overall Hero.

**NATIONAL PICTURES.**

March—Just a Wife. Vol. 44; P-458; C-R.

March—Blind Youth. Vol. 44; P-688.


**REPUBLIC PICTURES.**

(Distributed by Republic Exchanges.)

Sinkhrams (News Reel).—July 12—Mr. Wu (Special Cast).

July 13—The Molliecy (Special Cast).

July 26—Mountain Madness (Special Cast).

April—The Gift Supreme. Vol. 44; P-727; C-R.

The One Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-259.

The Great Shadow—Vol. 44; P-1237.

The Man's Playboat (Montagu Love-Grace Davison). Vol. 44; P-1792.

Girl of the Sea (Williamson) R-597.
THE following letter, from Mick Langley, came some time ago. We have had it lying around for the time being. Our friend Langley is in North Fitzroy, Melbourne. He says:

Am going to butt right into the department. There is some fine stuff flitting around. After reading the department for three years I feel I know you as well as though we worked side by side—I have been running a Power's for a year and a half, and am getting glib at it from time to time, however, that I am unable to use a wide aperture Dallmeyer projection lens with this mechanism, on account of its interference with one of the spindles. Also I think the Power Company would improve its projector if they devised a machine to operate there.

Last January we had a picnic. There was a great turnout and we had a rip-snorling time. Wish you could have been here!

Braines Frozen.

Well, you have the light ray dopes by one neck. We don't go in for that out here. If one were to demand a certain focal length condenser, get the glass out, you will find that his brains were frozen. But here is one thing I would like to ask you about. Is it nearly all your people use plano convex, whereas here we nearly all use meniscus bi-convex? Also what is your opinion also in supported by a plano-convex and a meniscus bi-convex combination.

Twenty-six Inch Spool.

Last time I wrote I told you of our 6,000 foot spools, but you did not seem to quite grasp the idea. We hand wind our twenty-six inches across, so that to get good results a fairly large hub is necessary—about seven inches in mm. We have in one spool box (magazine.—Ed.) hanging from the ceiling of the house about twenty spools. We put a fourteen-inch reel in the take-up and break the film at the proper place, without stopping the projector. In so far as concerns your previous comment about the carbons running such a show, I am using a Columbus 15 millimeter solid lower thirds of an inch.—Ed.) which lasts through an entire evening run of 13,000 feet of film. The upper third is a mm. (just under one spool box—Ed.) Columbus cored. We have considerable trouble with these. They will be working all right, when suddenly they will flame and sputter, and the amperage runs up while voltage remains the same. We can do is wait for it to settle down again.

How Long They Run.

Suburban houses, such as I work in, run from eight to eleven P. M., but the downtown houses run all day. We put in a new upper carbon at start, and it runs one and a half hours until the interval, when we change it. So you see the carbon proposition is quite simple, though we all use more than eighty amperes.

Say, Rich, here is a question it has been suggested that I ask you. Suppose you were told to work under our conditions, and not your own, how would you get along? You bosses out here will not listen to the small picture proposition. They must and will have what they want. That is the only way to make focal length condenser glasses. So tell us what YOU would do working under OUR conditions.

The projectionists of Melbourne are organized into the Melbourne Projectionists' Union, but as a body we are too willing to just let things slip along. Nobody seems to care so long as we bring in the pounds, shillings and pence weekly.

Well, brother, I think I will close now, thanking you for the note we have obtained from the Department in the past.

First, friend Langley, what you say about being unable to get condensers of any standard focal length desired is almost incredible—incredible that you should be obliged to adopt such unscientific and wasteful procedure.

Do your exhibitors have so much money that they can afford to throw it away in that fashion? If so why don't they throw a bit of it in YOUR direction, in the form of increased wages and, if necessary, a double? They would object to increasing your pay, yet they compel you to throw away probably HALF your electric energy by forcing you to use a guess-work optical system.

As to the Power's gate, there are thousands of Power projectors in use in the United States and Canada, and we hear no complaint on the score of weakness. The editor of this department has worn out some few Power projectors himself, and has found no fault with the gate construction. As to the other fault you find we fail to see wherein you suffer, because any condition which would bring the projection lens back that far would automatically make unnecessary the use of a wide aperture lens. The real trouble seems to be that you do not stop to have doubt them the optical system of your projectors, and its requirements. There! That's a slap on the wrist for you.

A Question for You All.

And now I am going to prove it. You want to know why we mostly use plano convex condensers in the United States and Canada, whereas you mostly use M Bi C. The fact that you ask the question is pretty conclusive proof that you do not understand the differences, and are so far as has to do with practical effect. We use the plano convex because our conditions for the most part do not call for M Bi C.

And now I will propound this question to the Melbourne projectionist union, as a whole, or as nearly as possible.

Under what condition would there be gain in using a M Bi C combination as against a plano convex and WHY SHOULD THERE BE GAIN?

As to the plano bi-convex and the meniscus bi-convex combination, why we could not say with certainty offhand, but we do not believe the difference would be a practical effect would be very great. Frankly, we do not know why a meniscus is almost always used with a bi-convex. Can any one answer that one?

As to the mounting of the upper reel—bargain, spool, we would like a photograph, for publication, showing the reel and the size it was mounted.

As to Amperage.

And now as to your amperage; here we again seem to have ample evidence that your exhibitors do not care to work intelligently. A man who works eight hours a day can give a better screen illumination with seventy amperes than your average man gets with a hundred, and if that is true, then, assuming voltage at 110, you would be wasting 3,300 watts. Anything above seventy amperes is extremely wasteful, because a relatively very small percentage of the added energy reaches the screen in the form of light, even with the best possible optical train procedure. As to carbon sizes, permit me to suggest that the most efficient procedure is to use a carbon size which will begin to pencil when you increase your current five amperes above normal. Your carbons are much too large for efficient work. A seven-eighths inch (19 mm.) carbon is recommended for use with 90 to 95 amperes, though this will vary somewhat with different carbons.

And Finally.

And finally let us consider your personal question: You may tell the man who asked you to propound the query, that I WOULDN'T WORK. And that is just a flat statement of truth, in so far as it has to do with projection room matters. In the matter of picture size I would merely say the for and against before the manager.

That matter would be up to him, but if he was a man of intelligence I venture the assertion that I would at least jar his self-complaisance before I got through. But of this you may be assured—he would listen to me, because I would not enter the employ of any man with a head so square that he refused to listen to any reasonable argument an employe care to make. What I have every regard for our Australian friends and I hope it would seem to us there is plenty of need for intelligent study of the various problems presented in both the projection and motion picture presentation in Australia.

An Invention.

Eyers G. Ross, projectionist, and Oliver Brindley, electrician, Camelephon Thea- tre, Pittsburgh, Pa., are the inventors of what is said to be a very efficient change-over dissolver. They have sent in a de-
Distance Counts

We submit herewith two drawings illustrating the practical effect of distance of shutter shaft from center of aperture, or light ray.

In diagram No. 1 we see visualized the effect of distance of center of shutter shaft from center of light beam, as applied to three well known projectors, if the shutter be, or rather could be located right up against the aperture.

Just one remark seems to us pertinent in this connection, and it may be a wrong one at that. It seems that the light beam recedes from centre of the shutter shaft the effect is as shown, plus increased distance.

Now we are not certain (not being very good at this sort of thing) if these two factors work together, and are in effect one and the same thing. Will some of our readers who understand the workings of geometrical problems better than do we, analyze this proposition for us. Of course if we were to increase the distance to say thirty-six inches, the actual portion of the shutter occupied by a one and a half inch circle would be only about one degree.

What puzzles us is this: in the first example in diagram No. 2 the shutter blade has 32 degrees and 12 minutes to cover, at relatively slow speed, while in the last it only has 25 degrees of sixty-four minutes to cover, at higher speed.

What is the relation of distance it is necessary to travel to speed. I think you will have to tell me that in A B C language.

As to Names

We have repeatedly requested the Nomenclature Committee of the Society of Motion Picture Engineers to include in its nomenclature at least the following few items:

Observation Port: The opening in the projection screen, all through which the screen is viewed.

Projection Port: The opening in the projection screen, all through which the screen is viewed.

Projection Room: The enclosure housing motion picture engineering apparatus.

Projectionist: A person who makes a business of projecting motion pictures.

For some, to us under-standable reason the committee, through its chairman, has steadfastly refused to do this, though the society as a whole, at the Philadelphia meeting, by unanimous vote, endorsed the title "Projectionist" defined as above and included in the nomenclature of the society.

We recently, through C. Francis Jenkins, Chairman, Nomenclature Committee, made another request that these few names be included in the Society nomenclature. We also ask that the term "Light Ray" be defined by the committee.

The latter was done, though in a way which we are afraid will not help matters much, from the viewpoint of the practical projectionist. We would like to see an attention of the chairman of the committee to the vital importance of having these terms officially adopted, from the viewpoint of the writer, not the manufacturer. That is, at least half a dozen different names are used for each one of the things above named, except the "Light Ray" which the body has already acted, though the committee has apparently not obeyed.

For instance, we have before us several architect's plans on which the observation port is variously labeled the "Operator's Window," "Peep Hole," "Lookout" and "Screen Window."

Tell Us Why

Now will some one be good enough to tell us WHY the nomenclature committee, which has previously defined several things concerning the name of which there is no confusion, flatly refuses to define other things concerning which there is very great confusion.

Is it because it hesitates to standardize the names which have been brought into being through the medium of this department and the handbooks of which its editor is author? We don't like to think so, but there is no other apparent reason, and the committee refuses to assign any cause for its refusal to act.

If that really is the reason, it would perhaps be well for the committee to consider that this department entered the projection field when little there was of it was ALL confusion worse confounded. It, the department, was compelled to adopt some name by which certain things for which there were a dozen titles extant could be described without explaining what the name used meant every time a different one was used.

After seeking the opinion of projectionists through a period of YEARS (years before motion picture engineering colleges existed) we did adopt observation port, projection port and projection room, which were, and to an extent still are variously described by at least half a dozen names each.

We believe this department and its edi-
Projection Experience

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MOVING PICTURE WORLD

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Wright & Collett Building, Los Angeles, Calif.

To save time, order from nearest office.

What Condensers

Laverne A. Burbank, projectionist Garden Theatre, Flint, Mich., incloses money for question booklets and two lens charts and asks:

What size (focal length, you mean.—Ed.) M Bi-concave condensers should I use with the following: Fifteen-foot picture, 100-foot throw, six-inch focal length lenses, both front and back combinations being six-inch. No. 2 Jenses. Fifty amperes at the arc. Sixteenth-ampere current. Six-inch Eiffel tower. Current D C.

All the data that is necessary to send when condenser combination is ordered. of the kind of current, amperage at arc and working distance of lens—distance from film to first combination of projection lens, commonly termed "back focus," and diameter of working aperture of projection lens.

Don't care about focal length of separate combinations of projection lens. It is the E F of (diameter) that is important. Of working distance.

How It is Done.

Look at your lens chart and you will see that with fifty amperes D C and a plano convex condenser combination we will need a 6-inch collector lens (less next the arc) and a 7.5-inch converging lens, with just a trifle less than seventeen inches between the images.

Under this condition, if your projection lens has a working distance of four inches it would have to have a 19 inch-working aperture (diameter) to pick up the entire beam of light. If it has a working distance of five inches it would have to have a 22.5-inch-working aperture.

Looking on the M Bi-convex side of the chart we find that for fifty amperes D C we will require a 6.5 meniscus and an 8.5 bi-convex, with nineteen inches from center of condenser to film. For a four inch working distance an opening of 17.5 would do the trick.

It’s all on the lens charts. The only advantage we know of in the use of M Bi-concave condensers is that for a given amperage the necessary combination gives a greater distance from center of condenser to film, hence a slightly less diverging beam beyond the aperture, so that a projection lens of a given focal length will pick up the ray, or a projection lens of too small working aperture will pick up more of it. Some think the minus bi-convex gives better definition on the screen, but we know of no reason why this should be so. We do believe, however, that as a rule condenser lenses are better made, hence will give somewhat more uniform screen illumination.

Predicts Automatic Projection

Alfred Fowler, Alliance, Ohio, who woke up to the prize competition too late, and we are sorry to say, entirely missed the opportunity of expending at least one of the prizes, forecasts thusly:

Do not know if I am too late for the prize proposition. Have forgotten whether it is a "get one or save one" day, but I assume the aim of the opinion that within five years projection will be done automatically.

The idea is to equip a projector with a Bi-Mazda lamp, an automatic douser which would close when film breaks, and an automatic projection mailer capable of being sent from any point in the theater. The "Manager" could then rush to the projection room and make any necessary adjustments when the show stopped.

Of course large reels would be used, which would be necessary combination run uninterrupted for almost half an hour, and an automatic mechanism could be devised which would light the other Mazda, cut in the second projector and cut out the one running at the right time.

Don't Get Hot Up.

Now don't get all hot up, Mr. Editor, because I do not and will not believe that automatic projection will eliminate the projectionists (do you get the word), but I do believe such a projector will be manufactured and placed on the market—also that some solid, dependable managers would promptly install them and attempt to do away with the operator (get that word too) in the theater. It's too easy to order this thing, and the time and thought which it will take to do so is just beginning to scare the life in climbing from "Operator" to Projectionist will have to study hard in order to catch the other fellow who was more forehanded, else they will be left hopeless in the future.

All that the good brother says is quite possible, though I very seriously doubt the probability of any such thing gaining a firm foothold.

This idea of stunt would automatically acquire unto itself another automatic feature, because it would automatically make impossible a high class reproduction of the photo display on the screen.

Of necessity all speed control would be eliminated, though I am sorry to say that the latter is now accomplished by the instantaneous operation of the "delay" operators. These people style themselves projectionists, the excuse offered usually being that exhibitors do not pay enough money to justify the strain, or that schedules do not permit of speed control.

But anyhow friend Fowler, ideas, as set forth, are interesting, and we are obliged to him for their submission. Come again. The latch string is always out for men with ideas, whether we agree with the ideas set forth or not.

TODAY'S PROJECTIONIST

Who Will Be

TOMORROW'S EXHIBITOR

Reads

THE MOVING PICTURE WORLD
Detroit's La Salle Garden Theatre Combines Both Beauty and Utility

The La Salle Garden Theatre, corner Ferry Park and Fourteenth Avenues, Detroit, which is now nearing completion, will open, it is expected, some time in August.

The arrangements provide for twenty-six hundred seats, of which fifteen hundred and thirty-five are on the ground floor and ten hundred and sixty-five in the balcony.

The architect, Christian W. Brandt, Kresge Building, Detroit, has taken every advantage of the location of the house to combine a pleasing frontage with interior comfort and capacity.

The lobby is twenty-nine feet in width and one hundred and twenty-four feet in length, and is at right angles to the main body of the house.

From the lobby one steps into the foyer, running across the rear of the theatre, and from which stair-ways lead to the mezzanine floor. Under each of these stair-ways lavatories are situated.

Four aisles, each four and one-half feet in width, lead to the front of the house and divide the seats into five banks.

To the left of the lobby are two stores, while four stores are situated to the right. These, as well as the lobby itself, are two stories in height. The second floor of the lobby is arranged for a restaurant, with kitchen and manager's office in the rear. A stair-way leads from the restaurant to the lobby below.

At the rear of the mezzanine floor is a promenade with two alcoves overlooking the house, and several lavatories.

The front portion of the mezzanine is devoted to dressing rooms when vaudeville and legitimate acts are put on the stage.

In the balcony, which is reached by ramps from the mezzanine floor, there are five banks of seats, separated by four aisles, each four and one-half feet wide, while a transverse aisle gives access to twelve boxes across the front of the house.

In addition to these, there are six other boxes, three at each side of the stage.

The house proper is one hundred and twenty-five feet in length and ninety-seven feet in width.

The operating room, which is at the rear of the balcony and front mezzanine, will house three projectors, and is ten feet by thirteen feet.

The house is of brick and steel reinforced concrete, with solid plaster partitions.

The architectural and decorative design is Italian renaissance and the color scheme is rose, gold, ivory, and blue, with draperies in old rose velour with gold trimmings.

A two arc Hertner transverter will be used in the projection room, and an organ will be installed at the cost of twenty-five thousand dollars.

The house will be operated by the La Salle Garden Theatre Company, with capital of two hundred and seventy-five thou-
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MR. H. BACHMAN, of the Kosuth Theatre, Brooklyn, after testing Mirroroid screens in daylight and testing them in water over night, decided that Mirroroid was the best.

MR. J. SILVERMAN, of the Reeland Publishing Co., and the owner of the Jewel Theatre, Woodcliff, N. J., also orders Mirroroid screens.

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How Cleveland Feels on the Subject of Uniforms in the Picture Theatre

CLEVELAND theatre managers are doubly concerned over theatre attendants and their dress. That's because they are having a hard time getting the necessary help this year and because there are so many changes that uniforms are constantly being altered.

Most of them agree that all attendants should have uniforms, and this is the rule in all of the larger houses. Outside of three of the first-run theatres, all ushers are girls. In all of the theatres the doortenders are men. The cashier in most of them are girls and they are the only ones who are not required to wear the house's regulation style of dress.

Loew's Stillman, Euclid and Mall, all downtown theatres, have a standard dress for their girls, who are required to wear black waists and skirts of a light-weight material, and white laundered stiff collars and cuffs. The theatres furnish only the collars and cuffs and pay the expenses of laundering them.

"We have tried uniforms for the girls, but without success," said District Manager Jack Kuhn. "We now find that the simplest and the neatest outfit is the black and white. And as nearly every girl has a black dress we are not obliged to have our outfits altered because of constant coming and going."

What Greenbaum Said.

Manager Jack Greenbaum said: "I am in favor of uniforms or a uniform style of dress for any theatre, large or small. I believe navy blue is the most attractive, and..."
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that they should be trimmed plainly and should be dry-cleaned as often as is necessary at the expense of the theatre. We buy medium sizes so as to prevent misfits and generally 'get by' without any altering.

"Our uniforms are navy blue, with gold braid and high front neck."

All of the uniforms used by any of the Loew theatres in Cleveland are manufactured by a New York concern.

There are two first run houses in Cleveland, where all the attendants are garbed in Tuxedo outfits. These are the Metropolitan and Knickerbocker theatres, operated by the Atlas Amusement Company. This has been the rule at this company's houses ever since they started in business, eight years ago.

Tuxedos for Freedman.

"We find that Tuxedos give an elegance to the surroundings and at the same time are not expensive," said Manager Al Freedman. We believe all theatres should have uniforms or some distinctive dress, and even if the small house cannot afford them, at least the doortender should be uniformed.

"Our orchestra members wear them, and it is quite a mark of distinction for all employees in our theatres to possess the appearance that at once gives the patron the notion that the theatre he enters is striving for the highest class in everything it purveys, whether pictures, music or service."

"The Metropolitan and Knickerbocker have young men for ushers. They are high school or college students, and if one intends to have male ushers, he will do well to engage young men of this class. They have a certain pride in their appearance and are ambitious, thus eliminating most of the trouble which is found among male attendants—such as inattention, curt answers to questions and incivility in general."

Blair a Uniform Enthusiast.

At Loew's Euclid Theatre, where productions are given showings of two weeks and upward, the ushers and attendants, excepting the ticket-taker, are girls. They wear a black and white outfit, but a change of

Typical Cleveland Picture Theatre Uniforms.

Left to right: Usher, Loew's Alhambra; usherettes, Euclid; doorman, Euclid.
Situations Wanted.

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Wanted: Live topical and educational negatives for educational releases. Submit developed or undeveloped. Box 55, Animated Film Corp., Westlack, Louisiana.

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Manager Blair of the Euclid is a uniform
enthusiast. He believes every employee
should wear a dress to distinguish himself
or herself. Even his porters are always
so garbed, wearing a blue uniform with
short coat trimmed with gold braid and a
cap of blue with name of theatre on it.

"It is hard, however, to get suitable
and attractive uniforms for summer," he
said. "They do not stay in press and are
easily spoiled when they are white. A foolish
thing happened with our girls this summer.
We decided on a white canvas middy,
and two girls had silk ones. They came
to work one day with these on and the very
next day every usherette in the theatre
came on the job with silk ones. Beats the
dickens how jealous a girl gets about others'
dress."

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BIZAR, owner and operator of the
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his theatre comprises the installation of a
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Two large five-foot Typhoons have been
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July 31, 1920

style winter and summer. In winter they
wear a black skirt and waist, with linen
collars and cuffs, laundered in starch. In
summer they wear a dark skirt and a white
middy blouse made of a thin silk material.
The dressmaker wears a grey uniform, long
coat. His outfit resembles a police officer's
except for the color. The buttons are
brass and there is gold braid on collar and
cuffs.

Manager Blair of the Euclid is a uniform
enthusiast. He believes every employee
should wear a dress to distinguish himself
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